

Tribhuvan University



Masters of Arts in English Courses of Study

**Prepared by
English Subject Committee
Faculty of Humanities and Social Sciences**

2025

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Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
MA English Curriculum
2025

Number of Semesters: 4

Total Credits: 63

Course Duration: 2 Years (4 Semesters)

Total Sessions: 16

Teaching/Learning (In-class): 48 hours

1. Introduction

The Master of Arts in English program offers 20 courses covering various topics and subjects in English Studies over four consecutive semesters. The program is designed to equip students with advanced skills and interpretative strategies in critical thinking, literary analysis, effective communication and innovative research. Through constructive interactions with multiple texts, students will engage in critical discourse and knowledge production processes in topics and issues in arts and humanities. Precisely, they will explore relevant themes and multiple forms of expression in various texts from specific theoretical perspectives.

At the MA level, students will study a wide range of canonical and non-canonical texts from diverse cultures and intellectual traditions, including classical and contemporary works, fiction and non-fiction, as well as literary and functional. In addition to foundational core courses, students will have flexibility to choose from various interdisciplinary and skill-based courses.

The expanded MA English curriculum is designed to help students acquire necessary skills and knowledge relevant to career opportunities in teaching and training, translation and publishing, and research and service. Furthermore, the curriculum supports students in pursuing MPhil and/or PhD in English while ensuring a smooth transition from the undergraduate level in English and any other disciplines. The curriculum also provides graduates from other disciplines with fundamental concepts and theoretical perspectives to examine topics in English Studies. This program enhances students' creative engagement and critical thinking abilities, fostering love for art and literature, and regard for aesthetics and human relations.

2. General Objectives of the Program

The general objectives of this program are to:

- i. enhance students' ability to interpret texts, analyze issues, and synthesize ideas from diverse cultures and intellectual traditions,
- ii. equip students with effective communication skills and innovative research techniques for engagement with the arts and humanities, and
- iii. facilitate access to, creation of, and sharing of digital/online information.

3. Specific Objectives of the Program

The specific objectives of this program are to:

- i. streamline canons and methods for engaging with texts.
- ii. develop students' skills and strategies for understanding arts and literatures the interconnectedness of texts and perspectives.
- iii. foster higher-order critical thinking and idea synthesis for innovative research and knowledge production.
- iv. expose learners to literary aesthetics through texts from diverse cultures.

4. Student Learning Outcomes

Upon completion of this program, students will be able to:

- i. analyze interrelationships between literary criticism and theories in response to texts,
- i. engage with art and literature, drawing insights from disciplines such as media studies, philosophy, history, sociology, anthropology, and psychology,
- ii. develop research methodologies and designs using various literary and cultural theories to explore the role of art and literature in shaping society,
- iii. synthesize ideas from multiple sources to produce creative and original works, including research-based papers, journal articles, and theses,
- iv. recognize ethical and political implications in canonical and non-canonical texts and cultural artifacts, articulating well-reasoned arguments about their significance,
- v. translate literary, research, legal, and other professional documents between Nepali and English,
- vi. design, edit, and review research writings/manuscripts for publication, and
- vii. utilize digital knowledge and skills to communicate effectively, collaborate online, and engage in digital humanities research.

5. Program Policies

- i. Attendance: A student missing six sessions of a course will fail that course.
- ii. Plagiarism: A student found guilty of plagiarism will face penalties, ranging from assignment failure to expulsion from the program.
- iii. Authentic Assessments: To ensure the achievement of learning outcomes, assessments will focus on:
 - a. **Real-world relevance** – Assessments will simulate real-world situations, allowing students to apply their knowledge in meaningful contexts.
 - b. **Multiple formats** – Assessments may include research papers, case studies, projects, essays, debates, and oral, written, online, or multimodal presentations.
 - c. **Student-centered pedagogy** – Assessments will emphasize student engagement and critical thinking.
 - d. **Collaboration** – Assessments will encourage students to collaborate, create, and share knowledge.
 - e. **Reflective practice** – Students will be encouraged to critically evaluate their learning and identify areas for improvement.

- f. **Assessment of process and product** – Evaluations will consider both the learning process and the final outcomes.
- g. **Well-structured rubrics** – Clear and structured rubrics will be used to ensure fairness in assessment.

6. Research and Thesis

The thesis, worth 6 credits, is a substantial research project in the MA English program. Students will undertake thesis work in the fourth semester. To fulfill the thesis requirement, students must:

- i. submit a proposal to the Department before the Mid-Term examination and present it to the MA Research Committee prior to the semester's final examination.
- ii. defend the completed thesis in viva voce in the Department within three months after the final examination.

Dissertation Guidelines

- a. Minimum of 5 (five) chapters: Introduction, Literature Review, Methodology, Textual Analysis, and Conclusion.
- b. Length: At least 60 pages.
- c. Presentation: Candidates will defend their research in a viva voce examination, which accounts for 25% of the total thesis grade.

7. Evaluation Scheme and Examination

- i. **Internal (Continuous) Evaluation:** Except for writing-intensive courses, internal evaluations contribute 40% of the total grade and are distributed as follows:
 - a. Research/ Term paper (2,000–2,500 words) – 50%
 - b. Mid-term examination – 30%
 - c. Presentation, attendance, participation, and reading quizzes – 20%
- ii. **Final Examination:** Each course will have a final examination at the end of the semester, accounting for 60% of the total grade.

8. Grading System

The final grade for each course will be reported in a letter grade, indicated by the letters A, A-, B+, B, B-, C+, C, and F. To pass a course, students must secure at least a C grade. The Cumulative Grade Point will be calculated on a scale of 4 as indicated below.

Letter Grade	Grade Points	Percentage Equivalent	Performance Remarks
A	4.0	90 & above	Distinction
A-	3.7	80 – 89.99	Very Good
B+	3.3	70 – 79.99	First Division
B	3.0	60 – 69.99	Second Division
B-	2.7	50 – 59.99	Pass in Individual Subject
F	0	Below 50	Fail

9. Course Structure

The MA English program offers courses based on themes, issues, and genres. The courses are designed to prepare students for careers as university teachers, trainers, researchers, professional writers, and literary analysts.

To earn an MA in English, students must complete 20 courses across three areas: literary aesthetics, interdisciplinary cultural studies, and writing/communication. In the first and second semesters, students will take required courses. In the third and fourth semesters, they will take a mix of required and elective courses. The thesis in the fourth semester carries 6 credit hours, and students must take a research writing class as part of their thesis requirements. Course availability may vary based on resources, faculty, and institutional capacity.

S.N.	Areas	Courses	Credit Hours
1	Core Area	10x3	30
2	Area Studies	3x3	09
3	Interdisciplinary Studies	4x3	12
4	Writing and Composition Studies	2 x3	06
5	Research (Thesis)		06
Total			63

SEMESTER I: TOTAL CREDITS: 15

FOUNDATIONAL COURSES: 5 (5 × 3 = 15)

S.N.	Course Code	Title	Credits
1	ENGL 501	Introduction to English Studies	3
2	ENGL 502	British Literature Up to Romanticism	3
3	ENGL 503	American Literature 1600-1900	3
4	ENGL 504	Literary Theories and Practice	3
5	ENGL 505	Academic Writing	3

SEMESTER II: TOTAL CREDITS: 15

CORE COURSES: 5 (5 × 3 = 15)

S.N.	Course Code	Title	Credits
1	ENGL 551	Contemporary World Literature	3
2	ENGL 552	Nepali Literature in English	3
3	ENGL 553	Forms and Themes in Poetry	3
4	ENGL 554	Forms and Trends in Fiction	3
5	ENGL 555	Technical and Professional Writing	3

SEMESTER III: TOTAL CREDITS 15

CORE COURSES: 3 (3 × 3 = 9)

SN	Course Code	Title	Credits
1	ENGL 601	British Literature after Romanticism	3
2	ENGL 602	American Literature and Culture since 1900	3
3	ENGL 603	Global Perspectives on Drama	3

ELECTIVE COURSES: ANY TWO (One each from 4 and 5): (2 × 3 = 6)

SN	Course Code	Title (Area Studies)	Credits	Remarks
4	ENGL 604-1	Studies in Visual Discourse	3	
	ENGL 604-2	Literature of Travel and Tour	3	
	ENGL 604-3	Adaptation Studies: Fiction to Film	3	
	ENGL 604-4	Postcolonial Theory and Literature	3	
	ENGL 604-5	Diaspora Studies	3	
5	ENGL 605-1	Myths and Popular Culture	3	
	ENGL 605-2	Trauma Theory and Literature	3	
	ENGL 605-3	Indigenous Aesthetics	3	
	ENGL 605-4	Critical Stylistics	3	
	ENGL 605-5	Argument Theory and Composition	3	

SEMESTER IV: TOTAL CREDITS: 18

CORE COURSES: $2 \times 3 = 6$

THESIS WRITING: 6

SN	Course Code	Title	Credits	
1	ENGL 651	Life Writing: Theory and Practice	3	
2	ENGL 652	Creative Non-Fiction: Voices from the Margins	3	
3	ENGL 655	Thesis	6	

ELECTIVE COURSES: ANY TWO (One each from 4 and 5): $2 \times 3 = 6$

SN	Course Code	Title	Credits	Remarks
4	ENGL 653-1	Translation Studies	3	
	ENGL 653-2	Green Studies: Philosophy, Ethics, and Aesthetics	3	
	ENGL 653-3	Literature and Human Rights	3	
	ENGL 653-4	Digital Humanities and AI	3	
	ENGL 653-5	Eastern Studies	3	
5	ENGL 654-1	Communication in Grants, Academia, and Services	3	
	ENGL 654-2	Creative Writing	3	
	ENGL 654-3	Rituals, Folk Arts and Plays	3	
	ENGL 654-4	Mountain Literature	3	
	ENGL 654-5	Young Adult Literature	3	
	ENGL 654-6	Asian Studies	3	
	ENGL 654-7	Contemporary Critical Discourse Studies	3	

Course Title: Introduction to English Studies

Level: MA in English

Course Code: ENGL 501

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course offers an engaging introduction to English Studies. It integrates critical thinking, creative writing and theoretical approaches through discussions, reading, and writing activities. The course examines both global and local dimensions of English, focusing on how language, literature, history and theory interact. This course provides tools for understanding texts, including theoretical perspectives— Formalism, Marxism, Postmodernism, and Postcolonialism—to help students analyze and interpret texts in line with race, gender, class, ethics, and aesthetics. Additionally, the course highlights the relevance of English to real-world applications, exploring career opportunities and postgraduate pathways.

Learning Outcomes

Upon the completion of this course, students will be able to—

- acquire a comprehensive knowledge of English Studies in local as well as global contexts,
- analyze and interpret texts from different theoretical perspectives,
- situate the texts within historical contexts, and
- explore the relevance of English studies to career opportunities and postgraduate pathways.

Course Contents

Unit I: Prelude: Changing ‘English’ Now

[9 hrs.]

Crossing borders, establishing boundaries
Texts in contexts, literature in history
Seeing through theory
English Literature and Creative Writing
English Language Teaching
Technologizing the subject: actual and virtual communities
Forewords! Some propositions and provocations

Introduction to English Studies

Which ‘Englishes’?
‘Doing English’ – ten essential actions
Fields of study

Unit II: Critical and Creative Strategies for Analysis and Interpretation

[9 hrs.]

Initial analysis: how to approach a text
Full Interpretation: informed reading, adventurous writing
Longer projects: sample study pattern and lines of inquiry
Overview of textual activities as learning strategies

Unit III: Theoretical Positions, Practical Approaches

[12 hrs.]

Theory in practice: a working model to play with
Words on the page – Practical Criticism and (old) New Criticism
Devices and effects – Formalism into Functionalism

Mind and person – Psychological approaches
Class and community – Marxism, Cultural Materialism and New Historicism
Gender and Sexuality – Feminism, Masculinity and Queer Theory
Relativities – Poststructuralism and Postmodernism
Ethnicities – Postcolonialism and Multiculturalism
The new Eclecticism? Ethics, Aesthetics, Ecology . . .

Unit IV: Key Terms, Core Topics

[9 hrs.]

Absence and presence, gaps and silences, centers and margins
Accent and dialect
Author and authority
Canon and classic
Character and characterization
Comedy and tragedy, carnival and the absurd
Discourse and discourse analysis
Drama and theatre, film and TV
Foreground, background and point of view
Genre and kinds of text
Images, imagery and imagination
Narrative in story and history: novel, news, film
Poetry and word-play
Realism and representation: fiction, fact, metafiction
Speech, conversation and dialogue
Standards and standardization, varieties and variation
Text, context, intertextuality
Translation and literature in translation
Versification: rhythm, meter and rhyme
Writing and reading, response and rewriting

Unit V: Taking It All Further: English and the Rest of Your Life

[9 hrs.]

Living, learning, earning
What now? What next? Why? What if . . . ?
English again, afresh, otherwise
English *and* or *as* other subjects
Further study
Postgraduate courses in and around English
Into work
Transformable skills, transformative knowledges
Career pathways for ‘English’ graduates
Toward application and interview
Play: recreation and re-creation
Afterwords: a postlude

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short questions: (3 out of 5)	15

Prescribed Text

Pope, Rob. *Studying English Literature and Language: An Introduction and Companion*.
Routledge, 2012.

Course Title: British Literature up to Romanticism

Level: MA in English

Course Code: ENGL 502

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course acquaints students with the tradition of British literature up to the Romantic period. Students will explore, appreciate, and analyze the emergence and development of different literary trends, movements, and genres against the backdrop of changing cultural and socio-economic relations in British society during this period. This course provides a comprehensive understanding of the historical evolution of British literature. It will enable students to analyze and interpret literary texts within broader literary, social, cultural, and historical contexts.

Learning Outcomes

Upon the completion of this course, students will be able to –

- acquire a comprehensive knowledge of pre-Victorian British life and letters,
- situate texts within their historical contexts to unfold meaning and relevance,
- interpret and analyze texts in terms of cultural and socio-economic aspects in literary imaginings, and
- appreciate texts in different literary trends, movements and genres in English literature.

Course Contents

Unit I: English Literature during the Middle Ages [8 hrs.]

Context: Norton Introduction to the Medieval Ages (to ca. 1485)

“An Ecclesiastical History of the English People”

“The Wife’s Lament”

Geoffrey Chaucer (ca. 1343–1400), “The General Prologue” from *The Canterbury Tales*

William Langland (ca. 1330–1387), “The Prologue” from *The Vision of Piers Plowman*

Sir Thomas Malory (ca. 1405–1471), “The Conspiracy against Lancelot and Guinevere” from *La Morte d’Arthur*

Everyman (after 1485)

Unit II: English Literature during the Sixteenth Century (1485–1603) [8 hrs.]

Context: Norton Introduction to the Seventeenth Century

Sir Thomas Wyatt the Elder (1503–1542), “Farewell, Love”

Henry Howard, Earl of Surrey (1517–1547), “The Soote Season”

Elizabeth I (1553–1603), “The “Golden Speech”

Edmund Spenser (1552?–1599), Canto I from Book 1 of *The Faerie Queene*

Sir Walter Raleigh (1552–1618), “What Is Our Life?”

Christopher Marlowe (1564–1593), “The Passionate Shepherd to His Love”

William Shakespeare (1564–1616), “So Shall I Live Supposing Thou Art True”;

As You Like It

Unit III: English Literature in the Early Seventeenth Century (1603–1660) [8 hrs.]

Context: Norton Introduction to the Early Seventeenth Century

John Donne (1572–1631), “The Indifferent”

Ben Jonson (1572–1667), “On My First Daughter”

John Webster (1580?–1625?), *The Duchess of Malfi*

Sir Francis Bacon (1561–1626), “Of Great Place”; “Of Plantation”
 Andrew Marvell (1621–1678), “The Definition of Love”
 John Milton (1608–1674), “On Shakespeare”; “When I Consider How My Light Is Spent”

Unit IV: English Literature during the Restoration and Eighteenth Century (1660–1785) [12 hrs.]

Context: Norton Introduction to the Restoration and the Eighteenth Century
 John Dryden (1631–1700), “A Discourse Concerning the Original and Progress of Satire”
 Samuel Pepys (1633–1703), “The Great Fire” from *The Diary*
 John Locke (1632–1704), “An Essay Concerning Human Understanding” from *The Epistle to the Reader*
 William Congreve (1670–1729), *The Way of the World*
 Henry Fielding (1707–1754), “Concerning High People and Low People”
 Jonathan Swift (1667–1745), “A Modest Proposal”
 Joseph Addison (1672–1719), “Wit: True, False, Mixed”
 Richard Steele (1672–1729), “The Spectator’s Club”
 Alexander Pope (1688–1744), “Epistle I: Of the Nature and State of Man with Respect to the Universe” from *An Essay on Man*
 Mary Leapor (1722–1746), “An Essay on Woman”
 Samuel Johnson (1709–1784), “The Vanity of Human Wishes”
 David Hume (1711–1776), “Of the Liberty of the Press”
 Edmund Burke (1729–1797), “Speech on the Conciliation with the American Colonies”
 Thomas Gray (1716–1771), “Elegy Written in a Country Churchyard”
 William Cowper (1731–1800), “The Castaway”

Unit V: English Literature during The Romantic Period (1785-1832) [12 hrs.]

Context: Norton Introduction to the Romantic Period
 William Blake (1757–1837), “The Echoing Green” and “The Garden of Love” from *Songs of Innocence and of Experience*
 Robert Burns (1759–1796), “Green Grow the Rashes”
 Mary Wollstonecraft (1759–1797), “A Vindication of the Rights of Woman”
 William Wordsworth (1770–1850), “Expostulation and Reply” and “The Tables Turned”
 Samuel Taylor Coleridge (1772–1834), “The Lime-Tree Bower My Prison,” and “On Fancy and Imagination” from *Biographia and Literaria*
 Charles Lamb (1775–1834), “Detached Thoughts on Books and Reading”
 Jane Austen (1775–1817), *Love and Friendship: A Novel in a Series of Letters*
 William Hazlitt (1778–1830), “My First Acquaintance with Poets”
 Thomas De Quincey (1785–1859), “Preliminary Confession” from *Confession of an Opium Eater*
 George Gordon Byron [Lord Byron] (1788–1824), “Darkness”
 Percy Bysshe Shelley (1792–1821), “Ode to the West Wind”
 John Keats (1795–1821), “La Belle Dame sans Merci” and “Ode to Autumn”
 Mary Wollstonecraft Shelley (1797–1851), “The Mortal Immortal”
 Letitia Elizabeth Landon (1802–1838), “Lines of Life”

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance, participation, quizzes and presentation	10
Textual Explication/ Research Paper	15
Mid-term Examination	15

External Examination**60 Marks**

Critical reflections on excerpts from texts: (3 out of 5)

15

Long-answer questions: (2 out of 3)

30

Short notes/Short-answer questions: (3 out of 5)

15

Prescribed Texts

Greenblatt, Stephen, editor. *The Norton Anthology of English Literature*. 9th ed., vol. 1, W.W. Norton and Company, 2013.

---. *The Norton Anthology of English Literature*. 10th ed., vol. D, W.W. Norton and Company, 2018.

Course Title: American Literature 1600–1900

Level: MA in English

Course Code: ENGL 503

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course focuses on the representative pre-1900 works of American literature, politics, and culture that engage with important socio-economic and cultural issues in American life and letters such as nation-building, women's rights, and race relations. Students will explore the ways in which American thoughts and values have evolved over time. Throughout the course, questions will be raised about issues of freedom, equality, justice, nationhood, and race relations, and more importantly what constitutes the distinctive characteristics that define American literature.

Learning Outcomes

Upon the completion of this course, students will be able to —

- acquire comprehensive knowledge of pre-1900 American life and letters,
- explore constitutive relationships between literary imagination and national imaginary,
- trace the evolution and development of social, political and cultural values as reflected in and shaped by literary works, and
- locate and interpret literary expressions within the broad historical context.

Course Contents

Unit I: The Beginning: Forging the Nation

[9 hrs.]

Heath Introduction “Colonial Period to 1700” (pp. 1–15)

William Bradford, from *Of Plymouth Plantation* (pp. 324–48)

John Winthrop, from *A Model of Christian Charity* (pp. 309–17)

Mary Rowlandson, from *A Narrative of the Captivity and Restoration* (pp. 437–68)

Anne Bradstreet, “The Author to her Book” (p. 402); “Before the Birth of One of Her Children” (p. 406); “Verses upon the Burning of Our House” (p. 409)

Edward Taylor, 4. “Huswifery”; 6. “Upon Wedlock, & Death of Children” (pp. 479–80)

Jonathan Edwards, “Sinner in the Hands of an Angry God” (p. 666)

Sarah Kimble Knight, “The Journal of Madam Knight” (pp. 584–601)

Unit II: Voices of Revolution and Nationalism

[9 hrs.]

Handsome Lake (Seneca), “How America Was Discovered” (pp. 802–03)

Benjamin Franklin, “The Way to Wealth” (808); “Remarks Concerning Savages of America” (pp. 821–24) and *Autobiography* (Part 1, 2) (pp. 828–86)

J. Hector St. John de Crevecoeur, from *Letters from an American Farmer* (I, II, III)

Thomas Paine, from *Common Sense* (pp. 959–965)

John Adams, “Letter from John Adams to Abigail Adams”; “Letters from Abigail Adams to John Adams” (pp. 979–83)

Thomas Jefferson, *Declaration of Independence* (pp. 1057–61)

Alexander Hamilton and James Madison, *The Federalist* 6, *Federalist* 10

Judith Sargent Murray “On the Equality of Sexes” (pp. 1193–99)

Philip Freneau, "The Indian Burying Ground" (p. 1223)
Phillis Wheatley, "On Being Brought from Africa to America" (p. 1247)
Hannah Webster, from *The Coquette* (pp. 1340-59)

Unit III: From Romance to Transcendentalism [9 hrs.]

Heath Introduction "Early Nineteenth Century, 1800–1965" (pp. 1392–1420)
Washington Irving, "Rip van Winkle" (pp. 2153–65)
Nathaniel Hawthorne, "Young Goodman Brown" (pp. 2258–67)
Edgar Allan Poe, "The Raven" (253 – 42); "The Fall of the House of Usher"
(pp. 2472–86)
Lydia Howard Huntley Sigourney, "The Suttee" (p. 1563); "The Indian's Welcome to the
Pilgrim Father" (pp. 1571–72)
Ralph Waldo Emerson, "Nature"
Henry David Thoreau, "Resistance to Civil Government" (pp. 1738–53)
Walt Whitman, "A Woman Waits for Me" (2991–92); "Crossing the Brooklyn Ferry"
(pp. 2995-3000)
Herman Melville, "Benito Cereno" (pp. 2269–27)
Emily Dickenson, from *Poems* "I like a Look of Agony"; "I Felt a Funeral in My Brain";
"My Life–Stood a Loaded Gun"; "This World is No Conclusion"

Unit IV: Freedom, Equality, and Slavery [9 hrs.]

William Apess, "An Indian's Looking Glass for the White Man" (pp. 460–65)
Sarah Moore Grimké, "From *Letters on the Equality of the Sexes, and the Condition of
Women*" (p. 2082)
Francis Ellen Harper, "The Slave Mother" (p. 1999); "Free Labor" (p. 2001); "An Appeal
to American People" (pp. 2003–04)
Frederick Douglass, *Narrative of the Life of Frederick Douglass* (pp. 1882–1946)
Abraham Lincoln, "Address at the Dedication of the Gettysburg National Cemetery"
(p. 2078)
Sojourner Truth, "Speech at the Akron, Ohio"; "Speech at New York City Convention";
"Address to the First Annual Meeting of the American Equal Rights Association"
(pp. 2096–99)
Elizabeth Cody Stanton, "Declaration of Sentiments" (pp. 2113–16)

Unit V: From Realism to Naturalism [12 hrs.]

Introduction "Late Nineteenth-Century: 1865-1910" from *Heath*. Vol. C. (pp. 7–35)
Mark Twain, "A True Story" (pp. 67–70)
Charles Chesnutt, "The Goophered Grapevine" (pp. 126–35)
William Dean Howells, "Editha" (269–79)
Henry James, *Daisy Miller: A Study* (281-320); "Art of Fiction" (pp. 320–35)
Kate Chopin, "Désirée's Baby" (pp. 359–63)
Stephen Crane, "The Open Boat" (pp. 497–513)
Jack London, "South of the Slot" (pp. 526–37)
Standing Bear (Ponca), "What I Am Going to Tell You Here Will Take Me Until Dark"
(pp. 540–42)

Abraham Cahan, from *Yekl*
Edith Maud Eaton, “Leaves from the Mental Portfolio of an Eurasian”
Onoto Watanna (Wilfred Eaton), “A Half Caste”
Zitkala-Sa, from *The School Days of an Indian Girl*
Jose Marti, “Our America”

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (2 out of 3)	15
Short notes/Short-answer questions: (4 out of 6)	15

Prescribed Text

Paul Lauter, ed. *Heath Anthology of American Literature*. Vol A, B & C, Houghton Mifflin, 2006.

Course Title: Literary Theories and Practices

Level: MA in English

Course Code: ENGL 504

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course introduces students to a wide range of literary theories, providing a conceptual foundation for advanced-level research in the humanities and social sciences. It familiarizes students with multiple critical traditions—also called approaches or perspectives—derived from contemporary analytical and theoretical practices. The theories include Russian Formalism, Structuralism, Post-structuralism, Postmodernism, Reader Response, Psychoanalysis, Historiography, Postcolonialism, Feminism and Cultural Studies, all of which have the potential to broaden intellectual horizons.

Learning Outcomes

Upon the completion of this course, students will be able to—

- get acquainted with a variety of theoretical tools, concepts and perspectives to the text
- respond to theoretical material coherently, both verbal and non-verbal, visual and non-visual, and oral and print,
- develop ability to question theoretical claims from their own 'subject position or vantage point,
- conduct research projects that utilize theoretical concepts, methods and models, and
- understand philosophical assumptions underlying different theoretical worldviews.

Course Contents

Unit I: Introduction, Formalism, Structuralism and Narratology [12 hrs.]

Introduction to Literary Theory

“What is Theory?”

(Culler 1)

“Introduction”; “Theory Before Theory”

(Barry 1, 11)

Russian Formalism

Introduction to the section

(Rivkin and Ryan 3)

Boris Eichenbaum, The Formal Method

(Rivkin and Ryan 7)

Viktor Shklovsky, Art as Technique

(Rivkin and Ryan 15)

“Formalism”

(Ryan 12)

Structuralism

Introduction to the section

(Rivkin and Ryan 53)

Jonathan Culler, The Linguistic Foundation

(Rivkin and Ryan 56)

Roman Jakobson, Two Aspects of Language

(Rivkin and Ryan 76)

“Structuralism”

(Ryan 128)

Narrative Theory

Introduction to the section

(Rivkin and Ryan 53)

Vladimir Propp, Morphology of the Folk-tale

(Rivkin and Ryan 72)

Roland Barthes, Mythologies

(Rivkin and Ryan 81)

Unit II: Deconstruction, Reader Response and Postmodernism [9 hrs.]

Deconstruction

Introduction to the section

(Rivkin and Ryan 257)

Jacques Derrida, Différance

(Rivkin and Ryan 278)

Jacques Derrida, Of Grammatology

Rivkin and Ryan 300)

“Structuralism”

(Ryan 128)

Reader Response Theory	
Introduction to the section	(Rivkin and Ryan 127)
Stanley Fish, Interpretive Communities	(Rivkin and Ryan 217)
John Frow, Text and System	(Rivkin and Ryan 222)
Postmodernism	
Introduction to the section	(Rivkin and Ryan 257)
Jean-Francois Lyotard, The Postmodern Condition	(Rivkin and Ryan 355)
Jean Baudrillard, Simulacra and Simulations	(Rivkin and Ryan 365)
Unit III: Psychoanalysis	[9 hrs.]
Freudian Psychoanalysis	
Introduction to the section	(Rivkin and Ryan 389)
Sigmund Freud, The Interpretation of Dreams	(Rivkin and Ryan 397)
Sigmund Freud, Beyond the Pleasure Principle	(Rivkin and Ryan 431)
“Psychology”	(Ryan 99)
Lacanian Psychoanalysis	
Introduction to the section	(Rivkin and Ryan 389)
Jacques Lacan, The Mirror Stage	(Rivkin and Ryan 441)
Jacques Lacan, The Instance of the Letter in the Unconscious	(Rivkin and Ryan 447)
Unit IV: Political Criticism, Historiography and Cultural Studies	[9 hrs.]
Political Criticism	
Introduction to the section	(Rivkin and Ryan 643)
Karl Marx, The German Ideology	(Rivkin and Ryan 653)
Karl Marx, Wage Labor and Capital	(Rivkin and Ryan 659)
“Marxism”	(Ryan 112)
Antonio Gramsci, Hegemony	(Rivkin and Ryan 673)
Louis Althusser, Ideology and Ideological State Apparatuses	(Rivkin and Ryan 693)
“Politics”	(Ryan 210)
Historiography	
Introduction to Historicisms section	(Rivkin and Ryan 505)
Michel Foucault, Discipline and Punish	(Rivkin and Ryan 549)
Michel Foucault, The History of Sexuality	(Rivkin and Ryan 892)
“Historicism”	(Ryan 66)
Cultural Studies	
Introduction to the section	(Rivkin and Ryan 1233)
John Fiske, Culture, Ideology, Interpellation	(Rivkin and Ryan 1268)
Dick Hebdige, Subculture: The Meaning of Style	(Rivkin and Ryan 1258)
Unit V: Feminism, Postcolonial Studies and Ethnic Studies	[9 hrs.]
Feminism	
Introduction to the section	(Rivkin and Ryan 765)
Luce Irigaray, “The Power of Discourse...”	(Rivkin and Ryan 795)
Audre Lorde, Age, Race, Class and Sex: Women Redefining	
Difference	(Rivkin and Ryan 854)
“Gender”	(Ryan 142)
Postcolonial Studies	
Introduction to the section	(Rivkin and Ryan 1071)
Ania Loomba, Situating Colonial and Postcolonial Studies	(Rivkin and Ryan 1100)
Homi Bhabha, Signs Taken for Wonders	(Rivkin and Ryan 1167)
“Global Studies”	(Ryan 167)

Ethnic Studies

Introduction to the section	(Rivkin and Ryan 959)
Ian F. Haney Lopez, <i>The Social Construction of Race</i>	(Rivkin and Ryan 964)
Shelley Fisher Fishkin, <i>Interrogating "Whiteness"</i>	(Rivkin and Ryan 975)
"Ethnicity"	(Ryan 157)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research paper (A 2500 –word paper that compares or contrasts two theoretical positions or applies a particular theory to a literary or cultural text)	15
Mid-term Examination	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Analyze the given text by applying a theory: (1 out of 2)	10
Short notes/Short-answer questions: (4 out of 6)	20

Prescribed Texts

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. Blackwell Publishing, 2004.

Ryan, Michael. *Complete Guide to Literary Analysis and Theory*. Blackwell Publishing, 2023.

Course Title: Academic Writing

Level: MA in English

Course Code: ENGL 505

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

The course provides students with skills and strategies for writing and communicating effectively in academic purposes in colleges and universities. Based on essential aspects and proper guidelines for academic writing, this course equips students with key writing skills such as, arguing, summarizing, paraphrasing, analyzing, synthesizing and annotating, enabling them to positions on various issues and agendas. Allocated classes for this course operate through a series of workshops and exercises on different types of writings, including paragraph, argumentative essay, synthesis paper and position paper. This course empowers students to use these writing skills to persuade the intended audience in academic as well as professional setting. With these skills and hands-on experiences, students will also be able to write term papers for graduate classes in English as well as other subjects. Eventually, this course strengthens students' foundation for conducting research and writing reports and theses in academic and professional settings.

Learning Outcomes

Upon the completion of this course, students will be able to—

- equip themselves with innovative methods and techniques of academic writing and scholarly presentation,
- refine practical skills to summarize, paraphrase, review, annotate and synthesize, and ultimately pose argument,
- cultivate in them critical thinking abilities through close reading and writing processes, and
- enhance their writing and communication skills for publication and effective deliberation, including article and dissertation in respective fields.

Course Contents

Unit I: Academic Writing

[6 hrs.]

Basics

Starting with Inquiry: Habits of Mind of Academic Writers

(Greene and Lidinsky, *From Inquiry to Academic Writing*)

Two-part secret of good writing: Ideas and Details

Getting Ideas: Brain Teasers to Help You Write on Almost Anything

Paragraphs: Ideas and Details in Miniature

(Bauman, *Ideas and Details*)

Cohesion and Coherence

Cohesion, Coherence, and Concision

(Williams and Bizup, *Style*)

Assignment

A paragraph (either idea to details or details to idea) on any personal issue using transition markers to maintain cohesion and coherence in your writing. The instructor can develop peer-review guidelines for a peer reviewer of the paragraph in the same class.

Unit II: Issues, Questions, Claims, and Thesis/Arguments**[12 hrs.]**

Identifying Types of Claims
Analyzing Arguments
Analyzing and Comparing Arguments
Identifying Issues in an Essay
Developing a Thesis
Working versus Definitive Theses
Establishing a Context for a Thesis
Building Cultural Supports for Robust Learning

(Greene and Lindinsky, *From Inquiry to Academic Writing*)

Assignment

A 5-7 page argumentative paper with coherent paragraphs directed to thesis statement, and with ideas supported by details in the same paragraph. The instructor can develop peer-review guidelines for the peer reviewer of the argumentative paper in the same class or outside.

Unit III: From Summary to Synthesis and Annotation**[12 hrs.]**

Summaries, Paraphrases, and Quotations
Writing a Paraphrase
Synthesis versus Summary
Writing a Synthesis

(Greene and Lindinsky, *From Inquiry to Academic Writing*)

Assignment

A 4/5-page synthesis paper synthesizing other people's ideas, claims, or arguments while demonstrating your skills and strategies to paraphrase, summarize, and synthesize claims and ideas. The instructor can develop peer-review guidelines for the peer reviewer of the synthesis paper in the same class or elsewhere.

Unit IV: From Ethos to Logos**[9 hrs.]**

Connecting with Readers: A Sample Argument
Appealing to Ethos
Appealing to Pathos
Appealing to Logos: Using Reason and Evidence to Fit the Situation

(Greene and Lindinsky, *From Inquiry to Academic Writing*)

Assignment

A 4/5-page position paper establishing your position demonstrating your skills and strategies to paraphrase, summarize and synthesize claims and ideas. The instructor can

develop peer–review guidelines for the peer reviewer of the position paper in the same class or elsewhere.

Unit V: Persuasive and Literary Writing for Publication

[9 hrs.]

Persuasive

Audience and Tone
Persuasive Topics
Raising Problems that Matter
Supporting Evidence
Structuring the Persuasive Essay
Quick Guide to Creating Persuasive Writing

Literary

How Much Can You see?
Brain Teasers for Literature
Brain Teasers for Explication
Organizing Literary Essays
Drafting Literary Essays
Revising Literary Essays
The Review

(Bauman, *Ideas and Details*)

Portfolio Assignment

The submission of a portfolio consisting of the first draft, revised draft, and final draft of all the assignments is mandatory.

Evaluation Scheme

Internal Evaluation

Attendance/participation/ presentation	40 Marks
Paragraph and Argumentative paper	10
Synthesis and Position Papers	05
Mid-term Examination	10
	15

External Examination

Long-answer questions: (2 out of 3)	60 Marks
Analyze/ Synthesize/ Frame an unseen passage: (1 out of 2)	30
Short notes/ Short-answer questions: (4 out of 6)	10
	20

Prescribed Texts

Bauman, M. Garrett. *Ideas and Details: A Guide to College Writing*. Thomson Wadsworth, 2007.

Greene, Stuart, and April Lidinsky. *From Inquiry to Academic Writing*. 3rd ed., Bedford/St. Martin's, 2016.

Williams, Joseph, and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 11th ed., Pearson, 2014.

Course Title: Contemporary World Literature**Level: MA in English****Course Code: ENGL 551****Total Credits: 3 hrs.****Contact Hours: 48****Course Description**

This course introduces students to the world literature produced across the globe in the last quarter of the twentieth century. Including introductory essays, it offers readings in different genres and fosters students' ability to analyze and interpret literary texts written in diverse literary, social, cultural, and historical contexts. Additionally, the course intends to enable students to identify both unique cultures and common themes in the literary works from diverse landscapes and varied geographies.

Learning Outcomes

Upon the completion of this course, students will be able to—

- familiarize themselves with world literature produced across cultures and regions,
- retrace unique historical and cultural contexts of world literature, and
- analyze and interpret literary texts from diverse locations with varied cultures and socio-political backgrounds, and
- explore the universal themes, patterns and devices of literature across the globe.

Course Contents**Unit I: Origin and Evolution****[9 hrs.]**

- “Naming World Literature” from *A History of World Literature* (pp. 5-27)
- “Mapping World Literature” from *The Routledge Companion to World Literature* (pp. 363-70)
- “Contemporary World Literature” from *The Norton Anthology of World Literature* (pp. 1271-77)

Unit II: The Americas: Loss, Memory, and Resistance**[9 hrs.]**

- “World Literature and Latin American Literature” from *Routledge Companion* (pp. 371–78)
- Eden Robinson: “Queen of the North”
- Sherman Alexie: “The Powwow at the End of the Earth”
- Isabel Allende: “And of Clay Are We Created”
- Jamaica Kincaid: *A Small Place*

Unit III: Africa and the Middle East: History, Displacement, and Liberation**[12 hrs.]**

- “African Angels on World Literature” from *Routledge Companion* (pp. 416–24)
- “The World of Arabic Literature” from *Routledge Companion* (pp. 407–15)
- Abdulrazak Gurnah: *By the Sea*
- Chimamanda Ngozi Adichie: “The Thing Around Your Neck”
- Warsan Shire: “Home”
- Mosab Abu Toha: “We Deserve a Better Death”
- Samar Yazbek: *A Woman in the Crossfire* (first three entries)
- Hassan Blasim: “The Corpse Exhibition”

Unit IV: Asia: Society, Memory, and Transforming World**[12 hrs.]**

- “World Literature and East Asian Literatures” from *Routledge Companion* (pp. 425–33)
- “South Asia” from *Handbook of Anglophone World Literature* (pp. 471–79)
- Mohsin Hamid: *Exit West*
- Jean Tay: *Boom*

- Amitav Ghosh: “Going Back” from *In an Antique Land*
- Mo Yan: “The Old Gun”
- Sayaka Murata: “A Clean Marriage”
- Nguyễn Huy Thiệp: “The Water Nymph”

Unit V: Oceania and Archipelagic Imaginaries

[6 hrs.]

- “The Oceans” from *Handbook of Anglophone World Literature* (pp.375–93)
- Anita Heiss: “Making Aborigines”
- Witi Ihimaera: *The Whale Rider*
- Craig Santos Perez: “Praise Song for Oceania”

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance, participation, quizzes and presentation	10
Textual Explication/ Research Paper	15
Mid-term Examination	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/Short-answer questions: (3 out of 5)	15

Prescribed Texts

D’haen, Theo. *A History of World Literature*. Routledge, 2024.

Dhaen, Theo, David Damrosch, and Djelal Kadir, editors. *The Routledge Companion to World Literature*. 2nd ed. Routledge, 2023.

Helgesson, Stefan, Birgit Neumann, Gabriele Ripple, editors. *Handbook of Anglophone World Literature*. De Gruyter, 2020.

Puncher, Martin, General Editor. *The Norton Anthology of World Literature*. Shorter 4th ed., vol. 2. W. Norton & Company, 2018.

A Course Packet prepared by Central Department of English.

Recommended Readings

- “Postcolonialism and World Literature” (pp. 165-75) from *The Routledge Companion to World Literature*
- “World Literature and Migration Literature” (pp. 176-84) from *The Routledge Companion to World Literature*
- “World Literature and Muslim South East Asia” (pp. 434-41) from *The Routledge Companion to World Literature*
- “The Caribbean” (pp. 395-414) from *Handbook of Anglophone World Literature*
- “Australia” (pp. 511-30) from *Handbook of Anglophone World Literature*
- “New Zealand Literature and the World” (pp. 531-48) from *Handbook of Anglophone World Literature*
- “Introduction” (pp. lxiii-lxxx) from *Literature: A World History*
- “Introduction” (pp. 1-36) from *What Is World Literature?*

Course Title: Nepali Literature in English

Level: MA in English

Course Code: ENGL 552

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course focuses on the representative works of Nepali literature originally written in English as well as translated into English. It covers a wide range of topics, including resistance, change, nation-state, modernity, diaspora and voices from margins. Through close reading of the individual texts as well comparative reading of the texts categorized under the five broad themes, students will explore various aspects of Nepali society, culture, and history across times and spaces. Additionally, this course encourages students to raise questions about issues surrounding gender, caste, ethnicity, politics, history, and nation-state, which help students understand the Nepali society and literature.

Learning Outcomes

Upon the completion of this course, students will be able to—

- develop a comprehensive knowledge of Nepali literature, culture, and society,
- explore constitutive relationships between literary imagination and national imaginary,
- trace the evolution and development of social, political, and cultural values as reflected in and shaped by literary works,
- interpret literary expressions within the broad historical context, and
- reflect on issues relevant to the Nepali society, culture, and literature.

Course Contents

Unit I: Mirroring the Nation(s)

[12 hrs.]

Lekh Nath Paudyal, “A Parrot in a Cage” from *Himalayan Voices*

Mohan Koirala, “An Introduction to the Land” from *Himalayan Voices*

Bhupi Sherchan, “To the Children of Quails, Partridges, and Sacrificed Oxen” from *Himal Magazine*

Bhawani Bhikshu, “Maujang Babusaheb’s Coat” from *Himalayan Voices*

Ramesh Bikal, “The Splendid Buffalo” from *Himalayan Voices*

Dhrubachandra Gautam, “The Fire” from *Himalayan Voices*

Pushkar Shamsher, “Circumstantial Evidence” from *Journal of South Asian Literature*

Laxmi Prasad Devkota, “The Magic Circle Is Broken” from *The Witch Doctor and Other Essays*

Diamond Shamsher Rana, *The Wake of the White Tiger*

Unit II: Resistance, Change and Modernity

[9 hrs.]

Laxmi Prasad Devkota, “The Lunatic” from *Lunatic and Other Poems*

Siddicharan Shrestha, “The Untouchable” from *Himalayan Voices*

Rimal, Gopal Prasad, “A Mother’s Dream” from *Himalayan Voices*

Haribhakta Katuwal, “A Wish” from *Himalayan Voices*

Krishnabhusan Bal, “April Wind” from *Himalayan Voices*

Manju Kanchuli, “A Strange Temple” from *Two Sisters*

Abhi Subedi, "The Soft Storm" from *Forever Arriving*
Ahuti, "Life of a Mirror" from *Dancing Soul of Himalayas*
DB Gurung, "Letter from Foreign Grave"
Prema Shah, "A Husband" from *Himalayan Voices*
Nayan Raj Pandey, "Candy" from *House of Snow*
Parashu Pradhan, "The Telegram on the Table" from *Himalayan Voices*
Manjushree Thapa, "Love Marriage" from *An Other Voice*
Mani Dixit, "Come Tomorrow" from *An Other Voice*

Unit III: Life, Nature, and Love

[9 hrs.]

Balkrishna Sama, "Man Is God Himself" from *Himalayan Voices*
Banira Giri, "Time, You Are Always the Winner" from *Himalayan Voices*
Shreedhar Lohani, "By a Teashop at Khani Khola" from *Of Nepalese Clay*
Dhuswan Sayami, "An Idol Outgrows" from *Dancing Soul of Himalayas*
Tsering Wangmo Dhomba, "Recurrences" from *Himal Magazine*
Bishweshwor Prasad Koirala, "The Soldier" from *Himalayan Voices*
Sushma Joshi, "After the Floods" from *House of Snow*
Parijat, "The Son Who Was not Mine" from *Journal of South Asian Literature*
Guru Prasad Mainali, "A Blaze in the Straw" from *Himalayan Voices*
Ananda P. Shrestha, "A Day in Tansen" from *Of Nepalese Clay*

Unit IV: Voices from Margins

[12 hrs.]

Shrawan Mukarung, "The Antique Man" from *The Dancing Soul of Mount Everest*
Yukta Bajracharya, "Raised by Mom" from *Birds with Wolf Hearts*
Itisha Giri, "When I Have a Daughter" from *Birds with Wolf Hearts*
C.M. Bishwakarma, "Remembrance" from *The Country is Yours*
Bhagyanath Gupta, "A Pop Drama" from *The Country is Yours*
Gobinda Bahadur Malla Gothale, "What Are You Doing Shobha?" from *Journal of South Asian Literature*
Rajendra Bimal, "The Postmortem"
Shradha Ghale, "The Deeper Catastrophe" from *House of Snow*
Madhav Ghimire, *Ashwatthama*

Unit V: Creative Interfaces: Nepalis, Foreigners, and Nepali Diasporas

[6 hrs.]

Wayne Amtzis, "The Stomach Suffers from Lack" from *LA.LIT*
Eleanor Walsh, "The Blessing Dust" from *Birds with Wolf Hearts*
Diane Smith, "Reaping Tomorrow" from *Of Nepalese Clay*
Indra Bahadur Rai, "Maina's Mother Is Just Like Us" from *Himalayan Voices*
Muna Gurung, "Pep Talk" from *House of Snow*
Khem Kumar Aryal, "Laxman Sir in America" from *The In-Betweeners*
Michel Piessel, "Tiger for Breakfast" from *House of Snow*
Samrat Upadhyay, "Nepali Writing in English: Home and Abroad: An Interview with Samrat Upadhyay" from *Of Nepalese Clay*

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer Questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

- Amtzis, Wayne. "The Stomach Suffers from Lack." *LA.LIT*, vol. X, 2023. <https://lalitmag.com/poems-by-wayne-amtzis/>
- Aryal, Khem Kumar. *The In-Betweeners*. Braddock Avenues, 2023.
- Devkota, Laxmi Prasad. *The Witch Doctor and Other Essays*. Sangri-La Books, 2017.
- . *The Lunatic and Other Poems*. Devkota Study and Research Centre, 2009.
- Fiennes, Sir Ranulph and Ed Douglas, eds. *House of Snow: An Anthology of the Greatest Writing About Nepal*. Head of Zeus, 2016.
- Ghimire, Madhav. *Ashwatthama: A Lyrical Play*. Translated by Padma Prasad Devkota, Royal Nepal Academy, 1998.
- Himal Magazine*, May/ June 1993.
- Hutt, Michael James, trans. *Himalayan Voices: An Introduction to Modern Nepali Literature*. U of California P, 1991.
- Kanchuli, Manju. *Two Sisters*. Book Faith India, 1998. https://www.poetryinternational.com/en/poets-poems/poems/poem/103-23475_A-STRANGE-TEMPLE
- "Modern Nepali Literature." *Journal of South Asian Literature*, vol. 29, no. 1, Winter/Spring 1994, <https://www.jstor.org/stable/i25797462>
- Momila, ed. *Dancing Soul of Mount Everest: Creator and Creation*. Nepal Art and Literature Dot Com (Under the Project of Nepal Academy), 2011.
- Of Nepalese Clay*, issue 4, 2013.
- Of Nepalese Clay*, issue 19, 2013.
- Of Nepalese Clay*, issue 20, 2013.
- Rajendra Bimal, "The Postmortem." Translated by Mahesh Paudyal
- Rana, Diamond Shamsher. *The Wake of the White Tiger*. Translated by Greta Rana, Mrs. Balika Rana, 1984.
- Subedi, Abhi. *Forever Arriving*. Mandala Book Point, 2023.
- Thapa, Deepak and Kesang Tseten, eds. *An Other Voice: English Literature from Nepal*. Martin Chautari/Centre for Social Research and Development, 2002.
- Thapa, Manjushree, ed. and trans. *The Country is Yours: Contemporary Nepali Literature*. Penguin Random House, 2009.
- Walsh, Eleanor. *Birds with Wolf Hearts, a Collection of Poetry, with an Analysis of Contemporary Nepalese Women's Poetry*. 2019. University of Plymouth, PhD dissertation.

A Course Packet prepared by Central Department of English.

Recommended Readings

- Bhattarai, Govindaraj. "Trends in Nepali Poetry." *Dancing Soul of Mount Everest: Creator and Creation*, edited by Momila, Nepal Art and Literature Dot Com (Under the Project of Nepal Academy), 2011, pp. i-xxxix.
- Hutt, Michael, "Introduction" (pp. 1-11), "Nepali Poetry" (pp. 13-19) and "The Story in Nepali" (pp. 173-188). *Himalayan Voices*. University of California Press, 1991.
- Pradhan, Kumar. *A Short History of Nepali Literature*. Sahitya Academy, 1984.
- Pun, Min. "Canons of Nepali Writing in English." *Tribhuvan University Journal*, vol. 31, no. 1 & 2, June/Dec, 2017, pp. 63-74.
- Thapa, Manjushree. "(Almost) Everything I Learnt about Nepali Literature Is Wrong." *Studies in Nepali History and Society*, vol. 24, no. 1, June 2019, pp. 217–30.
- Uprety, Sanjeev. "Nepali Writing in English: Problems and Possibilities." *Of Nepalese Clay*, vol 20, October 2013, pp. 145-53.

Course Title: Forms and Themes in Poetry

Level: MA in English

Course Code: ENGL 553

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course acquaints students with forms and substances of poetry in socio-cultural contexts. It intends to engage students in a close reading and mapping of poems in diverse cultural settings and historical contexts for thematic analysis and critical appreciation. Besides, they will interact with thematic and formal aspects of poems.

Learning Outcomes

Upon completion of this course, students will be able to—

- enhance their knowledge of poetry with their grasp of basic forms and contents,
- enrich their skills to explicate, interpret, and examine poetry,
- analyze language of poetry, including sounds and figures of speech,
- examine poems in their historical and cultural contexts, and
- appreciate aesthetic dimensions of poetry.

Course Contents

Unit I: Fundamentals of Prosody

[6 hrs.]

Syllables and Syllabification: Stressed and Unstressed Syllables, Poetic Feet

Basic Meters: Iambus, Trochee, Anapest, Dactylic, Pyrrhic, Spondee

Figures of Speech: Simile, Metaphor, Metonymy, Symbols, Images, Irony, Paradox, Personification, Climax, Anti-climax, Hyperbole, Understatement, Allusion, Alliteration, Allegory, Anaphora, Apostrophe, Assonance, Onomatopoeia, Oxymoron, Pun, Synecdoche

Poetic Forms: Stanzas, Sonnet, Ode, Ballad, Limerick, Lyric, Villanelle, Elegy, Epic

Blank/ Free Verse and others

Scansion

Unit II: Aesthetics of Anguish, Beauty, and Grief

[9 hrs.]

William Shakespeare (1564-1616): “Shall I Compare Thee to a Summer's Day?”
and “Let Me not to the Marriage of True Minds”

Christopher Marlowe (1564-1593): “The Passionate Shepherd to His Love”

John Donne (1572-1631): “Valediction: Forbidding Mourning” and “The Good Morrow”

John Milton (1608-1674): “Lycidas”

Alexander Pope (1688-1744): “Rape of the Lock”

William Blake (1757-1827): “To the Evening Star” and “The Lamb”

William Wordsworth (1770-1850): “Tintern Abbey” and “The World Is Too Much With Us”

ST Coleridge (1772-1834): “Rime of the Ancient Mariner”

Lord Byron (1788-1824): “She Walks in Beauty”

PB Shelly (1792-1822): “Mont Blanc”

John Keats (1795-1821): “Ode to the Grecian Urn”

Henry Wadsworth Longfellow (1807-1882): “Snow Flakes”

Walt Whitman (1819-1892): “A Noiseless Patient Spider”

Unit III: Shadow Lines of Uncertainty**[12 hrs.]**

Ralph Waldo Emerson (1803-1882): “The Snow-Storm”
 Elizabeth Beret Browning (1806-1861): “A Musical Instrument”
 Edgar Allan Poe (1809-1849): “The City in the Sea”
 Alfred Lord Tennyson (1809-1982): “The Charge of Light Brigade”
 Robert Browning (1812-1889): “Home-Thoughts, from Abroad”
 Matthew Arnold (1822-1888): “The Dover Beach”
 Dante Gabriel Rossetti (1828-1882): “Silent Noon”
 Emily Dickinson (1830-1886): “Because I could not stop for Death” and “I heard a fly
 buzz - when I died”
 Thomas Hardy (1840-1928): “The Darkling Thrush”
 A.E. Housman (1859-1936): “Loveliest of Trees, the Cherry Now”

Unit IV: Poetics of War, Peace and the Rebellion**[12 hrs.]**

GM Hopkins (1844-1889): “Felix Randal”
 WB Yeast (1865-1939): “The Second Coming,” “Among School Children”
 Robert Frost (1874-1963): “The Birches”
 Wallace Stevens (1879-1955): “The Snow Man”
 Ezra Pound (1885-1872): “The Garden”
 William Carlos Williams (1883-1963): “Poem”
 Rupert Brook (1887-1915): “Soldier”
 TS Eliot (1888-1965): “The Love Song of J. Alfred Prufrock”
 ee cummings (1894-1962): “anyone lived in a pretty how town”
 Langston Huges (1901-1967): “Harlem”
 WH Auden (1907-1973): “September 1, 1939”
 Maya Angelou (1928-2014): “Still I Rise”
 Anne Sexton (1928-1974): “The Truth the Dead Know”
 Sylvia Plath (1932-1963): “Ariel”

Unit V: Unheard Songs from Distant Horizons**[9 hrs.]**

Rabindranath Tagore (1861-1941): “Paper Boats”
 Kahlil Gibran (1883-1931): “A Tear and a Smile”
 Kaji Najrul Islam (1899-1976): “The Rebel” (Trans. Kabir Chowdhury)
 Pablo Neruda (1904-1973): “Tonight I Can Write the Saddest Lines” (Trans. W.S.
 Merwin)
 Mohan Koirala (1926-2007): “You Who Remember” (Trans. Michael Hutt)
 Ko Un (1933): “Runny” (Trans. Brother Anthony)
 Wole Soyinka (1934-): “Telephone Conversation”
 Bhupi Sherchan (1937-1989): “The Candle Flame” (Trans. Michel Hutt)
 Michael Ondaatje (1942-): “Letters and Other Worlds”
 Alamgir Hashmi (1951-): “The Cesspole”

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/participation/presentation	10
Term paper	15
Mid-term examination	15

External Examination**60 Marks**

Long-answer Questions: (2 out of 3)

30

Critical reflections on excerpts from texts: (3 out of 5)

15

Short notes/ Short-answer questions: (3 out of 5)

15

Prescribed TextsFerguson, Margaret et al. *The Norton Anthology of Poetry*. 5th ed., Norton, 2005.

A Course Packet prepared by Central Department of English.

Course Title: Forms and Trends in Fiction

Level: MA in English

Course Code: ENGL 554

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course acquaints students with forms and trends in the art of fiction. It explores developments of novel writing, ranging from its rise as a dominant genre in the eighteenth century, progress in the tradition of romance in the nineteenth century, stylistic variation in modernist and postmodernist modes in the twentieth century, to experimentation with innovative style with anime and graphic narratives in recent decades. Focusing on shifts in thematic dimensions and artistic techniques, it brings to students a diverse range of narrative trends and fictional forms across literary movements. The course also explores the fundamental elements and concepts of fiction, imparting knowledge and skills to critically analyze how they are employed and transformed by writers over time.

Learning Outcomes

Upon completion of this course, students will be able to—

- enrich their understanding of forms, trends, and movements in fictional genre,
- enhance their interpretive strategies and critical thinking skills on novelistic discourses,
- foster aesthetic, humanistic, and critical insights through their close reading, interpretation, reflection, and analysis of issues and events, characters, and narrative techniques, and
- apply advanced theoretical frameworks and perspectives to evaluate the evolution of narrative strategies and their cultural significance across historical and contemporary fiction.

Course Contents

Unit I: Elements and Concepts

[12 hrs.]

George Hughes: Openings; Description, Character, Dialogue, and Monologue; Narrative and Narrators; The Language of the Text; Endings from *Reading Novels*

Julie Armstrong: Introduction; When Was/What Was Modernity(ism)? When Were/Who Were the Beats? When Is/Was the Postmodern Era from *Experimental Fiction*

Jago Morrison: History and Post-histories; Time and Narrative; Bodies, Genders; Writing and Race from Contemporary Fiction from *Contemporary Fiction*

Karin Kukkonen: The Way Comics Tell It: Narration and Narrators; Narrating Minds and Bodies: Autobiographical Comics; Novels and Graphic Novels from *Studying Comics and Graphic Novels*

Unit II: Realism and Romance

[9 hrs.]

Emily Brontë: *Wuthering Heights*

Henry James: *The American*

Unit III: Modern and Postmodern

[9 hrs.]

Ernest Hemingway: *The Sun Also Rises*

Han Kang (author), Deborah Smith (trans.): *The Vegetarian*

Unit IV: Metafiction and Experimentation

[9 hrs.]

John Fowles: *The French Lieutenant's Woman*

Salman Rushdie: *Shalimar the Clown*

Unit V: Graphic and Anime**[9 hrs.]**

Kieron Moore/ Rajesh Nagulakoda: *Buddha: An Enlightened Life*
 Sara Pichelli/ Justin Ponsor: *Ultimate Comics: Spider Man*

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

Armstrong, Julie. *Experimental Fiction: An Introduction for Readers and Writers*. Bloomsbury, 2014.
 Hughes, George. *Reading Novels*. Vanderbilt UP, 2002.
 Kukkonen, Karin. *Studying Comics and Graphic Novels*. John Wiley & Son, 2013.
 Morrison, Jago. *Contemporary Fiction*. Routledge, 2012.

A Course Packet prepared by Central Department of English.
 All the primary texts listed in units II-V.

References

Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale UP, 2020.
 Greaney, Michael. *Contemporary Fiction and the Uses of Theory: The Novel from Structuralism to Postmodernism*. Palgrave Macmillan, 2013.
 Lubbock, Percy. *The Craft of Fiction*. Leopold Classic Library, 2015.
 Ricoeur, Paul and Kathleen McLaughlin. *Time and Narrative*. Vol II., U of Chicago Press, 1992.

Course Title: Technical and Professional Writing

Level: MA in English

Course Code: ENGL 555

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course offers a comprehensive exploration of technical and professional writing, equipping students with the skills to communicate complex information clearly and persuasively across diverse audiences and media. Through a blend of theoretical frameworks and hands-on projects, students will learn to analyze user needs, conduct focused research, and apply a structured writing process to produce documents ranging from business correspondence and application materials to formal reports, proposals, and multimedia presentations. Emphasizing real-world scenarios, the course integrates best practices in document design, visual data representation, and digital communication, while reinforcing professional standards in ethics, collaboration, and version control. By the end of the semester, students will have developed a polished portfolio of writings that demonstrate commanding style, strategic organization, and ethical awareness in both technical and workplace contexts.

Learning Outcomes

By course end, students will be able to—

- create technical and professional documents to varied audiences and purposes,
- apply clear, concise style and professional tone across genres,
- design and format documents—print and digital—for readability and usability,
- produce business correspondence (emails, memos, letters) and application materials (résumés, cover letters),
- develop formal technical reports, proposals, and executive summaries incorporating data and visuals, and
- collaborate on writing projects, manage version control, and observe professional ethics.

Course Contents

Unit I: Foundations

[9 hrs.]

- Technical communication and the workplace
- Genres and the technical writing process
- Characteristics and importance
- Profiling the reader
- Working in teams
- Ethical considerations in technical writing

Unit II: Genres of Technical Writing

[9 hrs.]

- Career materials: résumé and job letter
- E-mails, letters, memos, and texts
- Technical descriptions and specifications
- Instructions and documentations

Unit III: Proposals and Reports

[12 hrs.]

- Types of proposals
- Planning, organizing, and drafting

- Style, design, and medium
- Brief reports
- Formal reports
- Planning and researching
- Organizing and drafting

Unit IV: Style and Designing

[9 hrs.]

- Plain style
- Persuasive style
- Documentation: APA, MLA, Chicago Manual
- Designing documents and interfaces
- Creating and using graphics

Unit V: Completing and Presenting

[9 hrs.]

- Revising
- Editing
- Proofing
- Document cycling and usability testing
- Presenting
- Planning, organizing, and delivering presentation
- Creating and using visuals

Required Assignments

- Unit 1: Audience Analysis, Document Usability Analysis, or Case study
- Unit 2: Résumé, User Manual, Instructions, or Memo/ Emails
- Unit 3-4: Project work that requires research and documentation (Project Proposal or Formal Report)
- Unit 5: Presenting or Pitching an Idea/ Proposal or Report

Evaluation Scheme

Internal Evaluation	60 Marks
Attendance/participation/presentation	10
Response/ peer review	10
Technical Writing Portfolio that includes assignments from each unit	40
External Examination	40 Marks
Questions that test students’ conceptual/ theoretical understanding: (3 out of 5)	15
Questions that require students to analyze a technical document: (1 out of 2)	10
Questions that require students to create a technical document: (1 out of 2)	15

Prescribed Texts

- Johnson-Sheehan, Richard. *Technical Communication Today*. 7th ed., Pearson, 2024.
- Open Technical Writing* (OER), retrieved from:
[https://human.libretexts.org/Bookshelves/Composition/Technical_Composition/Open_Technical_Communication_3e_\(Reardon_et_al.\)](https://human.libretexts.org/Bookshelves/Composition/Technical_Composition/Open_Technical_Communication_3e_(Reardon_et_al.))
- Perdue Online Writing Lab, retrieved from: <https://owl.purdue.edu/owl/index.html>

Course Title: British Literature after Romanticism

Level: MA in English

Course Code: ENGL 601

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course intends to acquaint students with representative texts from diverse literary traditions and cultural landscapes from the Victorian Age to the twentieth century and beyond. In doing so, students will examine texts in multiple genres, periods and movements against the changing cultural and socio-economic dynamics. Alongside, the course offers the biographical sketches of the authors so as to usher the students to make connections between texts and the life situations.

Learning Outcomes

Upon completion of this course, students will be able to—

- analyze representative literary texts from the Victorian Age to the contemporary period, demonstrating a comprehensive understanding of their historical and cultural significance,
- contextualize texts by connecting them to the changing cultural, social, and economic dynamics of their time,
- interpret the interplay between an author's life and work to deepen understanding of the texts, and
- evaluate literary works across diverse genres and movements, articulating how they contribute to broader literary traditions.

Course Contents

Unit I: The Victorian Period

[12 hrs.]

Context: Norton Introduction to The Victorian Age

Thomas Carlyle, “The Everlasting No”; “Democracy”

Alfred Lord Tennyson, “Ulysses”; “The Passing of Arthur”

Robert Browning, “Prophyria’s Lover”; “Fra Lippo Lippi”

Emily Bronte, “I am Happiest When Most Away” “The Prisoner: A Fragment”

Matthew Arnold, “From the Function of Criticism at the Present Time”; “Culture and Anarchy Sweetness and Light”; “Dover Beach”

Thomas Henry Huxley, “Science and Culture: The Values of Education in Sciences”

Christina Rossetti, “Goblin Market”; “Cardinal Newman”; “Sleeping at Last”

Charles Dickens, *Hard Times* (Chapters I-X)

G M Hopkins, “Felix Randall”; “From Journal”

Unit II: Late Nineteenth Century Voices

[9 hrs.]

Context: Norton Introduction to the Late Nineteenth Century

Oscar Wilde, “The Critic as Artist”; “From De Profundis”

Sir Arthur Conan Doyle, “The Speckled Band”

Mary Elizabeth Coleridge, “The Other Side of a Mirror”; “The Witch”

Rudyard Kipling, “The White Man’s Burden”; “If”

Ernest Dowson, “Cynara”; “They Are not Long”

Bernard Shaw, *Major Barbara* (Act I and II)

Unit III: Pre-Modern Echoes**[9 hrs.]****Context:** Norton Introduction to Voices from World War I

Rupert Brooke, “The Soldier”

Edward Thomas, “The Cherry Trees”

Siegfried Sassoon, “Everyone Sang”; “Memoirs of an Infantry Officer”

Ivor Gurney, “To His Love”; “The Silent One”

Isaac Rosenberg, “Louse Hunting”; “Returning, We Hear the Larks”

Wilfred Owen, “Strange Meeting”; “Disabled”

Robert Graves, “Goodbye to All That”; “Recalling War”

Unit IV: Modernist and Interwar Literature**[9 hrs.]****Context:** Norton Introduction to Modernist Manifestos and Voices from World War II

F.S. Flint and Ezra Pound, “Imagisme: A Few Don’ts by an Imagiste”

William Butler Yeats, “Byzantium”; “Lapis Lazuli”; “Easter 1916”

Virginia Woolfe, “Professions for Women”; “Modern Fiction”

James Joyce, from *Finnegans Wake*; “Araby”

T.S. Eliot, “The Love Song of J. Alfred Prufrock”; “Tradition and the Individual Talent”

Henry Reed, “Lessons of the War”

Keith Douglas, “Gallantry”; “Vergissmeinnicht”

Charles Causley, “At the British War Cemetery, Bayeux”

Katherine Mansfield, “The Daughters of the Late Colonel”

Unit V: Contemporary Voices**[9 hrs.]****Context:** Norton Introduction to Contemporary Voices

Wole Soyinka, “Telephone Conversation”

Salman Rushdie, “English is an Indian Literary Language”

Doris Lessing, “To Room Nineteen”

Harold Pinter, “The Dumb Waiter”

Chinua Achebe, “From an Image of Africa: Racism in Conrad’s Heart of Darkness”

Alice Munro, “Walker Brothers Cowboy”

V.S. Naipaul, “One Out of Many”

J.M. Coetzee, from *Waiting for the Barbarians***Evaluation Scheme****Internal Evaluation****40 Marks**

Attendance/participation/presentation

10

Textual Explication/ Research Paper

15

Internal Examination

15

External Examination**60 Marks**

Long-answer questions: (2 out of 3)

30

Critical reflections on excerpts from texts: (3 out of 5)

15

Short notes/ short-answer questions: (3 out of 5)

15

Prescribed Texts

Greenblatt, Stephen, ed. *The Norton Anthology of English Literature*. 8th ed., vol. F, W.W. Norton and Company, 2006.

---. *The Norton Anthology of English Literature*, 9th ed., vol. E, W.W. Norton and Company, 2012.

Course Title: American Literature and Culture since 1900

Level: MA in English

Course Code: ENGL 602

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course focuses on exploring major movements, authors, and texts in American literature since 1900. Through close reading of representative poetry, drama, and nonfiction, students will examine cultural, historical, and stylistic developments from modernism to the present. Through discussion, analytical writing, and research, students will explore how American writers responded to events such as world wars, the civil rights movement, and globalization, and how issues of identity, race, gender, and class have been represented and reimagined in literary form. The course emphasizes both individual literary achievements and broader cultural dialogues, encouraging students to think critically about the evolving American narrative.

Learning Outcomes

Upon the completion of this course, students will be able to—

- analyze representative works of American literature since 1900,
- understand major literary movements from modernism to contemporary voices,
- engage with critical scholarship to contextualize primary texts, and
- develop skills in critical reading, discussion, and responding to literary, critical, and cultural texts.

Course Contents

Unit I: Naturalism to Modernism

[12 hrs.]

F. T. Marinetti, from *Manifesto of Futurism*

Susan Glaspell, “Trifle”

Gertrude Stein, “Introduction” to *Making of America*

Amy Lowell, “The Captured Goddess” and “Madonna of the Evening Flowers”

Robert Frost, “After Apple-Picking”; “Design”

Wallace Stevens, “Anecdote of the Jar”

Carl Sandburg, “Chicago”

Marianne Moore, “Poetry”

Ezra Pound, “Queen-Anne’s-Lace” and “Landscape with the Fall of Icarus”

Eugene O’Neill, *Long Day’s Journey into Night*

Unit II: The Harlem Renaissance and Diversity

[9 hrs.]

Langston Hughes, “Theme for English B” and *from* “Negro Artist and the Racial Mountain”

Claude McKay, “The Lynching” and “Harlem Shadows”

Katherine Anne Porter, “Flowering Judas”

Zora Neal Hurston, “Sweat”

Jean Tommer, “Portrait in Georgia”

Countee Cullen, “Yet Do I Marvel”; “Incident” and “Heritage”
Richard Right, “The Man Who Was almost Man”

Unit III: Mid-century Voices and Postwar Identity

[9 hrs.]

Norton Introduction *American Literature since 1945*
Theodore Roethke, “I Knew a Woman” and “My Papa’s Waltz”
Eudora Welty, “Petrified Man”
Elizabeth Bishop, “The Fish” and “The Armadillo”
Tennessee Williams, *A Streetcar Named Desire*
John Cheever, “The Swimmer”
Randall Jarrell, “The Death of the Bell Turret Gunner”
John Berryman, from *Dream Songs* (1, 14, 29, 384)
Robert Lowell, “Skunk Hour” and “For the Union Dead”
William Faulkner, “A Rose for Family”
James Baldwin, “Sonny’s Blues”
Flannery O’ Conner, “Good Country People”

Unit IV: Postmodernism and Beyond

[9 hrs.]

Toni Morrison, “Recitatif”
Sylvia Plath, “Lady Lazarus”
John Ashbery, “Soonest Mended”
Philip Roth, “Defender of Faith”
John Updike, “Separating”
Lucille Clifton, “homage to my hips”
Don DeLillo, *White Noise* (Part II)
Thomas Pynchon, “Entropy”
Raymond Carver, “Cathedral”
Alice Walker, “Everyday Use”

Unit V: Contemporary Narratives and Global America

[9 hrs.]

Sandra Cisneros, “Woman Hollering Creek”
Maxine Hong Kingston, “The Warrior Woman”
Sherman Alexie, “A Navajo Monument Valley Tribal School”
Li-Young Lee, “Persimmons” and “This Room and Everything in It”
Leslie Marmon Silko, “Lullaby”
Joy Harjo, “White Bear”
Jhumpa Lahiri, “Sexy”
John Didion, *From Slouching towards Bethlehem*
Jamaica Kincaid, “Girl”
Barry Lopez, “The Raven”
Junot Diaz, “Drown”

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Critical reflections on excerpts from texts: (3 out of 5)	15
Long-answer questions: (2 out of 3)	30
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

Michael A. Elliot, Sandra M. Gustafson, Amy Hungerford, and Mary Loeffelholz, eds. *Norton Anthology of American Literature* [Shorter Edition]. Volume II, W.W. Norton, 2017.

Course Title: Global Perspectives on Drama

Level: MA in English

Course Code: ENGL 603

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course aims to familiarize students with the diverse dramaturgy and theatrics practiced across different times and places. During the course, teachers and students will explore various methodologies for interpreting plays, considering both the context in which they were written and their storylines and characters. Additionally, they will learn to interpret plays and theatre through the lens of critical theories such as feminism, postcolonialism, and postmodernism.

Learning Outcomes

Upon the completion of this course, students will be able to--

- demonstrate familiarity with the diversity of dramaturgy,
- understand the historical and cultural contexts in which the plays were written,
- develop their own methods for interpreting theatrical practices, and
- become familiar with the continuity and change in the traditions of dramaturgy and theatre in both the Western and the Indic regions

Course Contents

Unit I: The Classical West

[9 hrs.]

David Rush: “Classical Tragedy” and “Plot”
Taplin Oliver: “The Pictorial Record”
Olbin Lesky: “Aeschylus”
Aeschylus: *Agamemnon*

Unit II: The Classical India

[6 hrs.]

E.W. Marasinghe: “Rasa and Abhinaya”
Maria Christopher Byrski: “Itivrita”
Bhasa: *Svapnavasabhadatta*

Unit III: The Renaissance and the Modern

[12 hrs.]

Stephen Greenblatt: “Chapter One” from *Will in the World*
David Rush: “The Classical Comedy”
William Shakespeare: *The Midsummer Night’s Dream*
David Rush: “Epic theatre”
Bertolt Brecht: *Mother Courage*

Unit IV: Postcolonial and Multicultural

[9 hrs.]

Helen Gilbert: “Traditional Enactments: Ritual and Carnival” and “Post-colonial Histories”
Girish Karnad: *Nagamandala*
Helen Gilbert: “Post-colonial Histories”
David Henry Hwang: *Madam Butterfly*

Unit V: Gender and Identity

[12. hrs.]

David Rush: “Realism”

Henrick Ibsen: *A Doll's House*
 David Rush: "Postmodern Theatre"
 Janelle Reinelt: "Navigating Postfeminism: Writing Out of the Box"
 Caryl Churchill: *Top Girls*
 Suzan Lori Parks: *Topdog/Underdog*

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/Short-answer questions: (3 out of 5)	15

Prescribed Texts

Aeschylus. *Agamemnon*. Faber and Faber, 2010.
 Bhasa. *Svapnavasabhadatta*. Translated by A.C. Woolner and Lakshman Sarup. Parenthesis Publications, 1999.
 Brecht, Bertolt. *Mother Courage*. Grove Press, 1982.
 Byrski, Maria Christopher. *Concept of Ancient Sanskrit Theatre*. Munshiram Manoharlal Das, 1975.
 Churchill, Caryl. *Top Girls*. Bloomsbury Academics, 2014.
 Gilbert, Helen. *Postcolonial Drama*. Theory, Practice and Politics. Routledge, 1996.
 Greenblatt, Stephen. *Will in the World*. Bodley Head, 2014.
 Hwang, David Henry. *Madam Butterfly*. Dramatists Play Service, 1998.
 Ibsen, Henrik. *A Doll's House*. Dodo Press, 2005.
 Karnad, Girish. *Nagamandala*. Oxford University Press, 1990.
 Lesky, Olbin. *A History of Greek Literature*. Translated by James Willis and Cornelis de Heer. Methuen, 1966.
 Marasinghe, E.W. *The Sanskrit Theatre and Stagecraft*. Shree Satguru Publications, 1989.
 Parks, Suzan Lori. *Topdog/Underdog*. Dramatists Play Service, 2002.
 Reinelt Janelle. "Navigating Postfeminism: Writing Out of the Box." Edited by Elaine Aston and Geraldine Harris. Palgrave, 2006.
 Rush, David. *A Student Guide to Play Analysis*. Southern Illinois UP, 2005.
 Shakespeare, William. *The Midsummer Night's Dream*. The Folger Shakespeare Library.
 Taplin, Oliver. "The Pictorial Record." *The Cambridge Companion to the Greek Tragedy*, edited by. P. E. Easterling CUP, 2003.

Course Title: Studies in Visual Discourse

Level: MA in English

Course Code: ENGL604–1

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course explores formation of meanings in visual culture in specific cultural and historical spectra. It provides analytical tools, theoretical perspectives, and interpretive methods for critically examining images, videos, bodies, artworks, and performances to unfold how meanings profoundly exist within visual forms. Students will engage with a wide range of visual and digital texts and develop skills and strategies to interpret, analyze, and appreciate those cultural objects. Drawing on art history, media studies, literary aesthetics and cultural theory, the course enhances students' critical thinking abilities and interpretive skills with their close observation of visual texts. The course also investigates how persuasion functions through visual artifacts, connecting the discussion to the basics of digital and visual rhetoric.

Learning Objectives

Upon completion of this course, students will be able to—

- understand and develop theoretical perspectives in visual culture,
- appreciate intrinsic artistic and aesthetic values of visual artefacts,
- apply analytical tools and strategies to interpret static and moving images and performative cultural expressions, and
- enhance conceptualization of visual and digital rhetoric and employ these frameworks for critical analysis of relevant texts.

Course Contents

Unit I: Aesthetics of Visual Culture

(9 hrs.)

Concepts and Perspectives

What is visual culture?

Introduction

The visual

Everything that can be seen

Everything produced or created by humans that can be seen

Functional or communicative intent: design

Aesthetic intent: art

The cultural

Unilinear elite culture

Dominant masculine mass culture

Multilinear popular (sub)culture

(Malcolm Barnard's *Art, Design and Visual Culture: An Introduction*)

Unit II: Image, Power, and Politics

(6 hrs.)

Representation

Vision and visibility

Myth of Photographic Truth

Myth, Connotation, and the Meaning of Images

Semiotics and Signs

Images and ideology

Image icons

(Martin Sturken & Lisa Cartwright's *Practices of Looking*)

Reading Images

Viewers Make Meaning

Producers' intended meanings

Aesthetics and taste

Value, collecting, and institutional critique

Reading images as ideological subjects

Viewing strategies

Appropriation and reappropriation

(Gunther Kress & Theo van Leeuwen. *Reading Images: The Grammar of Visual Design*)

Unit III: Interpreting Arts and Performances

(12 hrs.)

Fine Arts

Painting: Sistine Chapel, Mandala

Sculpture: Veiled Rebecca, Apollo and Daphne, Biggest Buddha Statue in Nepal

Architecture: Taj Mahal, Gothic Cathedral, Lumbini, the Birthplace of the Lord Buddha

(Gerald Jonas's *Dancing: The Pleasure, Power, and Art of Movement*)

Performance Arts

Dance: Martha Graham's Performances

Taylor Swift's Concerts

Modernizing Dance

Dancing in One World

(Gerald Jonas's *Dancing: The Pleasure, Power, and Art of Movement*)

Photography

The challenge for Art Photography

Pictorialism

Photography and the modern city

Science and Photography

(Mary Warner Marien's *Photography: A Cultural History*)

Film

Shakespeare in Love

(Douglas C. Brode's *Shakespeare in the Movies: From the Silent Era to Shakespeare in Love*)

Unit IV: Visual Culture and the Body

(9 hrs.)

Techno body in posthumanism

Gendered body in media

Ethno body in anthropology/ethnography

(Pelin Kümbet's *Critical Posthumanism: Cloned, Toxic Bodies in Fiction &*

Lesley Gourlay's Posthumanism and the Digital Universities: Texts, Bodies, and Materialities)

Unit V: Digital and Visual Rhetoric

(12 hrs.)

Understanding Digital Rhetoric

History, Theory, and Practice of Digital Rhetoric

(Chapter 1, 2 and 4 from Douglas Eyman's *Digital Rhetoric: Theory, Method, Practice*)

Theoretical Understanding of Visual Rhetoric

Perspectives and Approaches of Visual Rhetoric

(Sonja K. Foss: "Framing the Study of Visual Rhetoric: Toward a Transformation of Rhetorical Theory" from *Defining Visual Rhetorics*, Charles A. Hills' "The Psychology of Rhetorical Images" from *Defining Visual Rhetorics* and J. Anthony Blair's "The Rhetoric of Visual Arguments" from *Defining Visual Rhetorics*)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Evaluation	60 Marks
Long answer questions (2 out of 3):	30
Short answer questions (3 out of 5):	15
Short notes/short questions (3 out of 5):	15

Prescribed Texts

- Barnard, Malcolm. *Art, Design and Visual Culture: An Introduction*. Palgrave Macmillan, 1998.
- Brode, Douglas. *Fatal Vision: Macbeth. Shakespeare in the Movies: From the Silent Era to Shakespeare in Love*.
- Eyman, Douglas. *Digital Rhetoric: Theory, Method, Practice*. University of Michigan Press, 2015.
- Gourlay, Lesley. *Posthumanism and the Digital Universities: Texts, Bodies, and Materialities*. Bloomsbury Academic, 2022.
- Hill, Charles A. and Marguerite Helmers, eds. *Defining Visual Rhetorics*. Taylor & Francis, 2012.
- Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. Harry N. Abrams, 1992.
- Kress, Gunther and Theo van Leeuwen. *Reading Images: The Grammar of Visual Design*. 3rd ed. Routledge Taylor and Francis, 2021.
- Marien, Mary Warner. *Photography: A Cultural History*. Prentice Hall, and Harry N. Abrams, 2002.
- Pelin, Kümbet, Pelin. *Critical Posthumanism: Cloned, Toxic Bodies in Fiction*. Transnational Press London, 2020.
- Shakespeare in Love*. Directed by John Madden. Performances by Joseph Fiennes, Gwyneth Paltrow, and Geoffrey Rush. The Bedfords Falls Company, 1998.
- Sturken, Martin and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. 3rd ed. Oxford University Press, 2018.

Recommended Readings

- Cano, Marina, & Rosa Garcia-Periago. *Jane Austen and William Shakespeare: A Love Affair in Literature, Film and Performance*. Palgrave Macmillan, 2019.
- Martin, David F. *The Humanities through the Arts*. McGraw –Hill Education, 2015.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Routledge, 2009.
- Norman, Marc, & Tom Stoppard. *Jane Austen and William Shakespeare: A Love Affair in Literature, Film and Performance*. Palgrave Macmillan, 2019.
- Rampley, Matthew. *Exploring Visual Culture*. University of Edinburgh Press, 2005.
- Wonder Woman*. Directed by Patty Jenkins. Warner Bros, Television DC Comics, 2017.
- Himpach, Shawn. “*Highlander: The Immortal Cosmopolitan*.” *Television in Transition: The Life and Afterlife of the Narrative Action Hero*.” Wiley-Blackwell, 2010.
- Ormrod, Joan. “The New Diana Prince! Makeovers, Movement and the Fab/ricated Body, 1968-72.” *Wonder Woman: The Female Body and Popular Culture*. Bloomsbury Academic, 2020.

Course Title: Literature of Travel and Tour

Level: MA in English

Course Code: ENGL 604-2

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course introduces students to the emerging genre of travel writing within the modern university curriculum. It will enable them to understand the historical evolution, shifting modes, motives, and politics of travel writing over time. The course covers a range of texts related to the portrayal of travel and tourism in various literary forms, such as journals, travel books, movies, and documentaries, with a focus on issues of colonialism, postcolonialism, the environment, personal quests, and gender.

Learning Outcomes

Upon the completion of this course, students will be able to—

- acquaint themselves with travel and tour literature produced by authors from diverse locations, ages, races and genders,
- trace the historical overview of travel writing, noting its shifting modes and motives, and
- analyze and interpret travel and tour texts from different perspectives, including postcolonial, ecological, gender, and personal quest.

Course Contents

Unit I: Concepts, Theories and Perspectives

[12 hrs.]

Carl Thompson: “Defining the Genre” from *Travel Writing*

Mary Louise Pratt: “Introduction in the Contact Zone” from *The Imperial Eye*

Edward Said: Introduction to *Orientalism*

Claire Lindsay: “Travel Writing and Postcolonial Studies” from *Routledge Companion*.

Dúnlaith Bird: “Travel Writing and Gender” from *Routledge Companion*

Kylie Crane: “Ecocriticism and Travel” from *Cambridge History*

Tim Youngs: “Quests” from *Cambridge Introduction*

Unit II: Travel and Colonialism/ Postcolonialism

[9 hrs.]

Christopher Columbus: “The First Journal” from *Journal of Christopher Columbus*

Henry Morton Stanley: *My African Travels*

Caryl Philips: *The European Tribe*

Unit III: Travel and Gender

[9 hrs.]

Isabella Bird: *Among Tibetans*

Mary Kingsley: “Editor’s Introduction,” “Customs of the River Tribes,” “In the Country of the Fans,” “The World of the Spirit,” and “Gods, Devils and Secret Societies” from *Travels in West Africa*

Robyn Davidson: Excerpts (1 & 2 Chapters from “Alice Sprung” in *Tracks*)

Unit IV: Travel and Environment**[9 hrs.]**

Danny Boyle: *The Beach* (cinema, 2000)
Jamaica Kincaid: *Among Small Flowers*
Amitav Ghosh: “Stories” from *The Great Derangement*

Unit V: Travel and Quest**[9 hrs.]**

Peter Matthiessen: *The Snow Leopard*
Culventure Travel: *World Trip: 6 Months Solo Around the Globe* (Documentary)
Marco Polo: “Introduction,” Prologue” and “Kublai Khan” from *The Travels*

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance, participation, quizzes and presentation	10
Textual Explication/ Research Paper/ Podcast	15
Mid-term Examination	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/Short-answer questions: (3 out of 5)	15

Prescribed Texts

Das, Nandini, and Tim Youngs, eds. *The Cambridge History of Travel Writing*.

Cambridge UP, 2019.

Thompson, Carl. *Travel Writing*. Routledge, 2011.

---, editor. *The Routledge Companion to Travel Writing*. Routledge, 2016, pp. 196-214.

Youngs, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge UP, 2013.

A Course Packet prepared by Central Department of English.

Course Title: Adaptation Studies: Fiction to Film**Level: MA in English****Course Code: ENGL 604-3****Total Credits: 3 hrs.****Contact Hours: 48****Course Description**

This course acquaints students with the purposes and processes of adaptation, focusing on the visualization of fiction into film, and film into fiction. It examines the modes and concepts involved in cinematic adaptations, including the transposition of texts from page to screen, and stage to screen. The syllabus covers the art, theory and methodology of adapting the selected fictional and cinematic texts. Through guided class sessions, students will analyze the dynamics of the interaction between film and fiction from interdisciplinary cultural studies perspectives.

Learning Outcomes

Upon the completion of this course, students will be able to—

- learn about the concepts, practices, and interpretative strategies of adaptation in the culture industry,
- enhance their critical thinking aptitude to examine interrelationships between film and fiction for writing papers and theses on fictional and cinematic texts,
- investigate similarities and differences between fictional texts and their cinematic adaptations, unfolding inherent connections underneath the print culture and the visual culture, and fiction and the film industry in specific entertainment industries,
- accelerate their interactions with intrinsic relationships between academic practices of the university and economics of the entertainment industry, and
- critically engage with relationships between academic study and contemporary youth culture, particularly in relation to the culture industry and its key figures with their insights and perspectives on processes and techniques involved in adaptation.

Course Contents**Unit I: Cinema, Cinematography, and Adaptation****[12 hrs.]**

Timothy Corrigan/Patricia White: History and Historiography: Hollywood and Beyond (Chapter 2); Formal Compositions: Film Scenes, Shots, Cuts, and Sounds (Part 2); Mise-en-Scene: Exploring a Material World (Chapter 3); Cinematography: Framing What We See (Chapter 4) from *The Film Experience*

Timothy Corrigan: "The prehistory of film and literature," "Filming literature: From early Film and literature, 1915-1940," "Academic cinema and international spectacles, 1960-1980," "Books and movies as multimedia: Into the new millennium" from *Film and Literature*

Andre Bazin: "Adaptation, or the Cinema as Digest," (pp. 57-64) from *Film and Literature*

Dudley Andrew: "Adaptation" (pp. 65-73) from *Film and Literature*

Andre Bazin: "Theater and Cinema" (pp. 223-231) from *Film and Literature*

George Bluestone: "The Limits of the Novel and the Limits of the Film" (pp. 239-251) from *Film and Literature*

Lawrence Venuti: "Adaptation, Translation, Critique" (pp. 89-103) from *Film and Literature*

Leo Braudy: "Acting: Stage versus Screen" (pp. 232-238) from *Film and Literature*

Unit II: Classics, Realism, and Romance [9 hrs.]

- Jane Austen: *Pride and Prejudice* as fiction (1813)
Joe Wright: *Pride and Prejudice* as film (2005)
Wang Dulu: *Crouching Tiger, Hidden Dragon* as fiction (1941-42)
Ang Lee: *Crouching Tiger, Hidden Dragon* as film (2000)
Milica Bookman/Aleksandra Bookman: "Markets, *Casablanca* and *Pride and Prejudice*," (Chapter 3, pp. 15-20) from *Economics in Film and Fiction*
Sue Barrill: "Pride and Prejudice" (Chapter 3, pp. 45-79) from *Jane Austen in Film and Television: A Critical Study of Adaptations*
Diana Slampyak: "Chivalric Virtues in Female Form: *Crouching Tiger, Hidden Dragon*'s Wudan Warrior Princess as Medieval Hero" (pp. 115-32) from *The Medieval Hero on Screen*

Unit III: Musical and Fantasy [9 hrs.]

- Gene Kelly/ Stanley Donen: *Singin' in the Rain* as a screenplay (1952)
Gene Kelly/ Stanley Donen: *Singin' in the Rain* as film (1952)
Hans C Andersen: "The Red Shoes" as fiction (1845)
Michael Powell/ Emeric Pressburger: *The Red Shoes* as film (1948)
Kālidāsa (author), Ashok Sinha (trans.): *Śhakuntalā* as drama (4/5 C. AD) (2011)
Raj Kapoor: *Ram Teri Ganga Maili* as film (1985)
Akira Kurosawa: *Seven Samurai* as film
John Sturges: *The Magnificent Seven* as film
Laura Mulvey: "Visual Pleasure and Narrative Cinema" (pp. 833-44) from *Film Theory and Criticism: Introductory Readings*
Richard Maltby: "*Singin' in the Rain*: How to Take Gene Kelly Seriously" (pp. 54-73) from *Hollywood Cinema*
Adrienne L. McLean: "If You Can Disregard the Plot: *The Red Shoes* in the American Context" (pp. 133-171) from *Dying Swans and Madmen: Ballet, the Body and Narrative Cinema*
Rajni Bakshi: "Raj Kapoor: From *Jis Desh Mein Ganga Behti Hai* to *Ram Teri Ganga Maili*" (pp. 92-133) from *The Secret Politics of our Desires*

Unit IV: Market, Economics, and Technology [9 hrs.]

- Joseph Conrad: *Heart of Darkness* as fiction, 1899
Francis Coppola: *Apocalypse Now* as film, 1979
Daniel Galouye: *Simulacron – 3* as fiction, 1964
Larry and Andy Wachowski: *The Matrix* as film, 1999
Theodor Adorno and Max Horkheimer: "The Culture Industry: Enlightenment as Mass Deception" (pp. 405-415) from *The Cultural Studies Reader*
Walter Benjamin: "The Art in the Age of Mechanical Reproduction" (pp.1-26) from *Illuminations: Essays and Reflections*
Duncan Forrester: "*Apocalypse Now?* Reflections on Faith in a Time of Terror" (pp. 320–22) from *Journal of the Society of Christian Ethics*
Henry Jenkins: "Searching for the Origami: *The Matrix* and Transmedia Storytelling" (pp. 403-24) from *Film and Literature*

Unit V: History, Culture, and Literature [9 hrs.]

- Isabella Tree: *The Living Goddess* as narrative (Selections Part One), 2014
Sahar Zand: *Living Child Goddess in Nepal* as a documentary from BBC's *Our World*
The Kirant folklore: *Jaari* as fiction
Upendra Subba: *Jaari* as film, 2023

David Gellner: “Review of Living Goddess, a Film by Ishbel Whittaker” (pp. 89-92) from *HIMALAYA, the Journal of the Association for Nepal and Himalayan Studies*
 Arun Gupto: “Grace, Rage and Knowledge” (pp. 44-102) and “Devi and Overlapping Metaphors of Grace, Rage and Knowledge” (Chapter 2, pp. 103-42) from *Goddesses of Kathmandu Valley: Grace, Rage, Knowledge*

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/participation	10
Term paper (application of theory)	15
Mid-term exam	15
External Examination	60 Marks
Long-answer questions (2 out of 3)	30
Textual explication (3 out of 5)	15
Short-answer questions (3 out of 5)	15

Prescribed Texts

- Apocalypse Now*. Directed by Francis Coppola. Performances by Marlon Brando and Martin Sheen. Omni Zoetrope, 1979.
- Adorno, Theodor and Max Horkheimer. “The Culture Industry: Enlightenment as Mass Deception.” *The Cultural Studies Reader*, edited by Simon During, Routledge, 2013, pp. 405-415.
- Allen, Michael. *The Cult of Kumari: Virgin Worship in Nepal*. Mandala Book Point, 1996.
- Andersen, Hans C. *New Fairy Tales*. Volume 1, CA Reitzel, 1845.
- Austen, Jane. *Pride and Prejudice*. T. Egerton, 1813.
- Bakshi, Rajni. “Raj Kapoor: From *Jis Desh Mein Ganga Behti Hai* to *Ram Teri Ganga Maili*.” *The Secret Politics of Our Desires*, edited by Ashis Nandy, OUP, 1998, pp. 92-133.
- Barrill, Sue. “Pride and Prejudice.” *Jane Austen in Film and Television: A Critical Study of Adaptations*. McFarland, 2002, pp. 45-79.
- Benjamin, Walter. “The Art in the Age of Mechanical Reproduction.” *Illuminations: Essays and Reflections*, edited by Hannah Arendt, Schocken Books, 1969, pp.1-26.
- Booker, M. Keith. *Postmodern Hollywood: What’s New in Film and Why It Makes Us Feel So Strange*. Praeger, 2007.
- Bookman, Milicia Z. and Aleksandra S. Bookman. *Economics in Film and Fiction*. Rowman & Littlefield Education, 2009.
- Conrad, Joseph. *Heart of Darkness*. Blackwood Magazine, 1899.
- Corrigan, Timothy, ed. *Film and Literature*. 2nd ed., Routledge, 2012.
- Corrigan, Timothy and Patricia White. *The Film Experience*. 6th ed., Bedford/St. Martin's, 2020.
- Crouching Tiger, Hidden Dragon*. Directed by Ang Lee. Performances by Michelle Yeoh, Zhang Ziyi, and Chow Yun-fat. Columbia Pictures Film Production Asia, 2000.
- Dulu, Wang. *Crouching Tiger, Hidden Dragon*. Qingdao Xinmin News, 1941-42.
- During, Simon. *The Cultural Studies*. 3rd ed., Routledge, 2007.
- Forrester, Duncan. “*Apocalypse Now?* Reflections on Faith in a Time of Terror.” *Journal of the Society of Christian Ethics*, vol. 27, no. 2, 2007, pp. 320–22.
- Galouye, Daniel. *Simulacron-3*. Bantam Books, 1964.
- Gellner, David. “Review of Living Goddess, a film by Ishbel Whittaker.” *HIMALAYA, the Journal of the Association for Nepal and Himalayan Studies*, vol. 28, no 1, 2007, pp. 89-92.
- Gupto, Arun. *Goddesses of Kathmandu Valley: Grace, Rage, Knowledge*. Routledge, 2016.
- Jaari*. Directed by Upendra Subba. Performances by Dayahang Rai and Miruna Magar. Kabbaddi Films, 2023.

- Jenkins, Henry. "Searching for the Origami: *The Matrix* and Transmedia Storytelling." *Film and Literature*, edited by Timothy Corrigan, Routledge, 2012, pp. 403-24.
- Kālidāsa. *Śhakuntalā*. Translated by Ashok Sinha. 4/5 Century AD. Xlibris, 2011.
- Langford, Barry. *Film Genre Hollywood and Beyond*. Edinburgh U Press, 2005.
- Leitch, Thomas. *Film Adaptations and Its Discontents*. John Hopkins University Press, 2007.
- Living Child Goddess in Nepal*. Directed by Sahar Zand. BBC's *Our World*. December 2016.
<https://www.youtube.com/watch?v=6-dLjePVK4E>
- McLean, Adrienne L. "If You Can Disregard the Plot: *The Red Shoes* in the American Context." *Dying Swans and Madmen: Ballet, the Body and Narrative Cinema*. Rutgers University Press, 2008, pp. 133-71.
- Maltby, Richard. *Hollywood Cinema*. Blackwell, 2005.
- Mast, Gerald. *Film Theory and Practice*. Oxford University Press, 1992.
- Mateer, G. Mark. *Economics in the Movies*. South-Western College, 2004.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism: Introductory Readings*, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2016, pp. 833-44.
- Pride and Prejudice*. Directed by Joe Wright. Performances by Keira Knightley and Mathew Macfadyen. Working Title Films, 2005.
- Ram Teri Ganga Maili*. Directed by Raj Kapoor. Performances by Mandakini (Yasmeen Joseph Thakur), Rajiv Kapoor, and Divya Rana. RK Films, 1985.
- Seven Samurai*. Directed by Akira Kurosawa. Performances by Toshiro Mifune and Takashi Shimura. Toho Company Ltd., 1954.
- Singin' in the Rain*. Directed by Gene Kelly and Stanley Donen. Performances by Gene Kelly, Debbie Reynolds, and Donald O'Connor. Metro-Goldwyn-Mayer, 1952.
- Slampyak, Diana. "Chivalric Virtues in Female Form: *Crouching Tiger, Hidden Dragon's* Wudan Warrior Princess as Medieval Hero." *The Medieval Hero on Screen*, edited by Martha W. Driver and Sid Ray. McFarland, 2003, pp. 115-32.
- The Magnificent Seven*. Directed by John Sturges. Performances by Yul Brynner, Eli Wallach, and Steve McQueen. The Mirisch Company, Alpha Productions, 1960.
- The Matrix*. Directed by Larry and Andy Wachowski. Performances by Keanu Reeves Laurence Fishburne, Carrie-Anne Moss. Warner Brothers, 1999.
- The Red Shoes*. Directed by Michael Powell and Emeric Pressburger. Performances by Moira Shearer and Anton Walbrook. The Archers, 1948.
- Tree, Isabella. *The Living Goddess: A Journey into the Heart of Kathmandu*. Penguin Books, 2014.
- . "A House for the Living Goddess: On the Dual Identity of the Kumari Chen in Kathmandu." *South Asia: Journal of South Asian Studies*, vol. 37, no. 1, 2014, pp. 156–178. <<http://dx.doi.org/10.1080/00856401.2013.851015>>

Recommended Readings

- Allen, Michael. *The Cult of Kumari: Virgin Worship in Nepal*. Mandala Book Point, 1996.
- Corrigan, Timothy. *A Short Guide to Writing about Film*. Pearson Longman, 2004.
- Katz, Steven. *Film Directing Shot by Shot: Visualizing Shot by Shot*. Butterworth, 1991.
- Martin, F. David and Lee A. Jacobus. *The Humanities through Arts*. McGraw-Hill, 2010.
- Richard Maltby. "Clarity and Ambiguity in *Casablanca*." *Hollywood Cinema*. 2nd ed., Blackwell Publishing, 2003, pp. 471-92.

Course Title: Postcolonial Theory and Literature**Level: MA in English****Course Code: ENGL 604-4****Total Credits: 3 hrs.****Contact Hours: 48****Course Description**

The emergence of postcolonial studies—mainly the study of literatures and cultures produced in the former colonies of European empires—has been immensely productive in analyzing cultural, environmental, and political changes that colonization has brought-in in distant locales. The institutionalization of postcolonial studies in academies across the globe, however, has also given rise to a number of questions: what exactly is postcolonial? What makes a text postcolonial? What are the benefits and pitfalls of postcolonial studies? How are we to approach the “post” of “postcolonial” in the age of globalization? How do postcolonial theories and practices address the issues of race, gender, ethnicity, and class within postcolonial states? Instead of studying “postcolonial theories” as self-explanatory discourse or a set of heuristics to analyze a given text, students will be constantly testing “theories” in the light of important literary and cultural texts that document colonial and postcolonial experience.

Learning Outcomes

Upon the completion of this course, students will be able to—

- understand and articulate key concepts in postcolonial theory,
- analyze literary texts through the lens of postcolonial criticism,
- critically examine the historical, cultural, and political contexts of postcolonial literature, and
- compare postcolonial experiences across different geographical regions.

Course Contents**Unit I: Discourse of Imperialism and Its Critique****[12 hrs.]**

Christopher Columbus, “The Letter of Christopher Columbus on the Discovery of America”

Edmund Burke, “Speech in the Impeachment of Warren Hastings”

Frederick Lugard, “The Value of British Rule in the Tropics to British Democracy and the Native Races”

Edward W. Said, from *Orientalism* (Introduction to the 1994 edition)

Amé Césaire, from *Discourse on Colonialism* (selections)

Linda Tuhiwai Smith, “Imperialism, History, Writing, and Theory”

Charlotte Bronte, *Jane Eyre* (1847)

Unit II: Women, Subaltern and Postcoloniality**[12 hrs.]**

Ranjit Guha, “On Some Aspects of the Historiography of Colonial India”

John Beverley, “Our Rigoberta? I, Rigoberta Manchu, Cultural Authority, and the Problem of Subaltern Agency”

Gayatri Spivak, “Three Women’s Texts and a Critique of Imperialism”

Oyerinke Oyewumi, “Colonizing Bodies and Minds: Gender and Colonialism”

Lila Ahmed, “The Discourse of Veil”

Chitra Banerjee Divakaruni, *The Mistress of Spice* (1997)

Mahasweta Devi, *Mother of 1084* (1974)

Unit III: Nation, Narratives, and Culture**[12 hrs]**

Franz Fanon, “Of National Culture”

Derek Walcott, “The Caribbean: Culture and Mimicry”

Paul Gilroy, "Tyrannies of Unanimism"
Homi K. Bhabha, "Of Mimicry and Man: The Ambivalence of Colonial Discourse"
Amitav Ghosh, *The Shadow Lines* (1998)
Derek Walcott, *Dream on Monkey Mountain* (1970)

Unit IV: Globalization, Diaspora, and Postcoloniality [12 hrs.]

Stuart Hall, "Thinking the Diaspora: Home—Thoughts from Abroad"
Arif Dirlik, "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism"
Ray Chow, "Against the Lures of Diaspora: Minority Discourse, Chinese Women, and Intellectual Hegemony"
Simon Gikandi, "Globalization and Claims of Postcoloniality"
Gaiutra Bahadur, *Coolie Woman: The Odyssey of Indenture* (2014)
Mohsin Hamid, *The Reluctant Fundamentalist* (2007)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions (Theory/ Application: (2 out of 3)	30
Critical reflections on/Explication of excerpts from texts: (3 out of 5)	15
Conceptual Question/Critical Notes: (3 out of 5)	15

Prescribed Texts

Gaurav Desai and Supriya Nair, eds. *Postcolonialisms: An Anthology of Cultural Theory and Criticism*.
Rutgers UP, 2005.
Literary Texts as listed in the course.

Course Title: Diaspora Studies

Level: MA in English

Course Code: ENGL 604-5

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course explores significant concepts, debates, and cultural expressions that define the field of diaspora studies. By integrating foundational theoretical frameworks with diverse literary texts, the course examines how diasporic identities are constructed, negotiated, and transformed across time and space. The course encourages students to develop an analytical and reflective understanding of diaspora not only as a theoretical construct but also as a dynamic, lived experience embedded in cultural, political, and technological contexts.

Learning Outcomes

Upon the completion of this course, students will be able to—

- explain conceptual development and key theoretical frameworks related to diaspora,
- examine how identity is constructed and negotiated within diasporic contexts by evaluating complexities of home, displacement, and belonging,
- interpret and analyze literary and cultural texts that articulate diasporic experiences, and
- develop analytical skills by applying theoretical frameworks and engaging creatively with artistic expressions of diaspora.

Course Contents

Unit I: Foundations of Diaspora Studies

[12 hrs.]

Stéphane Dufoix: “Diaspora before It Became a Concept” (pp. 13-21) from *Routledge Handbook of Diaspora*

James Clifford: “Diasporas” (pp. 302–38) from *Cultural Anthropology*

Robin Cohen: “Four Phases of Diaspora” (pp. 1-20) from *Global Diasporas*

Khachig Totolyan: “Diaspora Studies: Past, Present and Promise” (pp. 22-30) from *Routledge Handbook of Diaspora*

Unit II: Home, Identity, and Digital Network

[9 hrs.]

William Safran: “Diasporas in Modern Societies: Myths of Homeland and Return” (pp. 83–99) from *Diaspora: A Journal of Transnational Studies*

Stuart Hall: “Cultural Identity and Diaspora” (pp. 222–37) from *Identity: Community, Culture, Difference*

Mihaela Nedelcu: “Digital Diasporas” (pp. 241-50) from *Routledge Handbook of Diaspora*

Unit III: Intersectionality of Identity

[9 hrs.]

Chimamanda Ngozi Adichie: “The Thing Around Your Neck” (pp. 115-27) from *The Thing Around Your Neck*

Mira Nair: *Mississippi Masala* (Movie)

Hanif Kureishi: “My Son the Fanatic” (pp. 127–138) from *Love in a Blue Time*

Unit IV: Fragmented Home [9 hrs.]

Samrat Upadhyaya: “America the Great Equalizer” (pp. 85-108) from *Mad Country*
Mahmoud Darwish: “Passport” (pp.15–16) from *Unfortunately, It Was Paradise: Selected Poems*
Sarah Gavron: *Brick Lane* (Movie)

Unit V: Culture, Memory, and Identity [9 hrs.]

Chinelo Okparanta: "America" (pp. 43-66) from *Happiness, Like Water*
Maxine Hong Kingston: “No Name Woman” (pp. 3–16) from *The Woman Warrior*
Meena Alexander: *Fault Lines* (2013)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

- Adichie, Chimamanda Ngozi. “The Thing Around Your Neck.” *The Thing Around Your Neck*, Alfred A. Knopf, 2009, pp. 115–127.
- Alexander, Meena. *Fault Lines: A Memoir*. Feminist Press at CUNY, 2020.
- Brick Lane*. Directed by Sarah Gavron. Performances by Tannishtha Chatterjee, Christopher Simpson, and Satish Kaushik. BBC Films, 2007.
- Clifford, James. “Diasporas.” *Cultural Anthropology*, vol. 9, no. 3, 1994, pp. 302–338. *JSTOR*, <https://www.jstor.org/stable/656365>.
- Cohen, Robin, and Carolin Fischer, editors. *The Routledge Handbook of Diaspora Studies*. Routledge, 2019.
- Cohen, Robin. *Global Diasporas: An Introduction*. 2nd ed., Routledge, 2008.
- Darwish, Mahmoud. “Passport.” *Unfortunately, It Was Paradise: Selected Poems*, translated by Munir Akash and Carolyn Forché, with Sinan Antoon and Amira El-Zein, University of California Press, 2003, pp. 15–16.
- Hall, Stuart. “Cultural Identity and Diaspora.” *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence and Wishart, 1990, pp. 222–237.
- Kingston, Maxine Hong. *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. Vintage Books, 1989.
- Kureishi, Hanif. *Love in a Blue Time*. Scribner, 1997, pp. 127–138.
- Mississippi Masala*. Directed by Mira Nair. Performances by Sarita Choudhury, Denzel Washington, Roshan Seth, and Sharmila Tagore. Cinecom Pictures, 1991.
- Okparanta, Chinelo. *Happiness, Like Water*. Mariner Books, 2013.

Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies*, vol. 1, no. 1, Spring 1991, pp. 83–99.

<https://doi.org/10.1353/dsp.1991.0004>.

Upadhyay, Samrat. "America the Great Equalizer." *Mad Country*, Soho Press, 2017, pp. 85–108.

Course Title: Myths and Popular Culture**Level: MA in English****Course Code: ENGL 605-1****Total Credits: 3 hrs.****Contact Hours: 48****Course Description**

This course explores the ways popular culture resonates with myths and archetypes to connect with audiences of their times. It unfolds the recurring ideas and characters in popular culture – comics, novel, dance, theatre, cinema, and television – with shared underlying universal structures, patterns and propensities. In their archetypal actions, such as quest and journey, popular culture heroes and characters embody integration of human and non-human, profane and sacred, time and space, and historical and universal. Popular culture reposes artistic sensibilities innate in the deeper level of human psyche shared with natural phenomena through universal motifs and metaphors of shared universal values of love, beauty, and compassion in humanity and civilization.

Learning Outcomes

Upon successful completion of the course, students will be able to—

- interact with various texts and expressive practices, including myths and media, film and fiction, unfolding basic underlying universal structures, patterns, and propensities,
- analyze critically dimensions of aesthetics in multiple forms of artistic expressions and cultural practices as embodiments of shared human values and belief systems,
- explore processes and patterns of reinterpretation and adaptation of myths and archetypes in popular representations in varied forms in diverse cultures,
- examine how popular culture shapes/reflects the collective unconscious, and how the latter shapes/reflects popular culture, and
- evaluate how popular culture products and processes determine aesthetic value and shape social psychology, and how the latter influences the former.

Course Contents**Unit I: Myth and Archetype in Popular Culture****[12 hrs.]**

Barry Powell: "Definitions and Background" (Part I, pp. 23-38) and "Theories of Myth Interpretation" (pp. 681-709) from *Classical Myth*

György Dóczy: "Dinergy in Plants" (Chapter 1, pp. 1-13), "Dinergy in the Crafts" (Chapter 2, pp. 14-24), "Dinergy in the Arts of Living" (Chapter 3, pp. 14-24), "Timeless Patterns of Sharing" (Chapter 4, pp. 25-52) from *The Power of Limits: Propositional Harmonies in Nature, Art, and Architecture*

Ray Browne: "Folklore to Populore" (pp. 24-27) from *Popular Culture across the Curriculum*

Andrew von Hendy: "From Fable to Myth" (pp. 1-24), "The Invention of Myth" (pp. 25-48), "Myth and Ideology" (pp. 278-303), and "Myth as Necessary Fiction" (pp. 304-339) from *Modern Reconstruction of Myth*

Marshall Fishwick: *Seven Pillars of Popular Culture*

Unit II: Myth and Structure**[9 hrs.]**

Claude Levi-Strauss: “The Meeting of Myth and Science” (pp. 1-4), “Primitive Thinking and the Civilized Mind” (pp. 5-9), and “When Myth Becomes History” (pp. 15-17) from *Myth and Meaning*

Roland Barthes: “Myth Today” (pp. 109-158) from *Mythologies*

Judith Barad: “The Ethical Underpinnings of Kundun” (pp. 211-29) from Mark T. Conrad’s *The Philosophy of Martin Scorsese*

Martin Scorsese: *Kundun*

Neer Shah: *Rajamati*

Unit III: Myth, Psyche, and Unconscious**[9 hrs.]**

Carl Gustav Jung: “Approaching the Unconscious” (pp. 18-103) from *Man and His Symbols*

Joseph L. Henderson: “Ancient Myths and Modern Man” (pp. 104-157) from Jung’s *Man and His Symbols*

John Izod: Jungian theory (pp. 1-56), textual analysis and audience play (pp. 15-32); Archetypal Images: signification and the psyche (pp. 33-46); Archetypal images: symbols and the cultural unconscious (pp. 47-56); The pop star as icon -- Androgyny and stardom: cultural meanings of Michael Jackson; A goddess who comes? Madonna as trickster (pp. 79-104) from *Myth, Mind and the Screen*

Michael Jackson: *Moonwalk Evolution*

Madonna L. Ciccone: *Frozen*

Unit IV: Myth, Culture, and Literature**[9 hrs.]**

Northrop Frye: Archetypal Criticism: Theory of Myths (Third Essay, pp. 131-242) and Rhetorical Criticism: Theory of Genres (Fourth Essay, pp. 243-337) from *Anatomy of Criticism*

S. T. Coleridge: “The Rime of Ancient Mariner” (pp. 812-828) from *The Norton Anthology of Poetry*

W. B. Yeats: “Leda and the Swan” (p. 1200) from *The Norton Anthology of Poetry*

James Joyce: *A Portrait of the Artist as a Young Man*

Hermann Hesse: *Siddhartha*

Unit V: Myth, Hero, and Icon in Popular Narratives**[9 hrs.]**

Joseph Campbell: “The Adventure of the Hero” (Part 1, pp. 45-236) and “The Cosmogonic Cycle” (Part 2, 237-337) from *The Hero with a Thousand Faces*

Joseph Campbell: “The Hero’s Adventure” and “The Message of the Myth” from the 1988 PBS Series of *Joseph Campbell and the Power of Myth* Video

Elaine L. Kinsella, Timothy D. Ritchie, and Eric R. Igou: “Attributes and Applications of Heroes: A Brief History of Lay and Academic Perspectives” (pp. 19-35) from Allison and Goethals-edited *Handbook of Heroism and Heroic Leadership*

Scott T. Allison and George R. Goethals: “The Hero’s Transformation” (pp. 1-56) from Allison and Goethals-edited *Handbook of Heroism and Heroic Leadership*

Susan Mackey-Kallis: “The Star Wars Trilogy (Chapter 8, pp. 202-227); “Myth, the Contemporary Moment, and the Future” (Chapter 9, pp. 228-238) from *The Hero and the Perennial Journey Home in American Film*

George Lukacs: *Star Wars Trilogy* (*Star Wars*, 1977; *The Empire Strikes Back*, 1980; *Return of the Jedi* 1983).

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/participation	10
Term paper (application of theory)	15
Mid-term exam	15
External Examination	60 Marks
Long-answer questions (2 out of 3)	30
Textual explication (3 out of 5)	15
Short-answer questions (3 out of 5)	30

Prescribed Readings

- Allison, Scott T. and George R. Goethals and Roderick M. Kramer, eds. *Handbook of Heroism and Heroic Leadership*. Routledge, 2016.
- Barad, Judith. "The Ethical Underpinnings of Kundun." *The Philosophy of Martin Scorsese*, edited by Mark T. Conrad, The University of Kentucky, 2007, pp. 211-229.
- Barthes, Roland. "Myth Today." *Mythologies*. Trans. Annette Lavers, Hill and Wang, 1976.
- Browne, Ray. *Popular Culture across the Curriculum*. Macfarland & Company, 2005.
- Campbell, Joseph. "Transformations of the Hero." *The Hero with a Thousand Faces*. Commemorative Edition of Princeton University Press, 2004, pp. 315-364
- Dóczi, György. *The Power of Limits: Propositional Harmonies in Nature, Art, and Architecture*. Shambhala, 2005.
- Ferguson, Margaret, Jo Salter and Jon Stallworthy, eds. *The Norton Anthology of Poetry*. 5th ed., W.W. Norton & Company Inc., 2005.
- Fishwick, Marshall. *Seven Pillars of Popular Culture*. Praeger, 1985.
- Frozen*. Madonna.
<https://www.youtube.com/watch?v=XS088Opj9o0&list=RDXS088Opj9o0&start_radio=1>
- Frye, Northrop. *Anatomy of Criticism*. Princeton UP, 2000.
- Hendy, Andrew von. *Modern Reconstruction of Myth*. Indiana University Press, 2001.
- Hesse, Hermann. *Siddhartha*. S. Fischer Verlag, 1922.
- Izod, John. *Myth, Mind and the Screen: Understanding the Heroes of Our Time*. Cambridge University of Press, 2001.
- Joseph Campbell and the Power of Myth*. 1988 PBS TV Documentary. Interview by Bill Moyers. Episodes 1-4.
- Joyce, James. *A Portrait of the Artist as a Young Man*. B. W. Huebsch, 1916.
- Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*. Trans. F. R. C. Hull, Routledge, 1969.
- Kundun*. Directed by Martin Scorsese. Performances by Tenzin Thuthob Tsarong, Tencho Gyalpo and Tsewang Migyur Khangsar. Touchstone Pictures, 1989.
- Levi-Strauss, Claude. *Myth and Meaning*. Schocken Books, 1978.
- Mackey-Kallis, Susan, ed. *The Hero and the Perennial Journey Home in American Film*. University of Pennsylvania Press, 2001.

Michael Jackson Moonwalk Evolution (1983-2009).

<https://www.youtube.com/watch?v=Gxbr5742m1o&list=RDGxbr5742m1o&start_radio=1>

Powell, Barry. *Classical Myth*. Prentice Hall, 1995.

Rajamati. Directed by Neer Shah. Performances by Hisila Maharjan, Shreekrishna Shrestha and Haribansha Acharya. Prabhakar Bikram Rana and Laxmi Narayan Newa, 1995.

Seven Samurai. Directed by Akira Kurosawa. Performances by Toshiro Mifune and Takashi Shimura. Toho Company Ltd., 1954.

Star Wars Trilogy (*Star Wars*, 1977, *The Empire Strikes Back*, 1980, *Return of the Jedi*, 1983). Directed by George Lukacs. Performances by Harrison Ford, Mark Hamill and Carrie Fisher. Lukacs Film, 1977/80/83.

Recommended Readings

Baker, Stephanie: *Social Tragedy: The Power of Myth, Ritual, and Emotion in the New Media Ecology*. Palgrave Macmillan, 2014.

Kuhn, Thomas S. *The Structure of Scientific Revolution*. U of Chicago Press, 1996.

Kern, Stephen. *The Culture of Time and Space, 1880-1918*. Harvard UP, 2003.

Kolpinskaya, Ekaterina and Natalia Danilova, N. "Heroes as Harbingers of Social Change: Gender, Race, and Hero Choice in the USA and Britain." *International Journal of Politics, Culture, and Society*, vol. 37, 2024, pp. 331–351.

<<https://doi.org/10.1007/s10767-023-09465-y>>

Course Title: Trauma Theory and Literature

Level: MA in English

Course Code: ENGL 605-2

Total Credit: 3 hrs.

Contact Hours: 48

Course Description

This course explores foundational trauma theory and its application to experiences of violence, memory, and recovery. Through key theoretical texts and literary narratives, it encourages students to examine how different facets of trauma, including holocaust trauma, gender trauma, partition trauma, and trauma related to insurgency in Nepal are represented, remembered and narrated.

Learning Outcomes

Upon successful completion of the course, students will be able to—

- understand foundational trauma theories and their relevance to literary and cultural studies,
- examine the literary and testimonial representations of conflicts and wars,
- analyze the intersections of gender, violence, and memory in trauma narratives,
- evaluate how cultural/collective trauma shapes identity and history, and
- enrich insights and build up perspectives to explore texts across nations pertaining to trauma.

Unit I: Foundations and Framework of Trauma Theory

[12 hrs.]

Cathy Caruth: “Unclaimed Experience: Trauma and the Possibility of History” (*Yale French Studies*, No. 79, 1991, pp. 181–192)

Susannah Radstone: “Trauma Theory: Contexts, Politics, Ethics” (*Paragraph*, vol. 30, no. 1, 2007, pp. 9–29)

Larry Ray: “Mourning, Melancholia and Violence” from *Memory, Trauma and World Politics*, edited by Duncan Bell (Palgrave Macmillan, 2006), pp. 49–71

Dominick LaCapra: “*Trauma, Absence, and Loss*” in *Writing History, Writing Trauma* (Johns Hopkins University Press, 2001), pp. 9–29

Literary Readings

Kurt Vonnegut: *Slaughterhouse Five*

Tim O'Brien: "The Things They Carried"

Unit II: Holocaust Trauma and Representation

[9 hrs.]

Giorgio Agamben: *Remnants of Auschwitz: The Witness and the Archive* (Zone Books, 1999)

Jeffrey C. Alexander: “Holocaust Trauma: Moral Universalism in the West” from *Trauma: A Social Theory* (Polity Press, 2012), Chapter 4, pp. 83–109

Dori Laub: “An Event Without a Witness: Truth, Testimony, and the Holocaust” from *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* (Routledge, 1992), pp. 57–74.

Literary Readings

Tadeusz Borowski: "This Way for the Gas, Ladies and Gentlemen"

Roberto Benigni: *Life Is Beautiful* (Film)

Unit III: Gender and Trauma**[9 hrs.]**

Judith Herman: *Trauma and Recovery: The Aftermath of Violence—From Domestic Abuse to Political Terror* (Basic Books, 1992), Introduction, Chapter 1 (“The Trauma of Psychological Violence”), and Chapter 3 (“Recovery”)

Janice Haaken: “The Recovery of Memory, Fantasy, and Desire: Feminist Approaches to Sexual Abuse and Psychic Trauma” from *Signs*, vol. 21, no. 4

Literary Readings

Edith Wharton: *Ethan Frome*

Sadat Hasan Manto: “Open It”

Unit IV: Partition and the Politics of Remembering**[9 hrs.]**

Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Duke University Press, 2000), Introduction, Chapter 2 (“Memories of Partition”), and Chapter 6 (“Writing Partition”)

Sara Ahmed, “The Politics of Postcolonial Trauma” in *The Cultural Politics of Emotion* (Routledge, 2004), Chapter 4, pp. 122–148

Literary Readings

Bapsi Sidhwa: *Ice-candy man*

Sadat Hasan Manto: “Toba Tek Singh”

Unit V: Trauma and Testimony in Nepali Literary Imagination**[9 hrs.]**

Leigh Gilmore, *The Limits of Autobiography: Trauma and Testimony* (Cornell University Press, 2001), Introduction and Chapter 2 (“The Ethics of Testimony”), pp. 1–30, 45–75.

Michael Hutt: “Introduction: Monarchy, Democracy, and Maoism in Nepal” from *Himalayan 'People's War': Nepal's Maoist Rebellion*

Judith Pettigrew: “Living between the Maoists and the Army in Rural Nepal” from *Himalayan 'People's War': Nepal's Maoist Rebellion*

Literary Readings

Narayan Wagle: *Palpasa Cafe*

Mahesh Bikram Shah: “The Soldier’s Wife” (Translated by Bal Bahadur Thapa)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Textbooks

Literary texts as listed in the course.

A Course Packet prepared by Central Department of English.

Course Title: Indigenous Aesthetics

Level: MA in English

Course Code: ENGL 605-3

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course consists of the representative literary works by the indigenous ethnic writers from around the world. It covers a wide range of topics related to indigenous aesthetics, including language, worldview, best practices, a symbiotic relation between nature and indigenous ethnic communities and resistance to the state as well as dominant communities. Students are expected to examine identity, culture, place, and power relations through the analysis of the representations of native people in literary works.

Learning Outcomes

Upon the completion of this course, students will be able to—

- develop comprehensive knowledge of indigenous aesthetics,
- explore the components that form indigenous aesthetics,
- trace the roots of indigenous knowledge and worldview in place, language, culture, traditions, values, and oral histories,
- locate and interpret literary expressions within the broad historical context of colonization, and
- reflect and write on issues relevant to indigenous ethnic communities.

Course Contents

Unit I: Native American Indigenous Aesthetics

[9 hrs.]

Courtney Cottrell: “Indian Made: Reframing the Rhetorical Parameters of Indigenous Aesthetics”
from *Transmotion*

heather ahtone: “Reading Beneath the Surface: Joe Feddersen's Parking Lot” from *Wicazo Sa Review*

Clara Sue Kidwell: “Native American Systems of Knowledge” from *A Companion to American Indian History*

Joy Harjo: “Eagle Poem” from *How We Became Human: New and Selected Poems*

Louise Erdrich: “I was Sleeping Where the Black Oaks Move” from *Original Fire: Selected and New Poems*

Leslie Marmon Silko: “Lullaby” from *The American Short Stories*

N. Scott Momaday: “Man Made of Words” from *Man Made of Words*

Unit II: Oceanic Indigenous Aesthetics

[9 hrs.]

Rawiri Hindle et al.: “Being, Flow and Knowledge in Maori Arts Education: Assessing Indigenous Creativity” from *The Australian Journal of Indigenous Education*

David Waldron and Janice Newton: “Rethinking Appropriation of the Indigenous: A Critique of the Romanticist Approach” from *Nova Religio: The Journal of Alternative and Emergent Religions*

Hone Tuware: “Toroa: Albatross”; “Rain” from *Small Holes in the Silence: Collected Poems*

Oodgeru Noonuccal: “Let Us not be Bitter”; “The Dawn is at Hand” from *My People*

Witi Ihimaera: “Fire on the Greenstone” from *Pounamu Pounamu*

Claire G. Coleman: *Terra Nullius*

Unit III: African Indigenous Aesthetics [9 hrs.]

Lupengaz Mphande: “Malawi in Verse: Authenticity, African Literature, and Indigenous Aesthetic Forms” from *Journal of South African Studies*
Leopold Sedar Senghor: “The Spirit of Civilization or Laws of African Negro Culture” from *Presence Africaine*
Leopold Sedar Senghor: “The Black Woman” from *Songs of Shadow*
Kofi Awoonor: “The Cathedral” from *Rediscovery and Other Poems*
Ben Okri: “An African Elegy” from *An African Elegy*
Koleka Putuma: “Water” from *Collective Amnesia*
Christopher Ifekandu Okigbo: “The Passage” from *Heavensgate*
James Ngugi: “A Meeting in the Dark” from *Modern African Short Stories*

Unit IV: South Asian Indigenous Aesthetics [12 hrs.]

Richard Hickman and Pallawi Sinha: “Adivasi Aesthetic Knowing: A Duographic Account” from *Visual Inquiry*
Joya John: “Adivasi Poetry: The Poetics of Indigeneity in Contemporary India” from *The Oxford Handbook of Modern Indian Literatures*
Jacinta Kerketta: “Why the Mahua is not Plucked from the Tree?” (Translated by Richa Nagar)
Mamang Dai: “Once Upon a Time in Pasighat” from *River Poems*
Robin Ngangom: “Native Land” from *The Desire of Roots*
Temsula Ao: “The Last Song” from *These Hills Called Home*
Hansda Sowvendra Shekhar: “The Adivasi will not Dance” from *The Adivasi will not Dance*
Leishilembi Terem: “The Year the Fireflies Didn’t Come Back” from *Borderless*
Sehan Karunatilaka: *The Seven Moons of Maali Almeida*

Unit V: Nepali Indigenous Aesthetics [9 hrs.]

Karl-Heinz Kramer: “The Janajati and the Nepali State: Aspects of Identity and Integration”
Gerrard Toffin: “The Janajati/ Adivasi Movements in Nepal: Myths and Realities of Indigeneity” from *Sociological Bulletin*
Nabin Subba: *Numafung*
Shiva Kumar Chamling: “Please, Return to Village” from *Shades of Color*
Budha Sayami: “Let Me Tear Your Lalmohar” from *Shades of Color*
Bimala Tumkhewa: “Kinema on the Map of Nepal” from *Nepali Times*
February 7, 2020. <https://nepalitimes.com/featured-videos/bimala-tumkhewa-putting-kinema-on-the-map-of-nepal>
Rimbabu Magar: “Medal and the State” from *Shades of Color*
Pratap Bal Tamang: “Asyang, Think It Yourself” from *Shades of Color*
Gauri Tamu: “After I Lose Everything” from *Shades of Color*
Saraswoti Chaudhary: ‘Rachana’, “On the Other Side of Laxmanrekha” from *Shades of Color*
Gorakh Bahadur Singh: “Sakhia and Sal’s Bush” [Translated by Bal Bahadur Thapa]
Ganesh Rasik: “Santabahadur is not in the Village” [Translated by Bal Bahadur Thapa]

Rajendra Bimal: "The Swipper" [Translated by Rameshwor Yadav]

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

- ahtone, heather. "Reading Beneath the Surface: Joe Feddersen's Parking Lot." *Wicazo Sa Review*, vol. 27, no. 1, Spring 2012, pp. 73-84.
- Ao, Temsula. *These Hills Called Home: Stories from a War Zone*. Zubaan, 2006.
- Awoonor, Kofi. *Rediscovery and Other Poems*, Mbari Publications, 1964.
- Coleman, Claire G. *Terra Nullius*, Hachette Australia, 2017.
- Cottrell, Courtney. "Indian Made: Reframing the Rhetorical Parameters of Indigenous Aesthetics." *Transmotion*, vol. 5, no.2, 2019, pp. 23-44.
- Dai, Mamang. *River Poems*. Writers Workshop, 2013.
- Erdrich, Louise. "I was Sleeping Where the Black Oaks Move." *Original Fire: Selected and New Poems*. Harper Collins, 2003.
- Gurung, Muna. "Bimala Tumkhewa: Putting Kinema on the Map of Nepal." *Nepali Times*, February 7, 2020. <https://nepalitimes.com/featured-videos/bimala-tumkhewa-putting-kinema-on-the-map-of-nepal>
- Harjo, Joy. *How We Became Human: New and Selected Poems 1975-2001*. Norton, 2002.
- Hindle, Rawiri, Anne S. Hynds, Hazel Phillips and Lesley Rameka. "Being, Flow and Knowledge in Maori Arts Education: Assessing Indigenous Creativity." *The Australian Journal of Indigenous Education*, vol. 44, no. 1, June 2015, pp. 1-9.
- Ihimaera, Witi. *Pounamu Pounamu*. Penguin, 2012.
- John, Joya. "Adivasi Poetry: The Poetics of Indigeneity in Contemporary India." *The Oxford Handbook of Modern Indian Literatures*, edited by Ulka Anjaria and Anjali Nerlekar, Oxford, 2024, pp. 457-72.
- Karunatilaka, Sehan. *The Seven Moons of Maali Almeida*. Sort of Books, 2022.
- Kramer, Karl-Heinz. "The Janajati and the Nepali State: Aspects of Identity and Integration." *Ethnic Revival and Religious Turmoil: Identities and Representations in the Himalayas*, edited by Marie Lecomte-Tulouine and Pascale Dollfus, Oxford University Press, 2002, pp. 227-37.
- Kerketta, Jacinta. "Why the Mahua is not Plucked from the Tree?" Translated by Richa Nagar. <https://richa.nagar.umn.edu/publications/translations>
- Kidwell, Clara Sue. "Native American Systems of Knowledge." *A Companion to American Indian History*, pp. 87-102.
- Mphande, Lupenga. "Malawi in Verse: Authenticity, African Literature, and Indigenous Aesthetic Forms." *Journal of South African Studies*, vol. 46, no. 2, 2020, pp. 357-74.
- Momaday, N. Scott. *Man Made of Words*. St. Martin's Griffin, 1998.

- Ngangom, Robin. *The Desire of Roots*. Chandrabhaga, 2006.
- Ngugi, James. *Modern African Stories: A Collection of Contemporary Writing*, edited by Charles R. Larson, Fontana, 1977, pp. 118-133.
- Noonuccal, Oodgeru. *My People*. Wiley, 2021.
- Okigbo, Christopher Ifekandu. *Heavensgate*. Mbari Publications, 1962.
- Okri, Ben. *An African Elegy*. Vintage, 1997.
- Putuma, Koleka. *Collective Amnesia*. Uhlanga, 2017.
- Senghor, Leopold Sedar. *Songs of Shadow*. Black Hostages, 1945.
- . "The Spirit of Civilization or Laws of African Negro Culture." *Presence Africaine: Cultural Journal of the Negro World*, no. 8-9-10, June-November, 1956, pp. 51-64.
- Shekhar, HansdaSowvendra. *The Adivasi will not Dance*. Speaking Tiger Books, 2015.
- Sigdel, Keshab. *Shades of Color: 50 Poems from Eleven National Languages of Nepal*. Nepal Academy, 2021.
- Silko, Leslie Marmon. *Storyteller*. Grove Press, 1981.
- Subba, Nabin, dir. *Numafung*. Performance by Anupama Subba and Prem Subba. Menchhyayem Pictures, 2001.
- Terem, Leishilembi. "The Year the Fireflies Didn't Come Back." *Borderless*, 2025.
<https://borderlessjournal.com/2025/06/16/the-year-the-fireflies-didnt-come-back/>
- Toffin, Gerrard, "The Janajati/ Adivasi Movements in Nepal: Myths and Realities of Indigeneity." *Sociological Bulletin*, vol. 58, no. 1, January 2009, pp.25-42.
- Tuware, Hone. *Small Holes in the Silence: Collected Poems*. RHNZ Vintage, 2016.
- Waldron, David, and Janice Newton. "Rethinking Appropriation of the Indigenous: A Critique of the Romanticist Approach." *Nova Religio: The Journal of Alternative and Emergent Religions*, vol. 16, no. 2, November 2012, 64-85.

Course Title: Critical Stylistics

Level: MA in English

Course Code: ENGL 605-4

Credit Hours: 3

Contact Hours: 48

Course Description

Designed for students aiming to connect linguistic insights to literary analysis in a systematic and evidence-based manner, this course introduces students to the interdisciplinary field of stylistics. Not only does it aim at familiarizing students with basic concepts of stylistics and its key analytical tools but also complex issues of stylistics like cognitive stylistics and critical stylistics. Divided into five parts, this course offers students stylistic tools to explore, analyze and interpret stylistic features of literary as well as non-literary texts. Engaging students in the workshop on the stylistic analysis of texts, it encourages them to discover how stylistic choices cause the effects. By integrating theoretical perspectives with hands-on textual analysis, the course fosters critical reading and interpretation of literary and non-literary texts.

Course Outcomes

Upon the completion of this course, students will be able to:

- comprehend the principles of stylistics as a discipline,
- appreciate the interface between the study of literature and language,
- construct a stylistic analysis as a foundation for interpreting literary texts,
- develop a toolkit of stylistic concepts and analytical tools,
- identify and analyze linguistic features and stylistic devices in poetry, prose, and drama,
- apply principles of stylistics to various types of texts and genres,
- develop the ability to contextualize literary texts within their historical, authorial, and generic framework, and
- conduct a stylistic analysis of literary as well as non-literary texts.

Course Contents

Unit I: Understanding Basics of English Language for Stylistics [12 hrs.]

- Language, Linguistics and Literary Analysis
- The Sounds of English
- Morphemes and Words
- Syntax
- Semantics
- Speech Acts and Speech Genres
- Establishing a Universe of Discourse

Required Reading:

Traugott, Elizabeth Closs and Mary Louise Pratt. *Linguistics for Students of Literature*. Harcourt Brace Jovanovich, Inc., 1980.

Unit II: Key Concepts in Stylistics [9 hrs.]

- What is stylistics?

- Stylistics and levels of language
- Grammar and style
- Rhythm and meter
- Narrative stylistics
- Style as choice
- Style and point of view
- Representing speech and thought
- Dialogue and discourse
- Cognitive stylistics
- Metaphor and metonymy
- Stylistics and verbal humour

Required Reading:

Simpson, Paul. *Stylistics: A Resource Book for Students*. Routledge, 2004.

Unit III: Doing Stylistics

[9 hrs.]

- Developments in stylistics
- Levels of language at work: an example from poetry
- Sentence styles: development and illustration
- Interpreting patterns of sound
- Developments in structural narratology
- Style and transitivity
- Approaches to point of view
- Techniques of speech and thought presentation
- Dialogue in drama
- Developments in cognitive stylistics
- Styles of metaphor

Required Reading:

Simpson, Paul. *Stylistics: A Resource book for Students*. Routledge, 2004.

Unit IV: Investigating Style in Literature

[9 hrs.]

- Is there a ‘literary language’?
- Style, register and dialect
- Grammar and genre: a short study in Imagism
- Styles in a single poem: an exploration
- A sociolinguistic model of narrative
- Transitivity, characterization and literary genre
- Exploring point of view in narrative fiction
- A workshop on speech and thought presentation
- Exploring dialogue
- Cognitive stylistics at work
- Exploring metaphors in different kinds of texts

Required Reading:

Simpson, Paul. *Stylistics: A Resource book for Students*. Routledge, 2004.

Unit V: Readings in Stylistics

[6 hrs.]

Michael Burke: “Rhetoric and Poetics: The Classical Heritage of Stylistics”

Billy Clark: “Stylistics and Relevance Theory”

Catherine Emmott, Marc Alexander, and Agnes Marszalek: “Schema Theory in Stylistics”
Rocío Montoro: “Feminist Stylistics”
Chantelle Warner: “Literary Pragmatics and Stylistics”
Lesley Jeffries: “Critical Stylistics”

Required Reading:

Burke, Michael, ed. *The Routledge Handbook of Stylistics*. 2nd ed., Routledge, 2023.

Evaluation Scheme

Internal Evaluation	40 marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Evaluation	60 marks
Long questions: 2 out of 3	30
Stylistic Analysis: 3 out of 5	15
Short notes/short questions: 3 out of 5	15

Prescribed Texts

Simpson, Paul. *Stylistics: A Resource book for Students*. Routledge, 2004.

Traugott, Elizabeth Closs and Mary Louise Pratt. *Linguistics for Students of Literature*. Harcourt Brace Jovanovich, Inc., 1980.

Burke, Michael, ed. *The Routledge Handbook of Stylistics*. 2nd ed., Routledge, 2023.

Course Title: Argument Theory and Composition**Course Code: ENGL 605-5****Credit: 3 hrs.****Contact hours: 48****Course Description**

This course offers an integrated study of Argument, Rhetoric, and Composition. With its concentration on the foundational concepts of argument and persuasion with Aristotle, it moves on to contemporary argument theory with Stephen Toulmin presenting students with practicalities of reading, analyzing and writing argument with Lunsford. Students explore the fields of rhetoric and composition, meeting eminent scholars and understanding the development of the field. It prepares students to critically read, analyze, and finally come up with their own authentic arguments around their day-to-day life experiences as well as their academic studies. Eventually, they learn to compose authentic arguments with different types of claims corroborating them with true reasons, warrants, proper backing and evidence. Students, thus, traverse the historical trajectory, understand thematic aspects and note significant trends in the disciplines acquiring analytical writing skills.

Learning Outcomes

Upon the completion of the course, students will be able to—

- understand the foundational concepts of argument theory and rhetoric as well as their implications for the discipline of Composition Studies,
- analyze diverse argumentative texts from the disciplines of Rhetoric, Composition and Writing Studies identifying their claims, reasons, backing, evidence, logical structure, and rhetorical appeals,
- apply various argument concepts for reading and understanding prescribed texts as well as writing their responses to reading,
- evaluate the strengths and weaknesses of various rhetorical strategies critically assessing their effectiveness and implications,
- design and structure research-based arguments, integrating multiple sources and appropriate elements for the target audience and purposes, and
- create original argumentative compositions responding to readings across diverse academic disciplines.

Course Contents**Unit I: Foundations of Rhetoric and Persuasion****[12 hrs.]**

- Rhetoric before Aristotle and his classification. ("Introduction" Chapter from Aristotle's *On Rhetoric*)
- Pisteis: The Means of Persuasion in Public Address (Books 1 and 2 from *On Rhetoric*)
- Delivery, Style and Arrangement (Book 3 from *On Rhetoric*)

Unit II: Foundations of Argument**[12 hrs.]**

- The Layout of Argument (from Toulmin's *The Uses of Argument*)
- Reading and Understanding arguments. (Part I from *Everything is an Argument*)
- Writing Arguments (Part II from *Everything is an Argument*)

Unit III: Rhetoric**[6 hrs.]**

- Traditional Principles of Rhetoric (from Kenneth Burke)
- The Rhetorical Situation (from Bitzer)
- The Myth of Rhetorical Situation (from Vatz)

- Mapping Rhetoric and Composition (from Hawk)
- Rhetoric and Ideology in Writing Class (from Villanueva)
- Rhetorical Analysis: Understanding How Texts Persuade Readers (from Selzer)

Unit IV: Composition Theories

[9 hrs.]

- Teach Writing as A Process Not Product (from Villanueva)
- Composing Processes of Unskilled College Writers (from Villanueva)
- Cognitive Process Theory of Writing (from Villanueva)
- Post-Process "Pedagogy" A Philosophical Exercise (from Villanueva)
- Writing as a Mode Learning (from Villanueva)
- Coherence Cohesion and Writing Quality (from Villanueva)
- Contemporary Composition: The Major Pedagogical Theories (from Villanueva)
- The Current State of Composition Theory (from Sanchez)
- The Discourse of Knowledge in Composition Theory (from Sanches)

Unit V: Composition Studies

[9 hrs.]

- Where Do English Departments Come From? (from Miller)
- The Four Philosophies of Composition (from Miller)
- A Writer's Preparation (from Miller)
- Composition in the University (from Crowley)
- Literature and Composition: Not Separate but Certainly Unequal (from Crowley)
- Terms of Employment: Rhetoric Slaves and Lesser Men (from Crowley)
- The Case for Writing Studies as a Major Discipline (from Bazerman)
- Writing Studies as a Mode Inquiry (from Bazerman)
- Inventing the University (from Miller)
- Embracing AI in English Composition (from Hutson et al.)

Required Assignments

In order to succeed in this course, students will have to submit a Writing Portfolio that includes:

- Summary and Response Essay based on readings from unit 3, 4, and 5. (5-7 Pages)
- Rhetorical Analysis Paper based on any two readings from different units (5-7 Pages)
- Argument Analysis Paper based on any text from the course. (5-7 pages)
- Issue Paper or position paper based on any text in the course or contemporary issues from the media (5-7 pages)
- Synthesis Paper (5-7 pages)

Evaluation Scheme

Internal Evaluation	60 Marks
Presentation/Attendance/Participation/Quiz	10
Writing Portfolio: Five assignments	35
Mid-term Exam	15
External Examination	40 Marks
Argument Analysis: (1 out of 2)	15
Concepts and heuristics: (2 out of 3)	10
Essay writing (analytical/argumentative): (1 out of 2)	15

Prescribed Texts

Aristotle. *On Rhetoric*, 2nd ed., translated by George A. Kennedy, Oxford UP, 2007.

Bazerman, Charles. "The Case for Writing Studies as a Major Discipline." *Rhetoric and*

- Composition as Intellectual Work*, edited by Gary A. Olson, Southern Illinois UP, 2007, pp. 32-38.
- Bitzer, Lloyd F. "The Rhetorical Situation." *Philosophy and Rhetoric*, vol. 1, no. 1, Jan. 1968, pp. 1-14.
- Burke, Kenneth. "Traditional Principles of Rhetoric." *A Rhetoric of Motives*. University of California Press, 1969, pp. 49-180.
- Crowley, Sharon. "Composition in the University." *Composition in the University: Historical and Polemical Essays*, edited by David Bartholomae and Jean Ferguson Carr, University of Pittsburgh Press, 1998, pp. 1-18.
- Hawk, Byron. "Mapping Rhetoric and Composition." *A Counter-History of Composition: Towards Methodologies of Complexity*, University of Pittsburgh Press, 2007, pp. 12-48.
- Hutson et al. "Embracing AI in English Composition: Insights and Innovations in Hybrid Pedagogical Practices." *International Journal of Changes in Education*, vol. 1, no. 1, 2024, pp. 19-31.
- Lunsford, Andrea A. and John J. Ruskiewicz. *Everything is an Argument*. Bedford/ St. Martin's, 2007.
- Miller, Susan. *The Norton Book of Composition Studies*. W. W. Norton & Company, 2009.
- Sanchez, Raul. "The Current State of Composition Theory." *The Function of Theory in Composition Studies*. State University of New York Press, 2005, pp. 1-39.
- Selzer, Jack. "Rhetorical Analysis: Understanding How Texts Persuade Readers." *What Writing Does and How It Does It: An Introduction to Analyzing Texts and Textual Practices*, edited by Charles Bazerman and Paul Prior, Lawrence Erlbaum Associates, 2004, pp. 279-307.
- Toulmin, Stephen E. *The Uses of Argument*. Cambridge UP, 2003.
- Vatz, Richard E. "The Myth of Rhetorical Situation." *Philosophy & Rhetoric*, vol. 6, 1973, pp. 154-161.
- Villanueva, Victor, ed. *Cross-Talk in Comp Theory: A Reader*. 2nd ed., NCTE, 2003.

Course Title: Life Writing: Theory and Practice

Level: MA in English

Course Code: ENGL 651

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course offers students an opportunity to explore life writing as literary genre, historical testimony, political practice, and cultural studies. The course first engages students in theoretical readings on life writing and then familiarizes them with the forms of life writing for reading, interpreting, and analyzing the life narratives in relation to self, people and places. Examining autobiographical and biographical texts in particular, students will apply theoretical frameworks, analyze diverse forms of life writing, including diaries, memoirs, testimonies, letters, and even digital self-representations, and produce their own life writings.

Learning Outcomes

Upon the completion of the course, students will be able to—

- explain how self-identity gets articulated through life narratives,
- analyze various forms of life narratives as a literary genre,
- evaluate life narratives from different theoretical and cultural perspectives,
- assimilate the impacts of life narratives, and
- produce their own life narrative as a literary piece.

Unit I: Theorizing Life Narrative

[12 hrs.]

Sidonie Smith and Julia Watson, “Defining and Discerning Life Narrative Forms” from *Reading Life Narrative Now*

Sidonie Smith and Julia Watson, “Autobiographical Subjects” from *Reading Life Narrative Now*

Sidonie Smith and Julia Watson, “Autobiographical Acts” from *Reading Life Narrative Now*

Sidonie Smith and Julia Watson, “What about Autobiographical Truth?” from *Reading Life Narrative Now*

Unit II: Reading Life Narrative

[12 hrs.]

Sidonie Smith and Julia Watson, “Reading Live Narratives: A Tool Kit of Strategies” from *Reading Life Narrative Now*

Sidonie Smith and Julia Watson, “Kinds of Life Narratives: A Compendium of Key Concepts and Genres” from *Reading Life Narrative Now*

Sidonie Smith and Julia Watson, “Situating Subjectivity in Women’s Autobiographical Practices” from *Life Writing in the Long Run*

Paul John Eakin, “Autobiography Now: Autobiography and the Big Picture” from *Writing Life Writing: Narrative, History, Autobiography*

Patrick Hayes, “Prospect: Human 2.0?” from *The Oxford History of Life-Writing: Postwar to Contemporary, 1945-2020*

Orly Lael Natzer and Ammanda Spallacci, “History and Hopes – Life Writing Pedagogy in the 21st Century” from *Teaching Life Writing: Theory, Methodology, and Practice*

Unit III: Seeking the Self: Letters, Diaries and Journals [6 hrs.]

- Martin Luther King Jr., “Letter from Birmingham Jail”
B.R. Ambedkar, “Letter from Ambedkar to W.E.B. Dubois” from *Robert S. Cox Special Collection*, University Archives Research Center, University of Massachusetts Amherst
Helene Cixous, “Albums and Legends” from *Helene Cixous root-prints: Memory and Life Writing*
Narayanman Bijukchhen, “Nakkhu Jail, 19 August 1989” from *Letters from Jail* (pp. 30-36).

Unit IV: Actualizing the Self and the Society: Autobiographies [9 hrs.]

- Rigoberta Menchu, “Ceremonies for Sowing Time and Harvest: Relationship with the Earth” from *I, Rigoberta Menchu*
Ngugi wa Thiong’o, *Detained: A Writer’s Prison Diary* (Chapter I)
Shirin Ebadi, “From the Living Room to Court Room” from *Iran Awakening*
Salman Rushdie, “Knife” from *Knife: Meditations After an Attempted Murder*
B.P. Koirala, “Atmabrittanta - Fifty Six” from *Atmabrittanta: Late Life Recollections*

Unit V: Exploring Self, People and Places: Biographies and Essays [9 hrs.]

- George Mallory, “Reconnaissance: Mount Everest, 1921” from *Climbing Everest: The Complete Writings of George Mallory*
Arundhati Roy, “In What Language Does Rain Fall Over Tormented Cities?” from *Azadi: Freedom, Fascism, Fiction*
Ritu Menon and Kamla Bhasin, “Learning to Survive: Two Lives, Two Destinies” from *Borders & Boundaries*
Pitamber Sharma, “Harka Gurung: Chronicler of Nepal’s Mountains” from *The Himalayan Review*, vol. 38, 2007, pp. 43-52.

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/presentation/participation	10
Term paper [personal essay (5) and application of theory (10)]	15
Mid-term exam	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short-answer questions: (3 out of 5)	15

Prescribed Texts

- Ambedkar, B.R. “Letter from B.R. Ambedkar to W.E.B. Dubois.” *Robert S. Cox Special Collection*, University Archives Research Center, University of Massachusetts Amherst.
<http://scua.library.umass.edu/>
Bijukchhen, Narayanman. “Nakkhu Jail.” *Letters from Jail*, BVSS, June 2025.
Cixous, Helen and Mireille Calle-Gruber. *Helen Cixous, Rootprints: Memory and Life Writing*, Routledge, 1997.
Eakin, Paul John. *Writing Life Writing: Narrative, History, Autobiography*. Routledge, 2020.
Ebadi, Shirin. *Iran Awakening: From Prison to Peace Prize*, 2006.

- Hayes, Patrick. *The Oxford History of Life-Writing: Postwar to Contemporary, 1945-2020*. Vol. 7, OUP, 2022.
- Kasdorf, Julia. *The Body and the Book: Writing from a Mennonite Life*. The Johns Hopkins University Press, 2001.
- Koirala, B.P. "Atmabrittanta Fifty Six." *Atmabrittanta: Late Life Recollections*. Translated by K.M. Dixit, Himal Books, 2001, pp. 250-256.
- Mallory, George. *Climbing Everest: The Complete Writings of George Mallory*, 2010.
- Menon, Ritu and Kamla Bhasin. *Borders & Boundaries: Women in India's Partition*. Kali for Women, 1998.
- Natzer, Orly Lael and Amanda Spallacci, eds. *Teaching Life Writing: Theory, Methodology, and Practice*, Routledge, 2025.
- Thing'o, Ngūgĩ wa. *Detained: A Writer's Prison Diary*. Heineman, 1982.
- Roy, Arundhati. *Azadi: Freedom, Fascism, Fiction*. Haymarket Books, 2020.
- Rushdie, Salman. *Knife: Meditations After an Attempted Murder*, Random House, 2024.
- Sharma, Pitamber, "Harka Gurung: Chronicler of Nepal's Mountains." *The Himalayan Review*, vol. 38, 2007, pp. 43-52.
- Smith, Sidonie, and Julia Watson, eds. *Reading Autobiography Now: An Updated Guide for Interpreting Life Narratives*. 3rd ed., University of Minnesota Press, 2024.
- Smith, Sidonie, and Julia Watson. *Life Writing in the Long Run*. Michigan Publishing, 2016.

Course Title: Creative Non-fiction: Voices from the Margins

Level: MA in English

Course Code: ENGL 652

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course engages students with nonfiction writings that reflect wide-ranging issues of human experiences. It explores narratives of home, culture, diaspora, racism, disability, colonialism, environment and education, among others. This course ensures that students have the opportunities to scrutinize these major societal and cultural issues through voices and insights from the margins. The first unit, which introduces students to major rhetorical concepts and techniques for argumentation, provides students tools and perspectives to analyze the texts in subsequent units.

Learning Outcomes

Upon completion of this course, students will be able to—

- build up insights into a range of voices from margins across the world,
- scrutinize the process of argumentation embedded in the creative non-fiction writings,
- inculcate in their minds skills to conduct rhetorical analysis of the creative non-fiction,
- enrich understanding of structure, style, language, characterization, description, and dialogue, and
- develop their own writing voices and engaging styles.

Unit I: Rhetoric and Rhetorical Analysis

[12 hrs.]

- Introduction to Rhetoric and Rhetorical Analysis (from *Rhetorical Analysis*)
- Kairos and the Rhetorical Situation (from *Rhetorical Analysis*)
- Argumentation (from *Rhetorical Analysis*)
- Structure (from *Rhetorical Analysis*)
- Style from (from *Rhetorical Analysis*)
- The Framework of Argumentation (from *A Treatise on Argumentation*)
- Techniques of Argumentation (from *A Treatise on Argumentation*)

Unit II: People, Places, and the Environment

[9 hrs.]

Chang-Rae Lee: "Coming Home Again"

David Foster Wallace: "Consider the Lobster"

Judith Ortiz Cofer: "More Room"

N. Scott Momaday: "The Way to Rainy Mountain"

Chief Seattle: "Letter to President Pierce, 1855"

Christopher Hitchens: "The Vietnam Syndrome"

Terry Tempest Williams: "The Clan of One-Breasted Women"

Unit III: Art, Literature, and Philosophy

[9 hrs.]

Eudora Welty: "One Writer's Beginnings"

Ngũgĩ Wa Thiong'o: "Decolonizing the Mind"

Virginia Woolf: "In Search of a Room of One's Own"

Audre Lorde: "Man Child: A Black Lesbian Feminist's Response"

Hannah Arendt: "Deportations from Western Europe"

Susan Sontag: "Notes on a Camp"

Unit IV: Language, Communication, and Education [9 hrs.]

Maxine Hong Kingston: “Tongue-Tied”
Richard Rodriguez: “Aria”
Patricia Williams: “The Death of the Profane: The Rhetoric of Race and Rights”
SadafKhajeh: “Dear Bâbâjân.”
Pumla Gobodo-Madikizela: “Language Rules: Witnessing Trauma in South Africa”
Frederick Douglass: “Learning to Read”

Unit V: Human Nature and Culture [9 hrs.]

Elisabeth Kübler-Ross: “On the Fear of Death”
Esra Ari: “How I Became an Alevi Muslim Woman”
Arundhati Roy: “The graveyard Talks Back: Fiction in the Time of Fake News”
James Baldwin: “Stranger in the Village”
Jo-Ann Pilardi: “The Immigration Problem Is about Us, Not Them”
Nancy Mairs: “On Being a Cripple”

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
A Creative Non-fiction Writing and Research Paper (5+10)	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

Ari, Esra. “How I Became an Alevi Muslim Woman.” *Migration and Identity through Creative Writing*, edited by Alka Kumar and Anna Triandafyllidou, Springer, pp. 69-76.
Hitchens, Christopher: “The Vietnam Syndrome.” *Vanity Fair*, August, 2006.<https://archive.vanityfair.com/article/2006/8/the-vietnam-syndrome>
Khajeh, Sadaf. “Dear Bâbâjân.” *Migration and Identity through Creative Writing*, edited by Alka Kumar and Anna Triandafyllidou, Springer, pp. 129-33.
Lorde, Audre. *Sister Outsider: Essays and Speeches*. Crossing Press, 1984.
Longaker, Mark Garrett and Jeffrey Walker. *Rhetorical Analysis. A Brief Guide for Writers*. Longman, 2011.
Perelman, Ch. and L. Olbrechts-Tyceta. *A Treatise on Argumentation*. Notre Dame Press, 1971.
Peterson, Linda et al. eds. *The Norton Reader: An Anthology of Nonfiction (Thirteenth Edition)*. Norton, 2001.
Roy, Arundhati. *Azadi: Freedom, Fascism and Fiction*. Haymarket Books, 2020.
Wallace, David Foster. *Consider the Lobster and Other Essays*. Hachette Book Group, 2006.

Course Title: Translation Studies

Level: MA in English

Course Code: ENGL 653-1

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course introduces the foundational and advanced concepts in the theory and practice of translation. The course equips students with a critical understanding of various translation theories, methods, and models. Unit I begins with an overview of the field's conceptual and historical development, including concepts on equivalence, issues of loss and gain in translation, and translator's role. Unit II explores linguistic and cultural approaches highlighting functionalist models and poststructuralist perspectives on cultural translation. Unit III explores the ethical and political dimensions of translation, with a focus on ideology, gender, and postcolonial critique. In Unit IV, students engage in literary translation examining genre-specific challenges, aesthetics, and the politics of appropriation. In Unit V, the course culminates in a translation workshop, where students apply theoretical insights to translate Nepali literary texts into English.

Learning Outcomes

On the completion of the course, students will be able to—

- acquaint themselves with various translation theories and methods/models of practical translation,
- develop skills to translate Nepali and English texts of various natures utilizing theoretical concepts, methods, and models with a major focus on literary translation, and
- examine translated texts from linguistic, cultural, and ideological perspectives.

Course Contents

Unit I: Introduction

[9 hrs.]

Jeremy Munday: Concept of translation and introduction to translation studies (pp. 4-15) from *Introducing Translation Studies*

Susan Bassnett: Issues of translation [Language and culture, types of translation, decoding and recoding, problems of equivalence, loss and gain, untranslatability, visibility, and science or 'secondary activity'?] from "Chapter 1: Central Issues" (pp. 24-49) from *Translation Studies*

Susan Bassnett, "Chapter 2: History of Translation Theory" (pp. 50-87) from *Translation Studies*

Walter Benjamin: "The Task of the Translator" (pp. 15-22) from *The Translation Studies Reader*

Unit II: Linguistic and Cultural Approaches to Translation

[9 hrs.]

Jean-Paul Vinay and Jean Darbelnet: "A Methodology for Translation" (pp. 84-93) from *The Translation Studies Reader*

Hans J. Vermeer: "Skopos and Commission in Translational Action" (pp. 221-232) from *The Translation Studies Reader, 2000*,

Anthony Pym: "Cultural Translation" (pp. 187-213) from *Exploring Translation Theories*

Gayari Chakravorty Spivak. "The Politics of Translation" (pp. 312-330) from *The Translation Studies Reader*

Unit III: Ethical and Political Approaches to Translation

[9 hrs.]

Antoine Berman: "Translation and the Trails of the Foreign" (pp. 240-253) from *The Translation Studies Reader*

Maria Tymoczko: "Ideology and the Position of the Translator: In What Sense Is a Translator 'In Between'?" (pp. 181-202) from *Apropos of Ideology*

"Taking Gendered Positions in Translation Theory." (Sherry Simon, *Gender in Translation: Sherry Simon: Cultural Identity and the Politics of Transmission* (pp. 1-35)

Maria Tymoczko: "Post-colonial Writing and Literary Translation" (pp. 19-40) from *Postcolonial Translation: Theory and Practice*

Unit IV: Literary Translation

[9 hrs.]

André Lefevere: "The Translation of Poetry: Some Observations and a Model" (pp. 384-392) from *Comparative Literature Studies*

Piotr Kuhiwczak: "Translation as Appropriation: The Case of Milan Kundera's *The Joke*" (pp. 118-130) from *Translation, History and Culture*

Jiri Levy: "Translation Aesthetics" (pp. 57-82) from *The Art of Translation*

Manjushree Thapa: "With Love and Aesthetics: Notes for an Ethical Translation of Nepali Literature" (pp. 295-326) from *Studies in Nepali History and Society*

Unit V: Translation Workshop

[12 hrs.]

Students will participate in a classroom workshop where they translate Nepali prose texts (preferably a short story or a section of a novel) into English. Students are encouraged to borrow insights from the essays on the linguistic, cultural, political and aesthetic aspects of translation discussed in previous Units. The translation will be followed by the translator's commentary, which explains the translation approach, key decisions, and the challenges encountered. The first draft of the translations shall be peer-reviewed, yielding comments and suggestions on the draft translation. Then, the translator shall revise their first draft of the translation and include a brief commentary (150-200 words) on the changes made during the revision, before submitting the final version.

Required Assignments

Unit I: Write a critical response (500–600 words) to a piece of English translation of a short Nepali literary text reflecting on key theoretical debates in translation (equivalence, loss/gain, visibility, untranslatability), drawing from Munday and Bassnett.

Unit II: Choose an English translation of a short literary or non-literary Nepali text. Compare the original and the translated version. Identify and analyze the translation strategies used and write a short commentary (400-500 words), borrowing relevant concepts from Vinay and Darbelnet and Vermeer.

Unit III: Translate a short literary prose text (300-400 words). Then write a brief commentary (400-500 words) explaining how your ethical, political, and ideological concerns informed or affected your translation.

Unit IV: Translate a Nepali poem into English (20-40 lines). Then, write a short reflection (400-500 words) on your translation, including issues of appropriation and aesthetic decisions.

Unit V: Translate a Nepali literary text (preferably a short story or a section of a novel) of 1500–2500 words into English. Include a translator's preface (400–500 words) explaining your translation approach, key decisions, and challenges.

Evaluation Scheme

Internal Evaluation	60 Marks
Attendance/participation and presentation	10
Response/ peer review	10
Mid-term	15
Writing Portfolio that includes assignments from each unit (Assignment 1-4 carries 10 marks, and Assignment 5 carries 15 marks)	25
External Examination	40 Marks
Long-answer question: (1 out of 2)	15
Translation of a short literary text: (1 out of 2)	15
Short notes: (2 out of 4)	10

Prescribed Texts

- Bassnett, Susan. *Translation Studies* (selections). 4th ed., Routledge, 2014.
- Benjamin, Walter. "The Task of the Translator." *The Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2000, pp. 15–22.
- Berman, Antoine. "Translation and the Trials of the Foreign." *The Translation Studies Reader*, 3rd ed., edited by Lawrence Venuti, Routledge, 2012, pp. 240–53.
- Lefevere, André. "The Translation of Poetry: Some Observations and a Model." *Comparative Literature Studies*, vol. 12, no. 4, Dec. 1975, pp. 384–392. <https://www.jstor.org/stable/40246103>.
- Levý, Jiri. "Translation Aesthetics." *The Art of Translation*. John Benjamins Publishing, 2011, pp. 57–82.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 2nd ed., Routledge, 2018, pp. 4–15.
- Kuhiwczak, Piotr. "Translation as Appropriation: The Case of Milan Kundera's *The Joke*." *Translation, History and Culture*, edited by Susan Bassnett and André Lefevere, Pinter Publishers, 1990, pp. 118–30.
- Pym, Anthony. "Cultural Translation." *Exploring Translation Theories*. 3rd ed., Routledge, 2023, pp. 187–213.
- Simon, Sherry. "Taking Gendered Positions in Translation Theory." *Gender in Translation: Cultural Identity and the Politics of Transmission*, Routledge, 1996, pp. 1–35.
- Spivak, Gayatri. "The Politics of Translation." *The Translation Studies Reader*, 3rd ed., edited by Lawrence Venuti, Routledge, 2012, pp. 312–30.
- Thapa, Manjushree. "With Love and Aesthetics: Notes for an Ethical Translation of Nepali Literature." *Studies in Nepali History and Society*, vol. 4, no. 2, Dec. 1999, pp. 295–326. <https://www.martinchautari.org.np/storage/files/sinhas-vol4-no2-manjushree-thapa.pdf>.
- Tymoczko, Maria. "Ideology and the Position of the Translator: In What Sense Is a Translator 'In Between'?" *Apropos of Ideology: Translation Studies on Ideology, Ideologies in Translation Studies*, edited by María Calzada Pérez, Routledge, 2014, pp. 181–202.
- Tymoczko, Maria. "Post-colonial Writing and Literary Translation." *Post-colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, Routledge, 1999, pp. 19–40.
- Vermeer, Hans J. "Skopos and Commission in Translational Action." *The Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2000, pp. 221–32.
- Vinay, Jean-Paul, and Jean Darbelnet. "A Methodology for Translation." *The Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2000, pp. 84–93.

Course Title: Green Studies: Philosophy, Ethics and Aesthetics

Level: MA in English

Course Code: 653-2

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course is primarily designed to instill basic critical insights and creative intuition in students regarding environmental philosophy, nature and earth democracy, the crisis in nature, ethics and justice, climate justice and sustainability. It achieves this goal by integrating ecocritical inquiries and literary imaginings into each unit. As students progress through the course, they are expected to connect with the environmental issues and values represented in the prescribed texts, reflecting on them to internalize the interconnectedness and interdependence of human beings and the entire ecosphere.

Learning Outcomes

Upon completion of this course, the students will be able to—

- explore diverse creative and critical world views about the world of nature,
- understand the embeddedness between human and non-human worlds,
- read, think and analyze the root causes of environmental crisis,
- formulate their own opinions to minimize the approaching environmental apocalypticism, and
- respect self-regulatory and self-renewable systems of ecosphere

Course Contents

Unit I: Environmental Philosophy

[12 hrs.]

Ecocritical Inquiries

Cheryll Glotfelty: "Literary Studies in an Age of Environmental Crisis" from *Ecocriticism: The Essential Reader*

Holmes Rolston, III: "Naturalizing Values: Organisms and Species" from *Environmental Ethics: Reading in Theory and Application*

Arne Naess: "The Deep Ecological Movement: Some Philosophical Aspects" from *Ecocriticism: The Essential Reader*

Steven Vogel: "Environmental Philosophy after the End of Nature" from *Environmental Ethics: Reading in Theory and Application*

Literary Imaginings

Gerard Manley Hopkins: "God's Grandeur" from *The Norton Anthology of Poetry*

John Burroughs: "Human Traits in the Animals" from *Literature and the Environment: A Reader on Nature and Culture, 2nd ed.*

Joyce Carol Oates: "The Buck" from *Literature and the Environment: A Reader on Nature and Culture, 2nd ed.*

Bell Hooks: "Touching the Earth" from *Literature and the Environment: A Reader on Nature and Culture, 2nd ed.*

Unit II: Nature and Earth Democracy

[9 hrs.]

Critical Inquiries

Scott Russell Sanders: "Speaking a Word for Nature" from *The Ecocriticism Reader: Landmarks in Literary Ecology*

Jonathan Bate: "The Economy of Nature" from *Ecocriticism: The Essential Reader*

John Stuart Mill: "Nature" from *Environmental Ethics: Reading in Theory and Application*

Vandana Shiva: "Principles of Earth Democracy" from *Earth Democracy: Justice, Sustainability and Peace*

Literary Imaginings

Wendell Berry: "Stay Home" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

Langston Hughes: "The Negro Speaks of Rivers" from *A Forest of Voices*

John Daniel: "A Word in Favor of Rootlessness" from *A Forest of Voices*

Henry David Thoreau: "Higher Laws" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

Unit III: Nature in Crisis

[9 hrs.]

Critical Inquiries

Val Plumwood. "The Blindspots of Centrism and Human Self-enclosure" from *Environmental Culture: The Ecological Crisis of Reason*

Maria Mies: "Self-Determination: The End of Utopia?" from *Ecofeminism*

Lyn White, Jr: "The Historical Roots of Our Ecological Crisis" from *Ecocriticism: The Essential Reader*

Lawrence Buell: "Representing the Environment" from *Ecocriticism: The Essential Reader*

Literary Imaginings

Ralph Waldo Emerson: "Blight" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

W. S. Merwin: "Unchopping a Tree" from *A Forest of Voices*

Rachel Carson: "Elixir of Death" from *A Forest of Voices*

Bill Mckibben: "The End of Nature" from *A Forest of Voices*

Unit IV: Ethics and Justice

[9 hrs.]

Critical Inquiries

Clare Palmer: "Contested Frameworks in Environmental Ethics" from *Environmental Ethics: Reading in Theory and Application*

Garrett Hardin: "Lifeboat Ethics" from *Environmental Ethics: Reading in Theory and Application*

David Schlosberg: "Defining Environmental Justice" from *Defining Environmental Justice: Theories, Movements and Nature*

Literary Imaginings

Lekhnath Poudyal: "A Parrot in the Cage"

Gary Snyder: "Migration of Birds" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

Mary Austin: "The Last Antelope" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

Terry Tempest Williams: "The Clan of One-Breasted Women" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

Unit V: Climate Justice and Sustainability

[9 hrs.]

Critical Inquiries

Ashley Dawson: "Climate Justice: The Emerging Movement against Green Capitalism" from *Environmental Ethics: Reading in Theory and Application*

William E. Rees: "Sustainable Development: Economic Myths and Ecological Realities" from *Environmental Ethics: Reading in Theory and Application*

Literary Imaginings

Robinson Jeffers: "Passengers Pigeons" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

Wangari Maathai: "Foresters without Diplomas" from *A Forest of Voices*

Wallace Kaufman: "Confessions of a Developer" from *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed.

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Critical reflections on/ Explication of excerpts from texts: (3 out of 5)	15
Long-answer questions (Theory/ Application): (2 out of 3)	30
Conceptual Question-answer/Critical Notes: (3 out of 5)	15

Prescribed Texts

A Course Packet prepared by Central Department of English.

Sources of Selections

Anderson, Chris, and Lex Runciman, editors. *A Forest of Voices*. Mayfield Publishing Company, 1995.

Anderson, Lorraine, Scott Slovic, and John P. O'Grady, editors. *Literature and the Environment: A Reader on Nature and Culture*, 2nd ed. Longman, 2013.

Ferguson, Margaret, Mary Jo Salter, and Jon Stallworthy, editors. *The Norton Anthology of Poetry*, 5th ed., W.W. Norton Company, 2005.

Glotfelty, Cheryll, and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. The U of Georgia Press, 1996.

Hiltner, Ken, ed. *Ecocriticism: The Essential Reader*. Routledge, 2015.

Mies, Maria, and Vandana Shiva. *Ecofeminism*. Zed Books, 2014.

Plumwood, Val. *Environmental Culture: The Ecological Crisis of Reason*. Routledge, 2002.

Pojman, Louis P., Paul Pojman, and Katie Mcshane, editors. *Environmental ethics: Readings in Theory and Application*, 7th edition. Cengage Learning, 2015.

Scholsberg, David. *Defining Environmental Justice: Theories, Movements and Nature*. Oxford U P, 2007.

Shiva, Vandana. *Earth Democracy: Justice, Sustainability, and Peace*. Natraj Publisher, 2010.

Course Title: Literature and Human Rights

Level: MA in English

Course Code: ENGL 653-3

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course explores the dynamic and complex intersections between literature and human rights, offering a space for ethical reflection and a tool for social critique. It introduces the emergence of human rights as a critical category within literary studies and familiarizes students with foundational knowledge in human rights law. It also offers critical methodologies for analyzing literary and cultural texts from a human rights perspective. Through the reading of literary fiction, life writing, and film, addressing themes such as bodily autonomy, queer identities, state violence, resistance, discrimination based on caste and disability, children's rights, trauma, empathy, and the role of literature in bearing witness and fostering agency, students will examine how literary narratives represent human rights violations and activate moral imagination in the pursuit of justice and dignity.

Learning Outcomes

Upon the completion of the course, students will be able to—

- identify and describe key theoretical intersections between literature and human rights,
- analyze literary texts using critical and interdisciplinary frameworks relating to human rights,
- evaluate representations of trauma, dignity, agency, and justice in literature from diverse contexts, and
- conduct independent, original research integrating literary analysis with human rights discourse.

Course Contents

Unit I: Introduction: Intersections between Literature and Human Rights [12 hrs.]

James Dawes: “Human Rights in Literary Studies” from *Human Rights Quarterly*

Rhona K. M. Smith: “Introduction,” “Historical Background” and “The International Bill of Human Rights” from *The Textbook of International Human Rights*

Goldberg, Elizabeth Swanson, and Alexandra Schultheis Moore: “Human Rights and Literature: The Development of an Interdiscipline” from *Theoretical Perspectives on Human Rights and Literature*

Unit II: Methodologies: Reading for Rights, Justice, and Testimony [9 hrs.]

Joseph R Slaughter: “Becoming Plots: Human Rights, the Bildungsroman, and the Novelization of Citizenship” from *Human Rights, Inc.*

Martha C. Nussbaum: “Capabilities and Human Rights” from *Fordham Law Review*

Carolyn Forché: “Reading the Living Archives: The Witness of Literary Art” from *Theoretical Perspectives*

Unit III: Bodily Autonomy and Identity [9 hrs.]

J. M. Coetzee: *Disgrace*

Jeanette Winterson: *Oranges Are Not the Only Fruit* (1985)

Unit IV: Individuals, State and Resistance [9 hrs.]

George Orwell: *1984*
Mahasweta Devi: *Mother of 1084*

Unit V: Empathy and Agency [9 hrs.]

Omprakash Valmiki: *Joothan: A Dalit's Life*
Terry George: *Hotel Rwanda* (film)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/presentation/class participation	10
Research/Term paper	15
Mid-term Exam	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical analysis: (3 out of 5)	15
Short notes: (3 out of 5)	15

Prescribed Texts

- Coetzee, J. M. *Disgrace*. Penguin, 2000.
- Dawes, James. "Human Rights in Literary Studies." *Human Rights Quarterly*, vol. 31, no. 2, May 2009, pp. 394–409. <https://www.jstor.org/stable/20486757>
- Devi, Mahasweta. *Mother of 1084*. Seagull Books, 2001.
- Forché, Carolyn. "Reading the Living Archives: The Witness of Literary Art." *Theoretical Perspectives on Human Rights and Literature*. Edited by Goldberg, Elizabeth Swanson, and Alexandra Schultheis Moore. Routledge, 2012. pp. 135–148.
- George, Terry, director. *Hotel Rwanda*. United Artists, 2004.
- Goldberg, Elizabeth Swanson, and Alexandra Schultheis Moore. "Human Rights and Literature: The Development of an Interdiscipline." *Theoretical Perspectives on Human Rights and Literature*. Edited by Goldberg, Elizabeth Swanson, and Alexandra Schultheis Moore. Routledge, 2012. pp. 3–18.
- Nussbaum, Martha C. "Capabilities and Human Rights." *Fordham Law Review*, vol. 66, no. 2, 1997, pp. 273–300. <https://ir.lawnet.fordham.edu/flr/vol66/iss2/2>
- Orwell, George. *1984*. Arcturus Publishing, 2013.
- Slaughter, Joseph R. *Human Rights, Inc.: The World Novel, Narrative Form, and International Law*, Fordham UP, 2007. (selections)
- Smith, Rhona K. M. *Textbook on International Human Rights*. 6th ed., Oxford UP, 2014. (selections)
- Valmiki, Omprakash. *Joothan: A Dalit's Life*. Translated by Arun Prabha Mukherjee, Columbia UP, 2003.
- Winterson, Jeanette. *Oranges Are Not the Only Fruit*. Vintage, 2001.

Course Title: Digital Humanities and AI

Level: MA in English

Course Code: ENGL653-4

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course offers a critical overview of Digital Humanities (DH), exploring its philosophical foundations, theoretical models, and major scholarly debates. Students will learn key DH concepts and develop methods and skills required to engage with DH research and practice. They will also learn to assess and apply digital tools in their work within literary studies and other fields. Expanding the discourse on DH, the course also introduces important issues related to generative artificial intelligence, including ethical concerns, opportunities, and challenges arising from recent advancements in large language models. Ultimately, students are encouraged to explore the broader DH landscape, undertake a digital project aligned with their interests, and effectively incorporate AI tools into their writing projects.

Learning Outcomes

Upon the completion of the course, the students will be able to–

- acquaint themselves with the foundational concepts and scope of digital humanities,
- learn about the key scholarly conversations and debates in the digital humanities as a discipline,
- develop skills in practising digital humanities projects,
- explore the connection of digital humanities with literary studies, and
- conceptualize the foundation, opportunities, and challenges of Large Language Models.

Unit I. Understanding Digital Humanities

[6 hrs.]

Johanna Drucker: “Digital Humanities Overview” (from *Digital Humanities Coursebook*)

Domenico Fiormonte, Paola Ricaurte, and Sukanta Chaudhuri: “Introduction” (from *Global Debates in the Digital Humanities*)

Steven E. Jones: “The Emergence of the Digital Humanities (as the Network Is Everting)” (from *Debates in the Digital Humanities*)

Miriam Posner: “What’s Next: The Radical, Unrealized Potential of Digital Humanities” (from *Debates in the Digital Humanities*)

Unit II. Debates on Digital Humanities

[9 hrs.]

Brian Greenspan: “Are Digital Humanists Utopian?” (from *Debates in the Digital Humanities*)

Margaret Linley: “Ecological Entanglements of DH” (from *Debates in the Digital Humanities*)

Domenico Fiormonte: “Toward a Cultural Critique of Digital Humanities” (from *Debates in the Digital Humanities*)

Jentery Sayers: “Dropping the Digital” (from *Debates in the Digital Humanities*)

Wendy Hui Kyong, Chun, Richard Grusin, Patrick Jagoda, and Rita Raley: “The Dark Side of the Digital Humanities” (from *Debates in the Digital Humanities*)

Ernesto Priego: “Can the Subaltern ‘Do’ DH? A Reflection on the Challenges and Opportunities for the Digital Humanities”(from *Debates in the Digital Humanities*)

Lisa Spiro: “‘This Is Why We Fight’: Defining the Values of the Digital Humanities” (from *Debates in the Digital Humanities*)

Unit III. Practising Digital Humanities

[12 hrs.]

John F. Barber: “Digital Storytelling: New Opportunities for Humanities Scholarship and Pedagogy”

On “Digitization”(From *Digital Humanities Coursebook*)

“Digital Documents: Formats and Protocols” “Digitization and File Formats”

On “Data Mining and Analysis”(From *Digital Humanities Coursebook*)

“Data Mining and Text Analysis”

“Cultural Analytics, Multi-modal Communication, Media, and Audio Mining”

On “Information and Data Visualization” (From *Digital Humanities Coursebook*)

“Basics of Visualization”

“Networks and Complex Systems”

On “Interface” (from *Digital Humanities Coursebook*)

“Interface Basics”

“Understanding Interface Design”

On “Web Presentation Formats and Networked Resources” (from *Digital Humanities Coursebook*)

“Web Presentation Formats”

“Networked Resources, Standards for Data Sharing, and Platforms”

On “Project Design and Intellectual Property” (from *Digital Humanities Coursebook*)

“Project design and management”

“Intellectual property issues”

Unit IV: Digital Humanities and Literary Studies

[9 hrs.]

Matthew G. Kirschenbaum: “What Is Digital Humanities and What's It Doing in English Departments?”

Martin Paul Eve: “Introduction” (from *The Digital Humanities and Literary Studies*)

Martin Paul Eve: “Authors and Writing” (from *The Digital Humanities and Literary Studies*)

Martin Paul Eve: “Space and Visualization” (from *The Digital Humanities and Literary Studies*)

Martin Paul Eve: “Maps and Place” (from *The Digital Humanities and Literary Studies*)

Martin Paul Eve: “Distance and History” (from *The Digital Humanities and Literary Studies*)

Unit V: Artificial Intelligence: Opportunities and Challenges

[12 hrs.]

Patrick Juola: “How Large Language Models Work” (From *Artificial Intelligence, Pedagogy and Academic Integrity*)

Andreia de Bem Machado, et al: “Digital Transformations: Artificial Intelligence in Higher Education” (from *Digital Transformation in Higher Education Institutions*)

Alyson E. King and Pariss Garramone: “Teaching Writing in the Time of ChatGPT: Rethinking What Counts as Learning” (from *Artificial Intelligence, Pedagogy and Academic Integrity*)

Hem Lal Pandey, Purna Chandra Bhusal, and Sanjeev Niraula: “Large Language Models and Digital Multimodal Composition in the First-year Composition Classrooms: An Encroachment and/or Enhancement Dilemma” (from *Computers and Composition*)

Paul Dickerson: “Learning with Socartes: How Generative AI and Ancient Pedagogy Can Develop Students’ Critical Thinking Skills” (from *Artificial Intelligence Applications in Higher Education*)

Debby R. E. Cotton, Peter A. Cotton & J. Reuben Shipway: “Chatting and Cheating: Ensuring Academic Integrity in the Era of ChatGPT” (from *Innovations in Education and Teaching International*)

Leo S. Lo: “The CLEAR Path: A Framework for Enhancing Information Literacy through Prompt Engineering” (from *The Journal of Academic Librarianship*)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/Participation/Presentation	10
Podcasting/Digital Storytelling/Website Design/Blogging	15
Mid-term	15
External Examination	60 Marks
Long-answer questions (2 out of 3):	30
Short-answer questions(3 out of 4):	15
Conceptual Question/Critical Notes (3 out of 5):	15

Prescribed Texts

Cotton, Debby RE, Peter A. Cotton, and J. Reuben Shipway. “Chatting and Cheating: Ensuring Academic Integrity in the Era of ChatGPT.” *Innovations in Education and Teaching International*, vol. 61, no. 2, 2024, pp. 228-239.

de Bem Machado, Andreia, et al. “Digital Transformations: Artificial Intelligence in Higher Education.” *Digital Transformation in Higher Education Institutions*. Cham: Springer Nature Switzerland, 2024. 1-23.

Dickerson, Paul. “Learning with Socrates: How Generative AI and Ancient Pedagogy can Develop Students’ Critical Thinking Skills.” *Artificial Intelligence Applications in Higher Education*. Routledge, 2024. 90-105.

Drucker, Johanna. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Routledge, 2021. (Selections)

Eve, Martin Paul. *The Digital Humanities and Literary Studies*. Oxford University Press, 2022.

Fiormonte, Domenico, Sukanta Chaudhuri, and Paola Ricaurte, eds. *Global Debates in the Digital Humanities*. U of Minnesota Press, 2022.

Gold, Matthew K., and Lauren F. Klein. *Debates in the Digital Humanities*, U of Minnesota Press, 2016.

Juola, Patrick. “How Large Language Models Work.” *Artificial Intelligence, Pedagogy and Academic Integrity*: 7-14.

King, Alyson E., and Pariss Garramone. “Teaching Writing in the Time of ChatGPT: Rethinking What Counts as Learning.” *Artificial Intelligence, Pedagogy and Academic Integrity*. Cham: Springer Nature Switzerland, 2025, pp. 67-89.

Kirschenbaum, Matthew G. “What is Digital Humanities and What’s it Doing in English Departments?.” *Defining Digital Humanities*. Routledge, 2016. 195-203.

Lo, Leo S. "The CLEAR Path: A Framework for Enhancing Information Literacy through Prompt Engineering." *The Journal of Academic Librarianship*, vol. 49, no.4, 2023, pp. 102720.

Pandey, Hem Lal, Purna Chandra Bhusal, and Sanjeev Niraula. "Large Language Models and Digital Multimodal Composition in the First-year Composition Classrooms: An Encroachment and/or Enhancement Dilemma." *Computers and Composition*, vol. 75, 2025, 102892.

Course Title: Eastern Studies

Level: MA in English

Course Code: ENGL 653-5

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course introduces students to a broad spectrum of Vedic and non-Vedic Eastern philosophical schools, delving into their core ontological, epistemological, and axiological theories. Many MA English courses focus predominantly on Western perspectives, limiting opportunities to explore non-Western language, literature, and socio-cultural theories. This course addresses that gap, offering a vital new avenue to examine seminal ideas on life, the universe, knowledge, and values drawn from foundational Hindu, Buddhist, Jaina, and Islamic texts.

Learning Outcomes

Upon completion of this course, students will be able to—

- understand and analyze non-Western foundational concepts concerning life, society, and the world, broadening their perspectives beyond exclusively Western frameworks,
- identify and appreciate specific ideas within non-Western foundational texts, fostering a sense of pride and deeper connection to these intellectual traditions,
- decode the philosophical underpinnings of their own cultural practices,
- Strengthen their cultural identity by engaging with intuition-based foundational ideas from their heritage, and
- recognize and evaluate the philosophical assumptions embedded within diverse theoretical worldviews.

Course Contents

Unit I: Philosophies and Theories of Saddarsana, Jaina, Baudha and Materialism [12 hrs.]

Materialism

Jainism

Early Buddhism (Shunyavada, Vijnanavad)

Sankhya

Yoga,

Vaisesika

Nyaya

Purva Mimamsa

Vedanta (Pre-Shankara Vedanta, Shankara Vedanta, Post Shankara Vedanta)

Ramanuja Vedanata

Literary Readings Bhagavadgitā chapter VIII (translated by S. Radhakrishnan)

Rigveda Xth Mandala 191 Sukta (Samjnām Sukta) (translation by Swami Satya Prakash Saraswati)

Prajñāpāramitā (translated by Ānandajoti Bhikkhu)

Unit II: Sakta, Natha and Islamic Foundational Ideas

[9 hrs.]

M.M. Gopinath Kaviraj, "Sākta Philosophy" (from *Selected Writings*, pp. 48-84)

M.M. Gopinath Kaviraj, "Philosophy of Nāthās" (from *Selected Writings*, pp. 147-179)
 Eric S. Ohlander, "Sufism" (from *The Oxford Handbook of World Philosophy*, pp. 419-431)
 Eric Ormsby, "Islamic Theology" (from *The Oxford Handbook of World Philosophy*, pp. 432-446)

Readings

Yogi Gorakhanath, *Gorakshasatak* (translated by Western George Briggs in Gorakhnath and Kanfata Yogis)
 Concept of Charity in Islam as found in the Quran "zakah," "salah", and " sadaqah"

Unit III: Nepal-Based Tantra Theories and Practices [9 hrs.]

Jeffrey S. Lidke, "Introduction: Tracking the Stories of Devī" (pp. 1-12)
 Jeffrey S. Lidke, "The Goddess Embodied: Tripurāsundarī and the Tricosmos" (pp. 13-36)
 Jeffrey S. Lidke, "Tantric Sādhana: Harnessing the Powers of Śakti" (pp. 37-60)
 Jeffrey S. Lidke, "The Maṇḍala-Hologram: Centres, Peripheries, and the Dance of Power" (pp. 61-107)
 Jeffrey S. Lidke, "The Reverberating Goddess: The Kumārī and the King" (pp. 108-144)
 Jeffrey S. Lidke, "Conclusion: Will the Devī's Power Be Enough?" (pp. 145-153)

Readings

Arun Gupto, *Goddesses of Kathmandu Valley* (First and Second Chapters)

Unit IV: Few Key Philosophical Readings [9 hrs.]

Concept of Ultimate reality in *Upanisads*, excerpts from *Brihadaranyaka*, Isa, Katha, Chandogya (from Solomon's *Introducing Philosophy*, pp. 58-68)
 Zend- Avesta (excerpts) (Solomon)
 The Analects by Confucius (Solomon)
 Tao Te Ching by Lao- Tzu (Solomon)
 Fire sermon from Maha-Vagga by Buddha (Solomon)
 Sri Aurobindo, "Man in the Universe" (*The Life Divine*, pp. 47-55); "The Knowledge and the Ignorance" (*The Life Divine*, pp. 499-518)
 Swāmi Vivekānanda, "Paper on Hinduism" (from "Chicago Address" from *Collected works of Swami Vivekananda*)

Unit V: Philosophy Vs Literature [9 hrs.]

Isavasyopanisad (translated by Swami Sarvnanda)
 Sankaracharya, *Saundaryalahari* (translated by Swami Tapasyananda)
 Rabindranath Tagore, Gitanjali XII- XVIII; The Gardener: LXVIII, LXXV and LXXIX
 Sant Kabir' Doha (Couplets): 8,9, 12, 14, 20. 35, 36, 53, 64,74 and 76
 Laxmi Prasad Devkota, "Yatri" (Pilgrim)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15

External Examination**60 Marks**

Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/Short-answer questions: (3 out of 5)	15

Prescribed Texts

- Aurobindo, Sri. *The Life Divine*. Sri Aurobindo Ashram, 2010.
- The Bhagavadgita*. Translated by S. Radhakrishnan, Harper Collins Publishers India, 2010.
- Briggs, George Westen. *Gorakhnath and the Kānpḥaṭa Yogīs*. Motilal Banarsidass, 2016.
- Collected Poems and Plays of Rabindranath Tagore*. MacMillan, 1977.
- Couplets from Kabir*. Edited and translated by G. N. Das, Motilal Banarsidass Publishers, 2011.
- Devkota, Laxmi Prasad. "Yatri" (Pilgrim). *Nepalgo.de*, <https://nepalgo.de/literature/poem-yatri/>. Accessed 2 Aug. 2025.
- Das, G. N., editor and translator. *Couplets from Kabir*. Motilal Banarsidass Publishers, 2011.
- Garfield, Jay L., and William Edelglass, editors. *The Oxford Handbook of World Philosophy*. OUP, 2011.
- Gupto, Arun. *Goddesses of Kathmandu Valley: Grace, Raze Knowledge*. 2nd ed., Routledge, 2018.
- Hiriyana, M. *Outlines of Indian Philosophy*. Motilal Banarsidass, 2023.
- The Holy Quran*. Translated by Maulawi Sher Ali, Islam International Publication Limited, 2021.
- Isavasyopanisad*. Translated by Swami Sarvananda, Sri Ramakrishna Math, 2019.
- Kaviraj, Gopinath. *M.M. Selected Writings*. Indica Books, 2006.
- Lidke, Jeffrey S. *The Goddess Within and Beyond the Three Cities: Śākta Tantra and the Paradox of Power in Nepāla-Manḍala*. D.K. Print World, 2016.
- PrajñāPāramitā*, Sanskrit Text with English Translation.
- Puligandla, Ramkrishna. *Fundamentals of Indian Philosophy*. 4th ed., Pilgrims, 2008.
- Radhakrishnan, S. *Indian Philosophy*. Oxford UP, 2008.
- Sharma, Chandradhar. *A Critical Survey of Indian Philosophy*. 14th ed., Motilal Banarsidass Publishers, 2016.
- Solomon, Robert C. *Introducing Philosophy: A Text with Integrated Readings*. 8th ed., Oxford UP, 2005, pp. 58-68.
- Sankaracharya, Sri. *Saundarya Lahari*. Translated by Swami Tapasyananda, Sri Ramakrishna Math, 2023.
- Swami Vivekananda. "Paper on Hinduism." *Chicago Address*. Advaita Ashram, 2012.
- The Rigveda*, (Mandala X, 191 Sukta). Translated by Swami Satya Prakash Saraswati, Veda Pratisthan, 1989.

Course Title: Communication in Grants, Academia, and Services

Level: MA in English

Course Code: ENGL 654-1

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course equips students with advanced communication strategies necessary for success in grant writing, professional service, and other high-stakes contexts. Focusing on persuasive and purpose-driven writing, students will learn to craft compelling documents tailored to bureaucratic, academic, and grant-related genres. Through targeted projects, deliverables, and critical analysis, students will refine their understanding of genre conventions and enhance their writing proficiency required in diverse professional settings.

Learning Outcomes

Upon the completion of the course, the students will be able to—

- demonstrate an enhanced understanding of a range of academic, professional, and public genres,
- craft genre-specific documents, including grant proposals, conference proposals, statements of purpose, teaching philosophies, letters of interest, diplomatic writing, and public relations writing,
- analyze and apply rhetorical principles—such as audience, purpose, and context—in various professional communication settings, and
- reflect on their professional goals and prepare strategically for future career pathways.

Unit I: Understanding Genre Theory

[3 hrs.]

A Working Definition of Genre – John M. Swales (From *Landmark Essays on Rhetorical Genre Studies*)

Generalizing about Genre: New Conceptions of an Old Concept- Amy J. Devitt (From *Landmark Essays on Rhetorical Genre Studies*)

Unit II: Grant Writing and Proposals

[9 hrs.]

Readings from *Winning Grants Step by Step 6th Edition*)

Introduction: An Overview of the Grantseeking Process

Step 1: Developing the Proposal Idea

Step 2: Developing Relationships with Funders

Step 3: Writing a Compelling Problem Statement

Step 4: Defining Clear Goals and Objectives

Step 5: Developing the Strategies

Unit III: Continuing with the Grant Writing and Proposals

[12 hrs.]

Step 6: Preparing the Evaluation Component

Step 7: Developing a Statement of Sustainability

Step 8: Developing the Proposal Budget

Step 9: Writing the Organizational Background Component

Step 10: Writing the Proposal Summary

Step 11: Submitting the Application

Unit IV: Genre Conventions of Professional Documents**[12 hrs.]**

- SOP (Statement of Purpose) (Sample references from *Graduate Admission Essays*, (pp. 157-60, pp. 191-94, pp. 207-10)
- Recommendation Letter(s) (From *How to Write Effective Letters of Recommendation* by Joseph B. Layde and Laura Weiss Roberts)
- Conference Proposals (CFPs) and Presentations (From Stevens, Dannelle D. Prepare Conference Proposals and Presentations)
- Teaching Philosophy (From “Developing a Teaching Philosophy” Mary Bowne)
- Letter of Interest (Reference Guidelines from “What is a Letter of Interest?” <https://www.uc.edu/news/articles/2025/01/how-to-write-letter-of-interest.html>)
- Book Reviews (“Writing Book Reviews” from Stevens, Dannelle D. Prepare Conference Proposals and Presentations)

Unit V: Service and Public Relations Writing**[12 hrs.]**

- Diplomatic Correspondence (Selections from Tashkent)
 - Notes (First Person and Third Person)
 - Memorandum
 - Aide-Memoire
 - Pro-Memoria
 - Oral Interview
 - Letter of Credence
 - Letter of Recall
 - Exequatur
 - Full Powers
 - Exchange of Notes
 - Ceremonial Communications
 - Messages of congratulations, of thanks and of condolences-Invitations.
- Fundamentals of Public Relations Writing (From Joseph M. Zappala and Anthony W. D’Angelo)
- Workplace Communications (From Joseph M. Zappala and Anthony W. D’Angelo)
- Writing for the Media (From Joseph M. Zappala and Anthony W. D’Angelo)
- Writing for Digital Communication (From Joseph M. Zappala and Anthony W. D’Angelo)
- Social Media (From Joseph M. Zappala and Anthony W. D’Angelo)
- Writing for Key Publics (From Joseph M. Zappala and Anthony W. D’Angelo)
- Writing for Crisis Communications, Plans, and Tools Writing (From Joseph M. Zappala and Anthony W. D’Angelo)

Required Assignments

Unit I: Write 4–5 pages reflective essay that explores how your understanding of genre has changed after reading John Swales’ “A Working Definition of Genre” and Amy Devitt’s “Generalizing about Genre.” Use your personal experiences as a writer—both inside and outside the classroom—as a lens through which you engage with the ideas presented in the readings.

Unit II and III: Identify an organization that offers research grants and prepare a grant application in accordance with its funding requirements.

Unit IV: Prepare a portfolio of samples based on the genres discussed in the unit.

Unit V: Prepare a portfolio of samples based on the genres discussed in the unit.

Evaluation Scheme

Internal Evaluation	60 Marks
Attendance/participation/presentation	10
Reading Response	10
Mid-term	15
Writing Portfolio that includes assignments from each unit	25
External Examination	40 Marks
Questions that test students' conceptual understanding (3 out of 5):	15
Question that requires students to analyze a piece of writing: (1 out of 2):	10
Question that requires students to create a piece of writing: (2 out of 3):	15

Prescribed Texts

- Stevens, Dannelle D. *Write More, Publish More, Stress Less!: Five Key Principles for a Creative and Sustainable Scholarly Practice*. Stylus, 2019.
- Landmark Essays on Rhetorical Genre Studies*. Routledge, 2019.
- O'Neal-McElrath, Tori, and Mim Carlson. *Winning Grants Step by Step: The Complete Workbook for Planning, Developing, and Writing Successful Proposals*. 4th ed., Jossey-Bass, 2025.
- Reding, Colleen. *Grad's Guide to Graduate Admissions Essays: Examples from Real Students Who Got into Top Schools*. 1st edition, Sourcebooks, 2015.
- Layde, Joseph B., and Laura Weiss Roberts. "How to Write Effective Letters of Recommendation." *Roberts Academic Medicine Handbook*, Springer International Publishing, 2020, pp. 135–40.
- Stevens, Dannelle D. "Prepare Conference Proposals and Presentations." *Write More, Publish More, Stress Less*, 1st ed., Routledge, 2019, pp. 134–53.
- Bowne, Mary. "Developing a Teaching Philosophy." *The Journal of Effective Teaching*, vol. 17, no. 3, 2017, p. 59-63.
- Tashkent. *Diplomatic Correspondence: The University of World Economy and Diplomacy*, 2013.
- Zappala, Joseph M., and Anthony W. D'Angelo. *Public Relations Writing Worktext: A Practical Guide for the Profession*. 4th ed., Taylor & Francis Group, 2024.

Course Title: Creative Writing

Level: MA in English

Course Code: ENGL 654-2

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course offers students an opportunity to develop their literary writing skills in English. Through a practical approach to drafting short stories, creative nonfiction, poems, memoirs, and (auto)biographies, students will be encouraged to read classic literary texts from a writer's perspective to refine their craft. The course also includes instruction in the fundamentals of writing, interviewing writers, close reading, and textual analysis, all of which serve as a foundation for students' original creative work.

Learning Outcomes

Upon successful completion of the course, students will be able to—

- understand fundamentals of stories, creative non-fictions, poems, memoirs and (auto)biographies,
- read different genres of creative writing as writers, developing their critical faculties and their confidence,
- identify and use a range of writing skills, and
- structure their work from a variety of different perspectives and forms.

Course Contents

Unit I: Writing Short Stories

[12 hrs.]

William Faulkner (Interview)

Building a Character

Describing people/ places/ things

Narrating events

Developing perspectives

Creating dialogues

Building a plot

Readings

Ernest Hemingway: "A Man of the World" (from *50 Great American Short Stories*)

Dorothy Parker: "Soldiers of the Republic" (from *50 Great American Short Stories*)

Elizabeth Bowen: "The dancing Mistress" (from *The Penguin Book of the British Short Story II*)

James Joyce: "Counterparts" (from *Dubliners*)

John Gaardner: *On Becoming a Novelist* (Foreword by Raymond Carver)

Anne Lamot: "Shitty First Drafts"

Graham, Robert, Heather Leach, and Helen Newall, editors. *The Road to Nowhere: A Creative Writing Companion*. 2nd ed., Red Globe Press, 2014.

Story Writing Workshop

Writing Project 1: Based on the workshop, students revise and refine a short story.

Unit II: Writing Creative Non-Fiction**[12 hrs.]**

Interview (Phillip Lopate)
Gleaning an idea from one's own experience
Using personal experiences as supporting details
Using other types of materials (films, reports, essays, newspapers, books) as supporting details
Building a narrative arc
Maintaining the narrator's voice/ perspective

Readings

Philip Lopate: "Introduction" from *The Art of the Personal Essay*
Virginia Woolf: "The Street Haunting"
Dr. Samuel Johnson: "The Solitude of the Country"
Wole Soyinka: "Why do I Fast?"
Robert Louis Stevenson: "On Marriage"
Lu Hsun: "This Too Is Life"

Creative Non-Fiction Workshop

Writing Project 2: Students revise and refine their personal essay based on the workshop.

Unit III: Writing Poetry**[9 hrs.]**

Maya Angelou (Interview)
Capturing an image
Using sensory experiences
Working on figures of speech (similes/ metaphors/ symbols/ hyperboles etc.)
Creating tone and mood
Rhyming (External and Internal)
Structuring the lines/ Locating the poem within a recognizable poetic form

Readings

Seamus Heaney: "Out of the Bag" from *Poems of the Decade: An Anthology of the Forward Books of Poetry*
Helene Dunmore: "To My Nine-year Old Self" from *Poems of the Decade: An Anthology of the Forward Books of Poetry*
Emily Dickinson: "Wild Nights- Wild Nights!"
Derek Walcott: "Love after Love"
Kirszner, Laurie and Mandell. *Literature: Reading, Reacting, Writing*. Wadsworth Cengage Learning, 2013.

Poetry Workshop

Writing Project 3: Based on the workshop, students revise and refine their poetic composition.

Unit IV: Writing Memoirs and (Auto)biographies**[9 hrs.]**

Elie Wiesel (Interview)
Remembering and recording the past
Selecting the past events/ experiences
Maintaining the autobiographical subjectivity
Narrative tone and voice

Building a narrative arc

Readings

Thomas de Quincy: “Confessions of an English Opium-Eater”

Helen Keller: *The Story of My Life*

Stephen King: *On Writing: A Memoir of Craft*

Assignment

Students interview (individually or in a small group) a local literary writer and submit her/his short biography highlighting her/his creative process, including writing and reading habits.

Memoir/ (Auto)biography Writing Workshop

Writing Project 4: Based on the workshop, students revise and refine a short memoir/ (auto)biography.

Unit V: Portfolio, Reading, and Revision

[6 hrs.]

Writing Project 1 Portfolio Presentation	Day 1
Writing Project 2 Portfolio Presentation	Day 2
Writing Project 3 Portfolio Presentation	Day 3
Writing Project 4 Portfolio Presentation	Day 4

Group Work

Students work in groups and produce a literary magazine to be posted on the Department/ Campus website.

Evaluation Scheme

Internal Evaluation	60 Marks
Attendance/participation/presentation	10
Reading response/ Peer review	10
Midterm	15
Portfolios that include required assignments	25
External Examination	40 Marks
Short answer questions that test students’ conceptual understanding: (3 out of 5)	15
Long answer question that requires students to analyze a creative piece: (1 out of 2)	10
Long answer question that invites students to produce a creative piece: (1 out of 2)	15

Prescribed Texts

A Course Packet prepared by the Central Department of English, TU, Kirtipur.

Course Title: Rituals, Folk Arts and Plays

Level: MA in English

Course Code: ENGL 654-3

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

This course comprises of seminal essays and dramatic texts which bring rituals, folk performances and modern theatre in a single academic spectrum. Introductory and theoretical essays provided in the beginning of each unit set certain premises to interpret the literary texts that follow. Each unit provides a distinct perspective on the interconnection between rituals, folk arts and theatre. By the end of the semester, students will be able to develop holistic understanding of performance culture that comprises of rituals, folk arts and modern theatre.

Course Objectives

Upon the completion of the course, students will be able to—

- understand rituals, folk arts and literature, and modern theatre as represented in literary texts and productions,
- grasp theories and thus develop critical perspectives to explore interconnections between and among rituals, folk art and modern theatre, and
- conduct research on issues relevant to rituals, folk arts and modern theatre.

Course Contents

Unit I: Rituals, Fairies and Plays

(9 hrs.)

Richard Schechner: “Rituals and Performance” (pp. 613-647) from *Encyclopedia of Anthropology*

Erika Fishcher-Lichte: “Ritual theatre” (pp. 8-32) from *History of European Drama and Theatre*

Euripides: *Bacchus*

William Shakespeare: *Midsummer Night’s Dream*

Unit II: Rituals, Psychology and Life

(9 hrs.)

Friedrich Nietzsche: “Religious Mood” (pp. 52-71) from *Beyond Good and Evil*

Van Arnold Gennepe: “Classification of Rites” (pp. 8-32) from *History of European Drama and Theatre*.

Oscar Wilde: *Salome*

W. B. Yeats: “Purgatory”

Unit III: Rituals and World View

(10.5 hrs.)

Wole Soyinka: “Drama and the African World-View” (pp. 37-60) from *Myth, Literature and the African World*

Ngugi Wa Thiong’o: “The Language of African Literature” (pp. 435-55) from *Post-Colonial Discourse and Post-Colonial Theory: A Reader*

Wole Soyinka: *Death and King’s Horseman*

W.H. Barker: *West African Folk Tales* (pp. 29-79)

Unit IV: Enduring Power of Folk Arts and Literature (10.5 hrs.)

Jack Zipes: "The Changing Function of the Fairy Tale" (pp. 7-31) from *The Lion and the Unicorn*
Patrick Olivelle: "Introduction" (ix-xlv) and "On Securing Allies" (pp. 71-80) from
Panchantantra
Habib Tanvir: *Charandas Chor*

Unit V: Rituals and Society (9hrs.)

Victor Turner: "Social Dramas and Stories about Them" (pp. 141-168) from *Critical Inquiry*
Sayan Chattopadhyaya: "From Religion to Culture: The Performative Pūjā and Spectacular
Religion in India" (pp. 194-208) from *Performing Religion in Public*
Suzan Lori Parks: *The America Play*
Calcutta's Durga Puja (National Geographic, India)
<https://www.youtube.com/watch?v=AWKXVD2rshw&pp=ygUORHVyZ2EgUHVqYSBCQkM%3D>

Evaluation Scheme

Internal Evaluation

Attendance, participation, quizzes and presentation	40 marks
Term Paper	10
Mid-term Examination	15

External Evaluation

Long questions: 2 out of 3	60 marks
Critical reflections on excerpts from texts: 3 out of 5	30
Short notes/Short questions: 3 out of 5	15

Prescribed Texts

Barker, W.H., comp. *The West African Folk Tales*. George Harrap & Company, n.d.
Calcutta's Durga Puja (National Geographic, India).
<https://www.youtube.com/watch?v=AWKXVD2rshw&pp=ygUORHVyZ2EgUHVqYSBCQkM%3D>
Chattopadhyaya, Sayan. "From Religion to Culture: The Performative Pūjā and Spectacular
Religion in India." *Performing Religion in Public*. The Palgrave Macmillan, 2013, pp. 194-208.
Euripides. *Bacchus*. Penguin Classics, 2000.
Fishcher-Lichte, Erika: "Ritual Theatre." *History of European Drama and Theatre*. Routledge, 2002, pp.
8-32.
Gennep, Van Arnold. "Classification of Rites." *The Rites of Passage*. Translated by Monika B.
Vizedom, The University of Chicago Press, 1960, pp. 1-14.
Nietzsche, Friedrich. "The Religious Mood." *Beyond Good and Evil*, translated by Helen Zimmern. The
Modern Library, 2008, pp. 52-71.
Olivelle, Patrick. Introduction (ix-xlv) and "On Securing Allies" (pp. 71-80). *Panchantantra* Oxford
World Classics, 1999.
Parks, Suzan Lori: *The America Play*. Theatre Communication Group, 1995.
Schechner, Richard. "Ritual and Performance." *Companion Encyclopedia of Anthropology*, edited by Tim
Ingol, Routledge, 2003, pp. 613-647.

- Shakespeare, William: *Midsummer Night's Dream*. Arden Shakespeare, 2017.
- Soyinka, Wole. *Death and King's Horseman*. Edited by Simon Gikandi, W.W. Norton and Company, 2002.
- . "Drama and the African World View. "Drama and the African World-View." *Myth, Literature and the African World*. Cambridge UP, 1976, pp. 37-60.
- Tanvir, Habib. *Charandas Chor*. Translated by Anjum Katyal, Seagull Press, 2004.
- Thiong'o, Ngũgĩ Wa, "The Language of African Literature." *Post-Colonial Discourse and Post-Colonial Theory: A Reader*, edited by P. Williams and L. Chrisman, Columbia U.P., 1994, pp. 435-55.
- Turner, Victor: "Social Dramas and Stories about Them." *Critical Inquiry*, vol. 7, no. 1, Autumn, **1980, pp. 141-168.**
- Wilde, Oscar: *Salome*. Penguin Books, 1894.
- Yeats, W. B. "Purgatory." *The Collected Plays of W.B. Yeats*. The McMillan Company, 1963, pp. 429-36.
- Zipes, Jack. "The Changing Function of the Fairy Tale." *The Lion and the Unicorn*, volume 12, no. 2, December 1988, pp. 7-31.

Course Title: Mountain Literature**Level: MA in English****Course Code: ENGL 654-4****Total Credits: 3 hrs.****Contact Hours: 48****Course Description**

This course introduces students to the mountain literature that represents mountains not only as a geographical feature but also as a context for aesthetic, cultural, behavioral and ecological interactions. It incorporates texts that deal with the geological aspects of the mountains, and extends to include works that theorize, problematize, aestheticize and even critique the mountain in relation to the human and the non-human world it affects. Divided into five units, this course introduces the mountains as a geographical feature, foregrounds the thrill and risk associated with mountaineering, presents a tapestry of poetic imaginations and fictional representation, and finally, accommodates testimonies from climbers and inhabitants to unfold the inner dynamics of human-mountain relationship.

Learning Outcomes

Upon the completion of this course, students will be able to—

- appreciate the aesthetic, cultural, behavioral and economic aspects of human-mountain relationship,
- grasp the history and development of mountaineering, its risk and the benefits and its ecological ramifications thereof,
- critique mountaineering and mountain life along geographical, scientific, ethnic and gender considerations, and
- develop a taste for creative works that take up mountain as a subject or setting.

Course Contents**Unit I: Theorizing the Mountain: The Place, the Ideologies and the Cultures [12 hrs.]**

Alton C. Byers, Larry W. Price, and Martin F. Price: “An Introduction of Mountains” from *Mountain Geography: Physical and Human Dimension*, edited by Martin F. Price et al. U of California P, pp. 1-10.

Mirjorie Hope Nicolson: “Introduction: Short Views We Take” from *Mountain Gloom and Mountain Glory: The Development of Aesthetics of the Infinite*. U of Washington P, 1959, pp. 1-33.

Edwin Bernbaum: “Introduction: Mountains and the Sacred” from *Sacred Mountains of the World*. Cambridge UP, pp. 1-9.

Gerald D. Berreman: “People and Cultures of the Himalayas” from *Peoples of the Himalayas. Asian Survey*, vol. 3, no. 6, 1963, pp. 289-304.

Norman Hardie: “Living High” from *In Highest Nepal: Our Life Among the Sherpas*, George Allen & Unwin Ltd., pp. 87-100.

Manzoor Ali, Muhammad Raza, Kousar Parveen and Farrukh Bashir: “Mountains and Climate Change” from *Mountain Studies: Understanding and Managing Mountains for People and Nature*. Korakoram International University, Gilgit, 2022, pp. 58-71.

Patricia Prutchet: “White Masculinity in the Death Zone: Transformations of Colonial Identities in the Himalayas” from *Culture and Religion*, vol. 21, no. 1, 2020, pp. 31-42.

Unit II: Mountaineering: The Thrill, the Risk and the Problem [9 hrs.]

Maurice Isserman and Stewart Weaver: “When Men and Mountains Meet” from *Fallen Giants*. Yale UP, 2008, pp. 1-32.

- John Hunt: “The Perspective” and “The Problem” from *The Conquest of Everest*, E. P. Dutton Company Inc., 1954, pp. 3-18.
- Tenzing Norgay Sherpa: “The Dream Comes True” from *Tiger of the Snows*. G.P. Putnam’s Sons, 1955, pp. 237-55.
- Edmund Hillary: “Summit” from *High Adventure: Our Ascent of Everest*. Roli Books, 1955, pp. 214-226.
- Junko Tabei: “Endgame” from *Honouring High Places: The Mountain Life of Junko Tabei*, RMB Books, 2017, pp. 206-16.
- Raymond B. Huey, Xavier Eguskitz and Michael Dillen: “Mountaineering in Thin Air” from *Hypoxia: From Genes to the Bedsides*, edited by Robert C. Roach, Peter D. Wagner and Peter H. Heckett. Springer Science+ Business Media, LLC., pp. 225-37 .

Unit III: The Mountain in Poetic Imaginations

[9 hrs.]

- Kalidasa: “Uma’s Nativity” (an excerpt) from *Kumarsambhava*, translated as *Birth of a War God* by Ralph T.H. Griffith, Wm. H. Allen and Co, 1953, pp. 1-2.
- Percy Bysshe Shelley: “Mont Blanc” from *Norton Anthology of Poetry*, 5th ed, edited by Margaret Ferguson, Mary Jo Selter and Jon Stallworthy. W.W. Norton and Company, 2005, pp. 866-70.
- Robert Burns: “To a Mountain Daisy” from *Poems Chiefly in Scottish Dialect*, William Creech, 1787, pp. 245-48.
- WB Yeats: “Meru” from *The Collected Poems of WB Yeats*. The Macmillan Company, 1951, p. 287.
- Wallace Stevens: “The Poem That Took the Place of a Mountain” from *The Collected Poems of Wallace Stevens*. Alfred K. Knopf, 1971, p. 512
- Lekhnath Paudyal: “Himalaya” from *Himalayan Voices*, translated and edited by Michael Hutt, Motilal Banarsidass Publishers, 1993, pp. 28-29.
- Bairagi Kainla: “The Mountain” from *Dancing Soul of Mount Everest*, edited by Momila, Nepali Kalasahitya Dot Com Foundation, 2011, pp. 91-94.
- Mohan Koirala: “The Snow Peak’s Blood-Red” from *Himalayan Voices*, translated and edited by Michael Hutt, Motilal Banarsidass Publishers, 1993, pp. 96-97.
- Min Bahadur Bishta: “What’s In the Bastard Hills?” *Himalayan Voices*, translated and edited by Michael Hutt, Motilal Banarsidass Publishers, 1993, pp. 155-56.

Unit IV: The Mountain in Fiction and Films: The Locale, the Setting and the Symbol

[9 hrs.]

- Ernest Hemingway: “The Snows of Kilimanjaro” (short story)
<https://pdcrodas.webs.ull.es/naturalismo/HemingwayTheSnowsOfKilimanjaro.pdf>
- William Sanson: “The Vertical Ladder” (short story)
<https://dmacarthur1.wordpress.com/wp-content/uploads/2013/06/vertical-ladder-by-william-sansom.pdf>
- Marghatina Laski: “The Tower” (short story)
<https://pdfcoffee.com/the-tower-marghatina-laski-pdf-free.html>
- Jordan Wheeler: “The Mountain Legend” (story) from *An Anthology of Canadian Literature in English*, edited by Daniel David Moses and Terry Goldie, Oxford UP, 1992, pp. 511-516
- Poshan Pandey: “Lofty Hills” (short story) from *Selected Nepali Stories*, Pairabi Prakashan, 2021, pp. 109-18.
- James Hilton: *Lost Horizon*, Macmillan, 1933.
- Eric Valli: *Caravan: The Himalaya*, performances by Thinley Lhondup and Lhakpa Tsamchoe. Galatee Films, 1999.
https://www.youtube.com/watch?v=r1HupCe_cCE

Unit V: The Mountain in Non-Fiction: Lived Experiences**[9 hrs.]**

- Ang Tharkay: "I Choose a Career as a Sherpa" from *Mountaineering Legends and Lore*. Legends and Lore Series. Mountaineers Book, pp. 231-37.
- Eric Simpson: An excerpt from "Himalayan Hey-Day" from *Mountaineering Legends and Lore*. Legends and Lore Series. Mountaineers Book, pp. 145-57.
- Jon Krakauer: "Everest Base Camp, April 12, 1996" from *Into Thin Air*. Pan Books, 1997, pp. 145-56.
- Jamling Tenzing Norgay: "Freedom from Desire" from *Touching my Father's Soul*. Ebury Press, 2001, pp. 281-308.
- Prateek Dhakal: "Around Shey Gumba" from *Beyond the Himalayas*, iUniverse, 2017, pp. 28-35.
- Maurice Herzog: "The Hidden Valley" from *Annapurna*, Jonathan Cape, 1952.
- Oswald Oelz: "The Seven Summits: On the Highest Mountains of All Continents" from *The Alpine Journal*, 10 May 1990.

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

- Himalaya: Caravan*. Eric, Valli, dir. Performance by Thinle Lhondup and Lhakpa Tsamcho. Galatee Films, 1999.
film; https://www.youtube.com/watch?v=r1HupCe_cCE
- Hilton, James. *Lost Horizon*. Pilgrim Publishing, 2007.
- Hutt, Michael. *Himalayan Voices: An Introduction to Modern Nepali Literature*. Motilal Banarasidass Publishers, 1991.

A Course Packet prepared by Central Department of English.

Course Title: Young Adult Literature

Level: MA in English

Course Code: ENGL 654-5

Total Credits: 3 hrs.

Completion Hours: 48

Course Description

This course offers an in-depth critical and interdisciplinary exploration into Young Adult Literature (YAL), tracing its theoretical and historical foundations while engaging with a diverse range of texts that reflect the multifaceted experiences of adolescence. Through the selected fiction, poetry, short stories, scholarly essays, and multimedia texts, students will analyze power and repression, coming of age, identity and representation, trauma and resilience, and emotional development. Tracing out how the genre has evolved in response to cultural, ideological, and industrial forces, the students will engage in close reading, discussion, and analysis of the literary texts. Through these readings, students will interrogate constructions of subjectivity, gender, race, class, and agency, and reflect on how literature empowers young readers to critically navigate their worlds. The course encourages students to think across literary, cultural, and media forms, linking theory to practice and fostering skills in critical thinking, textual interpretation, and creative inquiry.

Learning Outcomes

Upon successful completion of this course, students will be able to—

- know the historical, literary, and cultural development of Young Adult literature
- analyze a wide range of texts with attention to themes such as identity, trauma, resilience, and social justice,
- evaluate literature from global, ethical, psychological, and educational perspectives,
- examine how youth narratives portray power, resistance, and diverse experiences of childhood and adolescence, and
- develop research-based or classroom-oriented projects that demonstrate critical insight and creative engagement with youth literature.

Course Contents

Unit I: Theoretical and Historical Foundations [9 hrs.]

Kenneth Kidd, “A History of the YA Novel” from *Companion to Children’s Literature*

Michael Cart, *Young Adult Literature: From Romance to Realism* (Ch. 1, 2, 4)

Roberta Seelinger Trites, *Disturbing the Universe* (Ch. 1–3)

Unit II: Coming of Age, Inner Dislocation, and the Pursuit of Selfhood [12 hrs.]

J.D. Salinger, *The Catcher in the Rye*

Neil Gaiman, *Coraline*

Lois Lowry, *The Giver*

Sylvia Plath: “Mirror” from *The Collected Poems*

Unit III: Identity, Subjectivity, and Representation [9 hrs.]

Angie Thomas, *The Hate U Give*

R.J. Palacio, *Wonder*

Gene Luen Yang, *American Born Chinese* –

Alice Walker, “Everyday Use” from *In Love and Trouble: Stories of Black Women*

Unit IV: Displacement, Trauma, and Resilience [9 hrs.]

Patricia McCormick, *Sold*

Alice Hoffman, *Green Angel*

Thanhha Lai, *Inside Out and Back Again*

Tillie Olsen, “I Stand Here Ironing” from *The Story and Its Writer*

Nizar Qabbani, “The Refugee” from *The Space Between Our Footsteps: Poems and Paintings from the Middle East*

Unit V: Critical Thinking, Multimedia, and Empowerment [9 hrs.]

Karen Coats, “Young Adult Literature: Growing Up, In Theory” from *Handbook of Research on Children’s and Young Adult Literature*

Langston Hughes, “Thank You, Ma’am” from *The Collected Works of Langston Hughes: Short Stories*

Laurie Halse Anderson, *Speak*

Pete Docter, *Inside Out* (2015 film)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

Anderson, Laurie Halse. *Speak*. Farrar Straus Giroux, 1999.

Cart, Michael. *From Romance to Realism: 50 Years of Growth and Change in Young Adult Literature*. 3rd ed., American Library Association, 2016.

Coats, Karen. “Young Adult Literature: Growing Up, In Theory.” *Handbook of Research on Children’s and Young Adult Literature*, edited by Shelby A. Wolf, Karen Coats, Patricia Enciso, and Christine Jenkins, Routledge, 2011, pp. 315–329.

Gaiman, Neil. *Coraline*. HarperCollins, 2002.

Hoffman, Alice. *Green Angel*. Scholastic, 2003.

Hughes, Langston. *The Collected Works of Langston Hughes: Short Stories*, edited by Akiba Sullivan Harper, vol. 8, University of Missouri Press, 2002.

Inside Out. Directed by Pete Docter. Performances by Amy Poehler, Phyllis Smith, and

- Mindy Kaling, Pixar Animation Studios, 2015.
- Kidd, Kenneth. "A History of the YA Novel." *A Companion to Children's Literature*, edited by Karen Coats, Bloomsbury Academic, 2021, pp. 311–326.
- Lai, Thanhha. *Inside Out and Back Again*. Harper, 2011.
- Lowry, Lois. *The Giver*. Houghton Mifflin, 1993.
- McCormick, Patricia. *Sold*. Hyperion, 2006.
- Olsen, Tillie. "I Stand Here Ironing." *The Story and Its Writer*, edited by Ann Charters, 4th ed., Bedford Books, 1995, pp. 1091-97.
- Palacio, R. J. *Wonder*. Alfred A. Knopf, 2012.
- Plath, Sylvia. "Mirror." *The Collected Poems*. Edited by Ted Hughes, Harper & Row, 1981, pp. 173–174.
- Qabbani, Nizar. "The Refugee." Translated by Sharif Elmusa and Naomi Shihab Nye. *The Space Between Our Footsteps: Poems and Paintings from the Middle East*, edited by Naomi Shihab Nye, Simon & Schuster, 1998, p. 60.
- Salinger, J. D. *The Catcher in the Rye*. Little, Brown and Company, 1951.
- Thomas, Angie. *The Hate U Give*. Balzer + Bray, 2017.
- Trites, Roberta Seelinger. *Disturbing the Universe: Power and Repression in Adolescent Literature*. University of Iowa Press, 2000.
- Walker, Alice. "Everyday Use." *In Love and Trouble: Stories of Black Women*, Harcourt Brace Jovanovich, 1973, pp. 47–59.
- Yang, Gene Luen. *American Born Chinese*. First Second, 2006.

Course Title: Asian Studies

Level: MA in English

Course Code: ENGL 654-6

Total Credits: 3 hrs.

Contact Hours: 48

Course Description

The course introduces students to some major trends and issues of literature and art practiced across Asia. It offers literary texts available in English from all genres including cinema. Designed to familiarize students with the study of Asian literature and society, the course aims to extend their reading in order to pace up with the opening of global frontiers in the contemporary social and political order. The course covers literary works from the Middle East to the East Asia in order to familiarize the students with the heritage of art and culture. With poems, stories, plays, research articles and movies, this course offers and enriches students' passion for turning inward and exploring the domains of art and culture from their immediate neighboring world.

Learning Outcomes

Upon the completion of this course, students will be able to—

- develop acquaintance with diversity of Asian literary traditions and society,
- contextualize literary texts and draw meanings,
- develop skills of interpreting literary and art works, and
- realize the exigency of visiting the heritage of Asian arts and literature further.

Course Contents

Unit I: Arab and Middle East

[12 hrs.]

Edward Said: "Introduction" from *Orientalism*

Fawaz Turki: *Exile's Return: The Making of a Palestinian American*

Salma Khadra Jayyusi: "Introduction to Classical Arabic Stories" from *Classical Arabic Stories: An Anthology*

Al-Hutay'ah (d. circa 661): "A Bedouin and His Guest" from *An Anthology of Arabic Literature: From the Classical to the Modern*

Farid ud-Din Attar: *The Conference of the Birds*

Nadia Ghazzi: "The Man Who Saw His Own Funeral" from *Modern Arabic Fiction*

Unit II: Ancient and Medieval Indic

[9 hrs.]

Wendy Doniger: "Introduction to *Rigveda*" and "Nasadiya Sukta" from *Rigveda*

Anand Coomaraswamy: "Indian Art" selections from Prospectus written for University Syllabus

Ramavtar Yadav: "Introduction to Parshuramopakhyan and Bhupitendra Malla" from *Parshuramopakhyan*

R.C. Madan. "Introduction" to *Songs of Mirabai* and "I", "II" and "III" songs from *Songs of Mirabai*

Bodi Bhikshu. "Introduction" and "The Holy Man" from *Dhammapada*

Jalaluddin Rumi: "Enter the Tumultuous Night" and "Today" from *Islamic Mystic Poetry: Sufi Verse from the Early Mystics to Rumi*

Kabir: "The Moon Shines in My Body", "The River and the Wave" and "Who Am I?" from *Islamic Mystic Poetry: Sufi Verse from the Early Mystics to Rumi*

Unit III: Modern India and China [9 hrs.]

J.L. Nehru: "India and China" from *The Discovery of India*
Tansen Sen: "Introduction" from *India, China and the World: A Connected History*
Mao Zedong: "Talks at the Yenan Forum on Literature and Art"
Tagore, Rabindranath: "What is Art?" from *On Art and Aesthetics*
Feng Xue: "Lu Xun: His Life and Works" from *Living China: A Modern Chinese Short Stories*
Lu Xun: "A Madman's Diary" from *Living China: A Modern Chinese Short Stories*
AI Ching: "Invocation to the Dawn" from *An Anthology of Chinese Literature*
Premchand Munshi: "The Shroud"
Dor Bahadur Bista: *Sotala*

Unit IV: East Asia [9 hrs.]

Angkarn Kalyanapong: "Thai poetry translations: a review and some new examples" and two poems
Thick Nhat Hanh: *Vietnam: Lotus in a Sea of Fire*
Donald Keene: "Introduction" from *Anthology of Japanese Literature*
M. Basho: "The Narrow Road of Oku" from *Anthology of Japanese Literature*
Sayaka Murata: *Convenience Store Woman*

Unit V: Asian Popular Culture [9 hrs.]

Patrick A. Messerlin and Wonkyu Shin: "The Success of K-pop: How Big and Why So Fast?" from *Asian Journal of Social Science*
Paul Bowman: "Mindfulness and Madness in Martial Arts Philosophy" from *The Diaspora Disciplining*
Gita Rajan: "Constructing-Contesting Masculinities: Trends in South Asian Cinema" from *Signs*
Rohit Chopra: "Global Food, Global Media, Global Culture: Representations of the New Indian Cuisine in Indian Media" from *Bloomsbury Handbook of Food and Culture*
Nariman Massoum: "The Family Idyll, Exclusion and Ideology in Persepolis" from *Rethinking Migration Challenging Borders, Citizenship and Race*
Stephen Chow: *Kung Fu Hustle* (2004)
Asghar Farhadi: *A Separation* (2011)
Akira Kurosawa: *Rashomon* (1950)

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

A Separation. Directed by Asghar Farhadi. Performances by Payman Maadi, Leila Hatami and Sarina Farmadi. Asghar Farhadi and Memento Films Production, 2011.
Attar, Farid ud-Din. *The Conference of the Birds*. Penguin, 1994.

- Bista, Dorbahadur. *Sotala*. Translated by Amish Mulmi, Himal Books, 2021.
- Bhikshu, Bodi. "Introduction" and "The Holy Man from *Dhammapada*." Buddhist Publication Society, 1985.
- Bowman, Paul. "Mindfulness and Madness in Martial Arts Philosophy." *Journal of Martial Arts Research*, vol. 2, no. 1, 2019, pp-1-17.
DOI: 10.15495/ojs_25678221_21
- Chopra, Rohit. "Global Food, Global Media, Global Culture: Representations of the New Indian Cuisine in Indian Media." *The Bloomsbury Handbook of Food and Culture*, edited by Kathleen LeBesco and Peter Naccarato, Bloomsbury Academic, 2018, pp. 40-53.
- Coomaraswamy, Anand. "Indian Art" selections from Prospectus written for University Syllabus.
- Doniger, Wendy. "Introduction" and "Nasadiya Sukta." *Rig Veda*. Penguin, 2005.
https://www.marxists.org/reference/archive/mao/selected-works/volume-3/mswv3_08.htm
- Jamal, Mahmood, ed. and trans. *Islamic Mystic Poetry: Sufi Verse from the Early Mystics to Rumi*, Penguin, 2009.
- Jayyusi, Salma Khadra, ed. *Classical Arabic Stories: an anthology*. Columbia University Press, 2010.
- Jayyusi, Salma Khadra. *Modern Arabic Fiction*. Columbia University Press, 2005.
- Kalyanapong, Agnkarn. https://thesiamsociety.org/wp-Angkarn/1979/03/JSS_067_1j_ChandChirayuRajani_ReviewArticleThaiPoetryTranslation.pdf
- Keene, Donald, comp. and ed. *Anthology of Japanese Literature* (up to the mid nineteenth century). George Allen and Unwin, 1956.
- Keene, Donald. *Anthology of Japanese Literature from the Earliest Era to the Mid-Nineteenth Century*. UNESCO Collection of Representative Works, 1961.
- Khalidi, Tarif, ed. And trans. *An Anthology of Arabic Literature: From the Classical to the Modern*. Edinburgh U Press, 2016.
- Kung Fu Hustle*. Directed by Stephen Chow. Performances by Stephen Chow, Yuen Qiu and Yuen Wah. Start Overseas and Columbia Pictures Asia, 2004.
- LeBesco, Kathleen. *The Bloomsbury Handbook of Food and Popular Culture*. Bloomsbury Academic, 2017.
- Madan R.C. "Introduction" to Songs of Mirabai and "I", "II" and "III" songs from *Songs of Mirabai*. University of Kashmir, 1934.
- Manuel, Peter. "North Indian Sufi Popular Music in the Age of Hindu and Muslim Fundamentalism." *Ethnomusicology*, vol. 52, no. 3, Fall, 2008, pp. 378-400.
- Mao, Zedong. "Talks at the Yenan Forum on Literature and Art."
<https://library.oapen.org/bitstream/handle/20.500.12657/41559/9780472901333.pdf>
- Massoum, Nariman. "The Family Idyll, Exclusion and Ideology in Persepolis." *Rethinking Migration Challenging Borders, Citizenship and Race*, edited by Bridget Anderson, Bristol University Press, 2025, pp. 9-193.
- Messerlin, Patrick A. and Wonkyu Shin. "The Success of K-pop: How Big and Why So Fast?" *Asian Journal of Social Science*, vol. 45, no. 4/5, 2017, pp. 409-39.
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- Murata, Sayaka. *Convenience Store Woman*. Bungeishunjū, 2017.
- Nehru, J.N. *The Discovery of India*. Oxford U, 1985.
- Nhat Hanh, Thick, *Vietnam: Lotus in a Sea of Fire*. Parallax Press, 1967.
- Owen, Stephen, trans. *An Anthology of Chinese Literature: Beginnings to 1911*. Norton Anthology, 1996.
- Premchand. "The Shroud." Trans. Pritchett, W.
https://franpritchett.com/00urdu/kafan/translation_kafan.html

- Rajan, G. "Constructing-Contesting Masculinities: Trends in South Asian Cinema." *Signs*, vol. 31, no. 4, 2006, pp. 1099-1124.
- Rashomon*. Directed by Akira Kurosawa. Performances by Toshiro Mifune, Machiko Kyō and Masayuki Mori. Daiei Film, 1950.
- Snow, Edgar, comp. and ed. *Living China: A Modern Chinese Short Stories*. John Day Book, 1936.
- Said, Edward. *Orientalism*. Vintage Books, 1994.
- Salameh, Franck. *The Other Middle East: An Anthology of Modern Levantine Literature*. Yale University Press, 2017.
- Sen, Tansen. *India, China and the World: A Connected History*. Rowman Littlefield, 2017.
- Tagore, Rabindranath. *On Art and Aesthetics*. International Cultural Centre, 1961.
- Turki, Fawaz. *Exile's Return: The Making of a Palestinian American*. Macmillan, 1994.
- Yadav, Ramavtar. "Introduction to Parshuramopakhyan and Bhupitendra Malla." *Parshuramopakhyan*. Himal Books, 2011.

Course Title: Contemporary Critical Discourse Studies

Level: MA in English

Course Code: ENGL 654-7

Credit Hours: 3

Contact Hours: 48

Course Description

This course offers Contemporary Critical Discourse Studies (CCDS) as a theoretical and methodological framework for investigating the dialectical relationship between language and society. The course provides a rigorous training in CCDS approaches, enabling students to analyze how discourse functions as a site of ideological construction, power negotiation, and social transformation. Through systematic engagement with foundational theories and applied analysis, students develop competency in deconstructing various textual forms—including media, political, and institutional discourse—to expose underlying mechanisms of domination and resistance.

Learning Outcomes

Upon successful completion of this course, students will be able to—

- articulate foundational theories and methodological approaches within Critical Discourse Studies,
- analyze the complex interplay between linguistic practices, ideological formations, and power structures,
- apply CCDS analytical frameworks to diverse textual and contextual materials,
- evaluate the role of discourse in constructing, maintaining, and challenging social hierarchies, and
- synthesize CCDS insights with interdisciplinary theoretical perspectives.

Course Contents

Unit I: Foundational Theories of Discourse, Ideology, and Power

[9 hrs.]

- Conceptualizations of discourse across disciplinary boundaries
- Critical versus descriptive approaches to discourse analysis
- Epistemological foundations of CDS
- Theoretical frameworks of ideology in discourse analysis
- Gramscian hegemony and discursive power relations
- Mechanisms of ideological reproduction and contestation

Required Readings

Norman Fairclough: Chapter 1 from *Critical Discourse Analysis: The Critical Study of Language*

Teun A Van Dijk: "Principles of Critical Discourse Analysis" from *Discourse and Society*

Louis Althusser: Excerpts from "Ideology and Ideological State Apparatuses" from *Lenin and Philosophy and Other Essays*

Michel Foucault: Selected passages from *The Archaeology of Knowledge*

Unit II: Different Approaches to Discourse Analysis

[12 hrs.]

1. Fairclough's Three-Dimensional Analytical Framework
 - Textual analysis: linguistic features and discursive strategies
 - Discursive practice: production, distribution, and consumption
 - Social practice: institutional and sociocultural contexts
2. Van Dijk's Socio-Cognitive Model
 - Mental representations and discourse processing
 - Context models and ideological cognition
 - Social cognition and discursive prejudice

3. Wodak's Discourse-Historical Approach
 - Historical contextualization in discourse analysis
 - Intertextuality and interdiscursivity
 - Argumentation analysis and political discourse

Required Readings

Norman Fairclough: Chapter 2-3 from *Critical Discourse Analysis: The Critical Study of Language*

Teun A. Van Dijk: Chapter 1-2 from *Ideology: A Multidisciplinary Approach*

Teun A. Van Dijk: Chapter 1 from *Discourse and Power*

Ruth Wodak: "The Discourse-Historical Approach" from *Methods of Critical Discourse Analysis*, pp. 63-94.

Ruth Wodak: Selected Chapters from *The Politics of Exclusion: Debating Migration in Austria*

Unit III: Power, Resistance and Social Inequality **[9 hrs.]**

- Discourse and the reproduction of social stratification
- Intersectionality and multiple identity markers
- Stereotyping and othering in discursive practices
- Strategies of discursive resistance
- Social movements and alternative public spheres
- Subaltern voice and agency in discourse

Required Readings

Frantz Fanon: Selected excerpts from *Black Skin, White Masks*

Judith Butler: Selected excerpts from *Gender Trouble: Feminism and the Subversion of Identity*

bell hooks: Selected excerpts from *Yearning: Race, Gender, and Cultural Politics*

Gayatri Chakravorty Spivak: "Can the Subaltern Speak?" from *Marxism and the Interpretation of Culture*, pp. 271-313.

Unit IV: Media/ Political Discourse, Democracy and Ideological Mediation **[9 hrs.]**

- News production and ideological framing
- Agenda-setting and gatekeeping mechanisms
- Media representation of social groups and events
- Rhetorical strategies in political communication
- Populist discourse and democratic legitimacy
- Political identity construction and public sphere dynamics

Required Readings

Stuart, Hall: "Encoding/Decoding" from *Culture, Media, Language*, pp. 128-138

Noam Chomsky and Edward S. Herman: Selected excerpts from *Manufacturing Consent: The Political Economy of the Mass Media*

George Lakoff: Selected excerpts from *Don't Think of an Elephant!*

Jonathan Charteris-Black: Selected chapters from *Politicians and Rhetoric: The Persuasive Power of Metaphor*

Unit V: Applied Critical Analysis **[9 hrs.]**

Literary Discourse and Social Critique

- Critical discourse analysis in literary studies
- Narrative voice, characterization, and ideological positioning
- Postcolonial discourse and literary resistance

- Case study: Analysis of selected literary passages
- Identity Discourse and Subject Formation
- Intersectionality and multiple identity construction
 - Gender performativity in discourse
 - Racial and ethnic identity negotiation
 - Case study: Political speech analysis

Institutional Discourse Analysis

- Bureaucratic language and power relations
- Educational policy discourse and social reproduction
- Legal discourse and justice construction
- Case study: Policy document analysis

Required Readings

Chinua Achebe: Selected excerpts from *Things Fall Apart*, pp. 1-25 and 124-147

Sara Mills: An excerpt from *Discourse*, pp. 142-168.

UNESCO: An excerpt from *Education 2030: Incheon Declaration and Framework for Action*, pp. 7-25.

Norman Fairclough: "Political Discourse in the Media: An Analytical Framework" from *Approaches to Media Discourse*, pp. 142-162.

Stuart Hall: "Who Needs Identity?" from *Questions of Cultural Identity*, pp. 1-17.

Mary Bucholtz and Kira Hall: "Identity and Interaction: A Sociocultural Linguistic Approach" from *Discourse Studies*, pp. 585-600.

Evaluation Scheme

Internal Evaluation	40 Marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Examination	60 Marks
Long-answer questions: (2 out of 3)	30
Critical reflections on excerpts from texts: (3 out of 5)	15
Short notes/short-answer questions: (3 out of 5)	15

Prescribed Texts

Achebe, Chinua. *Things Fall Apart*. Anchor Books, 1994.

Althusser, Louis. "Ideology and Ideological State Apparatuses." *Lenin and Philosophy and Other Essays*, Monthly Review Press, 1971.

Bucholtz, Mary, and Kira Hall. "Identity and Interaction: A Sociocultural Linguistic Approach." *Discourse Studies*, vol. 7, no. 4-5, 2005, pp. 585-600.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Charteris-Black, Jonathan. *Politicians and Rhetoric: The Persuasive Power of Metaphor*. Palgrave Macmillan, 2005.

Chomsky, Noam, and Edward S. Herman. *Manufacturing Consent: The Political Economy of the Mass Media*. Pantheon Books, 1988.

Fairclough, Norman. *Analysing Discourse: Textual Analysis for Social Research*. Routledge, 2003.

---. *Critical Discourse Analysis: The Critical Study of Language*. Longman, 1995.

Fanon, Frantz. *Black Skin, White Masks*. Grove Press, 1967.

Foucault, Michel. *The Archaeology of Knowledge*. Pantheon Books, 1972.

- Hall, Stuart. "Encoding/Decoding." *Culture, Media, Language*, edited by Stuart Hall et al., Hutchinson, 1980, pp. 128-138.
- hooks, bell. *Yearning: Race, Gender, and Cultural Politics*. South End Press, 1990.
- Lakoff, George. *Don't Think of an Elephant!* Chelsea Green Publishing, 2004.
- Mills, Sara. *Discourse*. Routledge, 2004.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, 1988, pp. 271-313.
- United Nations Educational, Scientific and Cultural Organization. *Education 2030: Incheon Declaration and Framework for Action*, UNESCO, 2015, accessed 28 October 2018.
- Van Dijk, Teun A. "Principles of Critical Discourse Analysis." *Discourse & Society*, vol. 4, no. 2, 1993, pp. 249-283.
- . *Discourse and Power*. Palgrave Macmillan, 2009.
- . *Ideology: A Multidisciplinary Approach*. Sage Publications, 1998.
- Wodak, Ruth. *The Politics of Exclusion: Debating Migration in Austria*. Sage Publications, 2009.
- Wodak, Ruth, and Michael Meyer, editors. *Methods of Critical Discourse Studies*. 3rd ed., Sage Publications, 2016.

Course Title: Thesis Writing

Level: MA in English

Course Code: ENGL 655

Total Credits: 6 hrs.

Contact Hours: 96

Course Description

This course, structured around workshops, introduces students to the key components of both research proposals and theses through the use of replicable templates. It encourages logical thinking and effective argumentation within academic research and writing conventions, helping students develop the necessary skills for thesis writing. For the mid-term assignment, students draft and defend a research proposal. Based on this proposal, they go on to write a thesis under the supervision of an expert in their area of study. Serving as a bridge between proposal development and thesis writing, the course provides students with an opportunity to apply classroom learning to their independent research projects.

Learning Outcomes

Upon the completion of this course, students will be able to—

- understand processes of proposal, journal article and thesis writing,
- develop research skills,
- gain skills and concepts in writing proposal, journal article and thesis, and
- develop logical and critical thinking habits.

Unit I: Foundation of Research Writing

[9 hrs.]

- Summarizing
- Paraphrasing
- Quoting
- Framing
- Synthesizing
- Research Mechanics (Paging, In-Text Citation, Works Cited entries, etc.)
- Library visit/ Online Resources

Readings

Charles Darwin University. Library.

<https://www.cdu.edu.au/library/language-and-learning-support/study-skills/reading-writing/summarising-synthesising-paraphrasing-quoting>

Greene, Stuart and Apple Lidinsky. *From Inquiry to Academic Writing*. 4th ed., MacMillan, 2017. (Working with Sources: initial pages- p. 69, p. 77, p. 217, p. 229, p. 234, p. 310, p. 802, p. 806)

Modern Language Association. *MLA Handbook for Writers of Research Papers*. 9th ed., MLA, 2021.

Purdue University. Purdue Online Writing Lab.

https://owl.purdue.edu/owl/research_and_citation/using_research/quoting_paraphrasing_and_summarizing/index.html

Assignment 1

Students submit the titles of primary texts (at least three) for thesis.

Unit II: Selecting the Primary Text(s) and Finding a Topic**[9 hrs.]**

- Purpose and Scope of Master's Thesis
- Exploring and identifying area of interest
- Exploring and identifying the favorite author/ text
- Introspecting on one's personal experiences to locate research orientation
- Selecting a primary text
- Choosing a topic
- Exploring feasibility and scholarly relevance
- Research ethics and academic integrity

Readings

Booth, Wayne C. et al. *The Craft of Research* by. 5th ed., The University of Chicago Press, 2024. ["Planning Your Project," pp. 40- 43; "From Topics to Questions" pp. 44-59]

Assignment 2

Students develop and submit their concept notes for their proposed study.

Unit III: Process of Writing a Master's Thesis Proposal**[12 hrs.]**

- Introduction to a proposal
- Introduction
- Literature review
- Statement of problem
- Hypothesis
- Research questions
- Objectives
- Methodology
- Limitations/ Delimitations
- Significance of the research
- Plan of thesis
- Works Cited
- Annotated Bibliography

Readings

Creswell, John W., and Cheryl N. Poth. *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. 5th ed., SAGE Publications, 2018. (Chapter Four: Five Qualitative Approaches to Inquiry)

Dean's Office. Faculty of Humanities and Social Sciences. *Guidelines to Proposal Writing*, 2023.

Terrell, Steven R. *Writing a Proposal for Your Dissertation: Guidelines and Examples*. The Guildford Press, 2015. (Writing Literature Review for Your Study: pp. 46-65)

Assignment 3

Students submit the first draft of their proposal.

Unit IV: Process of Writing a Master's Thesis**[12 hrs.]**

- Introduction to a Master's Thesis
- Chapter I
 - a. Introduction

- b. Synopsis of the primary text(s)
- a. Literature review
- c. Statement of problem
- d. Hypothesis
- e. Research questions
- f. Objectives
- g. Limitations/ Delimitations
- h. Significance of the research
- i. Plan of thesis
- Chapter II
 - a. Methodology
 - b. Justification/ Triangulation/ Synthesis
- Chapter IV
 - a. Textual analysis
 - b. Discussion of findings
- Chapter V
 - a. Conclusion: Recapitulating the main idea(s) and findings, and highlighting the significance of the research
- Works Cited
- Appendices (if need be)
- A journal article: Applying the thesis writing skills and concepts in a miniature form

Readings

Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed., SAGE Publications, 2018. (pp. 123-156)

Dean's Office. Faculty of Humanities and Social Sciences. *Guidelines to Thesis Writing*, 2023.

Saldana, Johnny. *The Coding Manual for Qualitative Researchers*. SAGE 2021. (pp. 3-21; pp. 129-152)

Assignment 4

Students will submit a 2500–3500 word journal article on the primary text(s) they have selected for thesis.

Unit V: Revision, Editing, and Presentation

[6 hrs.]

- Revising for structure, argumentation, and coherence
- Editing and proofreading
- Presentation of the article
- Peer review and feedback
- Preparing for the Viva Voce

Readings

Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students*. 3rd ed., University of Michigan Press, 2012. (Chapters on revision and communicating research)

Williams, Joseph M., and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 12th ed., Pearson, 2016. (Chapters on sentence structure, emphasis, cohesion, and coherence)

Evaluation Scheme

Internal Evaluation	100 Marks
Attendance/ participation/ presentation	10
Proposal	35
Article	20
Mid-term	15
Proposal Viva	20
External Examination	100 Marks
Thesis + Viva Voce	
