

TEXT BOOK

2012



Master level

Syllabus

English

TRIBHUVAN UNIVERSITY
MA English
Courses of Study
2012



Introduction

The M.A. English course is designed to offer students study and insight into literature, language, culture, and history. It aims at developing students' creative, critical, and communicative skills. The flexibility of the syllabus offers students different areas of concentration such as language, literature, rhetoric and humanities by allowing them to judiciously select courses within the given course framework. The shift from exclusively British and American literature to literatures written in English and to the world of ideas is a significant feature of this course.

The course seeks to:

- develop linkage between the new B.A. English syllabus and the M.Phil Syllabus,
- apply traditional and modern literary theories while reading and teaching literary texts,
- train students to use English for effective communication and help them combine literature and creative/critical writing,
- maintain a balance between canonical and non-canonical, but multi-culturally important texts,
- provide students knowledge of the world and prepare them to comprehend the issues and resolve problems,
- cater to students' need of gaining knowledge of literature and ideas,
- provide flexibility to the teachers in developing courses of their interests,
- include courses focused on recent literary trends that are adopted by major universities of the world, and that are relevant and suitable to Nepali context,
- develop courses that emphasize close reading and relationship among form, content and context,
- ensure application of critical theories in the interpretation of texts, and
- adopt interdisciplinary methods and approaches.

Objectives

The English syllabus comprises of English and-comparative literature. It retains the essential English (British and American components) curriculum, but also includes training in the interpretation of cultural texts with the help of theories and methods from other disciplines.

The syllabus reflects some of the curricular models that have been formulated in many universities outside Nepal and that have radically expanded the canons. With the proliferation of new texts, genres, and style, a syllabus that follows a single model of configuration can hardly be imagined. The present syllabus, in fact, reflects the growing recognition among English programs across the world that there are multiple traditions, communities, and literatures. This has led to a substantial revision in the content and rationale of the English literature curriculum.

As a result, the syllabi are generally characterized by a productive mix of canonical and non-canonical texts, traditionally-recognized literary and semi-literary genres, and expressive artifacts from multiple cultural traditions. The goal of this syllabus is to make students able to

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read, interpret and critique texts in a wide range of modes, genres and media without necessarily being caught up by the “glamour” of literary theory. The syllabus, therefore, envisions the following general objectives:

The major objectives, therefore, are:

- to realign the canons of text and methods.
- to emphasize the notion of textuality,
- to introduce area studies,
- to stress the interrelationship among the study of literary criticism, literary theory and cultural studies,
- to promote critical and creative thinking,
- to impart knowledge about research methods in humanities,
- to give exposure to a wide range of global literary texts,
- to promote interdisciplinary study and research.

Course Structure and Teaching Program

The syllabus consists of ten papers. Each paper has several choices. Students will take one paper from each group in the two-year cycle.

Campuses offering M.A. in English outside the Central Department of English, Kirtipur, can introduce the first paper of each group from one to nine. To teach any other paper from any of the ten groups, such campuses are required to inform the Central Department of English in advance. Private candidates can only take the first paper from each group and Tragedy, Romanticism or Teaching of language and Literature from group X. Students doing a thesis are required to take the final examination in Research Methodology for 50 marks before they write a thesis report for remaining 50 marks.

Admissions and Eligibility

The students holding a bachelor degree with English major or an equivalent degree from any university recognized by Tribhuvan University shall be considered eligible to apply for admission to M.A. English degree course.

An applicant seeking admission to M.A. English must appear in an Entrance Examination of two hours' duration conducted by the central Department of English/Campus. The applicant who fails to appear in the Entrance Examination or to obtain a minimum qualifying score will not be given admission. Admission of the students will be based strictly on the merit list and on the enrolment capacity of the Central Department of English/ Campus.

Duration of the Course and Examinations

The duration of the course is of two years. Students are required to complete ten papers— five in the first year and five in the second year--to acquire the degree. Each paper carries 100 full marks. There is a university examination at the end of each year. 70 percent attendance in the class is compulsory. Students who have passed their two years of study will be graded on the basis of the two years' average marks as follows:

75	percent and above	Distinction
60	percent and above	First Division
50	percent and above	Second Division
40	percent and above	Third Division

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**MA ENGLISH
FIRST YEAR**

PAPER I: Eng. 531: INTRODUCTION TO ENGLISH STUDIES

- Eng. 531.1: English Literary Studies
- Eng. 531.2: Survey of Theory and Criticism
- Eng. 531.3: English Language Studies
- Eng. 531.4: English Linguistics and Grammar

PAPER II: Eng. 532: HISTORY OF LITERATURE, LANGUAGE AND CIVILIZATIONS

- Eng. 532.1: A Chronological History of British and American Literature
- Eng. 532.2: Contextual History of English Literature
- Eng. 532.3: History of English Language
- Eng. 532.4: History of World Civilizations

PAPER III: Eng. 533: PROSE

- Eng. 533.1: Survey of British and American Essays
- Eng. 533.2: Survey of Non-fiction
- Eng. 533.3: Life Writings
- Eng. 533.4: Ideas in the Disciplines
- Eng. 533.5: Survey of Western Ideas

PAPER IV: Eng. 534: FICTION

- Eng. 534.1: British and American Fiction
- Eng. 534.2: Short Fiction
- Eng. 534.3: Masterpieces in Fiction
- Eng. 534.4: Special Author(s)

PAPER V: Eng. 535: POETRY

- Eng. 535.1: Survey of British and American Poetry
- Eng. 535.2: Modern and Postmodern British and American Poetry
- Eng. 535.3: British and American Poetry (up to the 19th Century)
- Eng. 535.4: Great Poems: From Classical to Modern Times
- Eng. 535.5: Asian Poetry in English
- Eng. 535.6: Special Poet(s)

- Each paper carries 100 full marks

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MA ENGLISH
SECOND YEAR



PAPER VI: Eng. 536: DRAMA

- Eng 536.1: British and American Drama
- Eng 536.2: Global Drama
- Eng 536.3: Classical Drama
- Eng 536.4: Asian Drama in English
- Eng 536.5: Theatre Studies

PAPER VII: Eng. 537: LITERARY THEORIES AND CULTURAL STUDIES

- Eng 537.1: Advanced Course in Literary Theory
- Eng 537.2: Cultural Studies
- Eng 537.3: Postcoloniality, Nationalism and Ethnicity
- Eng 537.4: Gender and Sexuality
- Eng 537.5: Critical Linguistics and Critical Discourse Analysis

PAPER VIII: Eng. 538: Writing, Rhetoric and Communication

- Eng 538.1: Rhetoric and Composition
- Eng 538.2: Creative Writing
- Eng 538.3: Communication Studies
- Eng 538.4: Media Studies

PAPER IX: Eng. 539: REGIONAL AND POSTCOLONIAL STUDIES

- Eng 539.1: Nepal Studies
- Eng 539.2: South Asian Studies
- Eng 539.3: American Studies
- Eng 539.4: Postcolonial Studies
- Eng 539.5: Chinese Studies

PAPER X: Eng. 540: ELECTIVES

- Eng 540.1: Tragedy
- Eng 540.2: Romanticism
- Eng 540.3: Teaching of Language and Literature
- Eng 540.4: Environmental Literature
- Eng 540.5: Children's Literature
- Eng 540.6: Pop Culture Studies
- Eng 540.7: Trauma Studies
- Eng 540.8: Myth Studies
- Eng 540.9: Performance Studies
- Eng 540.10: Folklore Studies
- Eng 540.11: Native American Culture and Literature
- Eng 540.12: African American Literature
- Eng 540.13: Stylistics
- Eng 540.14: Thesis

- Each paper carries 100 full marks

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MA ENGLISH (FIRST YEAR)

PAPER I: Eng. 531: INTRODUCTION TO ENGLISH STUDIES

Eng. 531.1: English Literary Studies

This course introduces students to the theory and practice of contemporary English Studies and helps them understand the critical language which is interdisciplinary and pluralistic in nature. Working across language, literature and culture, students will acquire the appropriate analytical tools to analyze a wide range of literary and non-literary texts.

Unit I: The English Studies Book

Prologue: Change and Challenge Today
Introduction to English Studies
Theoretical Positions and Practical Approaches

Unit II:

Common Topics
Textual Activities and Learning Strategies

Unit III: Patterns in Language

Introduction
Sound and Meter in Poetry
Grammar and Literary Style
Meaning

Unit IV:

Stylistic applications to Drama
From Classic Realism to Modernism and Postmodernism
Style in Popular Texts
Theory and Style: Next Steps

Unit V: The English Studies Book

Anthology of Sample Texts
Poetry, Song and Performance
Prose-fiction, Life-writing and News
Drama – Scripts and Transcripts Monologue and Dialogue
Intertextual Clusters
Grammatical and Linguistic Terms

Testing Scheme: Theory—60%
Application—40%

Prescribed Texts:

Pope, Rob. *The English Studies*, 2nd ed. London and New York: Routledge, 2002.
Thornborrow, Joanna and Shân Wareing. *Patterns in Language*. London and New York: Routledge, 1998.

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Eng. 531.2: Survey of Theory and Criticism

This course provides a wide-ranging and comprehensive introduction to literary criticism and theory as methodological tools for literary analysis. Besides focusing on the similarities as well as the differences in critical positions, it encourages a rhetorical reading of the prescribed texts.

Unit I: Classical to Renaissance

Plato: *Ion* and from *Republic* Book X

Aristotle: "Rhetoric" and *Poetics*

Horace: *Ars Poetica*

Longinus: from *On the Sublime*

Plotinus: "On Intellectual Beauty"

Augustine: *On Christian Doctrine*

Mazzoni: from *On the Defense of Comedy of Dante*

Sidney: "An Apology for Poetry"

Corneille: "Of the Three Unties of Action: Time: and Place"

Unit II: 18th Century

Vico: from *The New Science*

Pope: "An Essay on Criticism"

Johnson: "Lives of Poets" [on metaphysical wit]

Hume: "Of the Standard of Taste"

Kant: from *Critique of Judgment* [analytic of the beautiful; analytic of the sublime]

Burke: "A Philosophical Enquiry into the Origin of the Sublime and Beautiful"

Wollstonecraft: "A Vindication of the Rights of Woman"

Schiller: "On the Aesthetic Education of Man"

Hegel: "Phenomenology of Spirit" [Master-slave Dialectic]

Unit III: 19th Century

Wordsworth: "Preface to Lyrical Ballads"

Coleridge: selection from *Biographia Literaria* [from ch 1: 4: 13: 14]

Emerson: "The Poet"

Pater: from *Studies in the History of the Renaissance*

Marx: from *The German Ideology*

Arnold: "The Function of Criticism at the Present Time"

Nietzsche: "The Birth of Tragedy"

Baudelaire: from *The Painter of Modern Life*

Freud: "Uncanny"

Unit IV: Early 20th Century

de Saussure: from *Course in General Linguistic* [Nature of Linguistic Sign; Linguistic Value; Syntagmatic and Associative Relations]

Jung: "On the Relation of Analytical Psychology to Poetry"

Lukács: "Realism in the Balance"

Eliot: "Tradition and Individual Talent"

Gramsci: "The Formation of Intellectuals"

Benjamin: "The Work of Art in the Age of Mechanical Reproduction"

Bakhtin: from *Discourse in the Novel*

Horkheimer and Adorno: "Dialectics of Enlightenment" [The Culture Industry: Enlightenment as Mass Deception]

Jakobson: "Two Aspects of Language"

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Unit V: Later Half of 20th Century

Lacan: "The Mirror Stage"

Poulet: "Phenomenology of Reading"

Brooks: "The Heresy of Paraphrase"

Frye: "The Archetypes of Literature"

Althusser: from *Ideology and Ideology of State Apparatuses*

Williams: from *Marxism and Literature* [chapter 3]

Derrida: from *Of Grammatology* [Exergue; the Exorbitant: Question of Method]

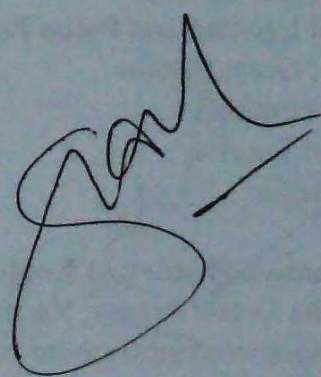
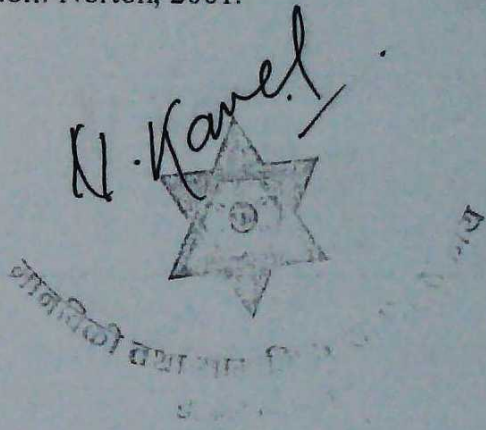
Gilbert and Gubar: from *The Mad Woman in the Attic* ["Infection in the Sentence: The Woman Writer and the Anxiety of Authorship"]

Cixous: "The Laugh of the Medusa"

Testing Scheme: Each Unit 20%.

Prescribed Text:

Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. New York and London: Norton, 2001.





Eng. 531.3: English Language Studies

This course offers students a systematic overview of approaches to the analysis of language and its use in specific social and cultural contexts through the exploration of key debates dominant in English language studies. It also incorporates sociolinguistics and issues in literacy studies that are relevant to the development of English language.

Unit I: English Language and its Contemporary Position

- Describing English
- Texts and Practices
- From Variation to Hybridity
- English and Globalization
- English and Creativity
- 'Hearts and Minds': Pervasive Language in Ancient and Modern Public Debate
- Computer-mediated English
- Institutional Discourse
- Using English in the Legal Process
- Language, Gender and Sexuality
- Academic Literacies: New Direction in Theory and Practice
- Domesticating the Other: English and Translation

Unit II: Cultural History of English Language

- Origins
- English and Danish
- English and French
- English and Latin
- The Language of England
- The Language of Revolution
- The Language of Learned and Polite Persons
- The Language of Great Britain
- The Language of Empire
- The Aftermath of Empire
- English in the Media

Unit III: Alternative History of English Language

- The History of the Lesser-known Varieties
- The History of Southern Hemisphere Englishes
- Building a New English Dialect: South African
- Indian English and the History of Englishes
- The Story of Good and Bad English in the United States
- From Polite Language to Educated Language: the Re-Emergence of an Ideology
- Eloquence and Elegance: Ideals of Communicative Competence in Spoken English
- Broadcasting the Nonstandard Message

Unit IV: Language, Society and Power

- What is Language and What does it Do?
- Language, Thought and Representation
- Language and Politics
- Language and the Media
- Language and Gender
- Language and Ethnicity

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Unit V: Language and Society

Language and Age

Language and Class

Language and Identity

The Standard English Debate

Attitudes to Language

Testing Scheme: Unit I—20%
Unit II—20%
Unit III—20%
Unit IV and V—40%

Prescribed Texts:

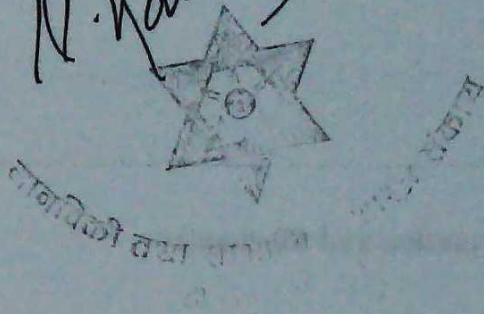
Knowles, Gerry. *A Cultural History of the English Language*. 2nd ed. London: Arnold, 1997.

Maybin, Janet and Joan Swann. Eds. *The Routledge Companion to English Language Studies*. London and New York: Routledge, 2010.

Thomas, Linda, et al. *Language, Society and Power*. 2nd ed. London and New York: Routledge, 2004.

Watts, Richard and Peter Trudgill. *Alternative Histories of English*. London and New York: Routledge, 2002.

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Eng. 531.4: English Linguistics and Grammar

This course introduces students to the major subjects within the study of language and linguistics. Students move from the simpler points of linguistics and grammar to advanced areas with special emphasis on spoken and written language based on everyday usage. By incorporating a wide range of twentieth-century literary writings, the course also serves as an introduction to the techniques of stylistic analysis.

Unit I: Introduction to English Linguistics

Development of English
Social Context of English
Structure of English Texts
English Syntax
English Words
Sounds of English

Unit II: Spoken Language, Grammar and Discourse, Word and Phrase Class

Introduction to Grammar and Spoken English
From Utterance to Discourse
From Discourse to Social Contexts
Grammar and Discourse
Grammar and Academic English
Word Classes and Phrase Classes

Unit III: Parts of Speech

Nouns
Verbs
Adjectives and adverbs
Prepositions and particles

Unit IV: Word Formation, Sentence Formation and Mechanics

Word formation
Sentence and Clause Patterns
Time
Notions and Functions
Information Packaging
Appendices

Unit V: Stylistics

The Noun Phrase
The Verb Phrase
The Clause
Text Structure
Vocabulary

Testing Scheme: Grammar—40%
English Linguistics—30%
Stylistics—30%

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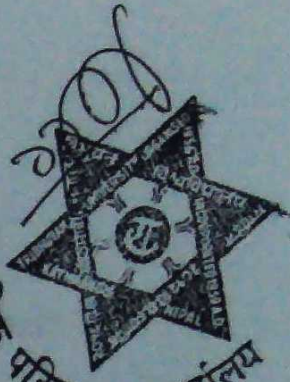
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Prescribed Texts:

Carter, Ronald, and Michael McCarthy. *Cambridge Grammar of English: A Comprehensive Guide, Spoken and written English, Grammar and Usage*. Cambridge: Cambridge UP, 2006.

Meyers, Charles F. *Introducing English Linguistics*. Cambridge: Cambridge UP, 2009.

Wright, Laura and Jonathan Hope. *Stylistics: A Practical Course Book* London and New York: Routledge, 1996.



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मौलिकी तथा प्राथमिक शिक्षण केन्द्र, कीर्तिपुर



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PAPER II: Eng. 532: HISTORY OF LITERATURE, LANGUAGE AND CIVILIZATIONS

Eng. 532.1: A Chronological History of British and American Literature

This course on British and American literary history is designed to offer students ideas on how literary history, the world, general historical and critical ideas and the canon of literature have been undergoing constant revision, construction, and deconstruction.

Unit I

Old and Middle English (600-1485)
The Renaissance (1485-1660)

Unit II

Restoration to Romanticism (1660-1789)
Romantic Period (1789-1832)
The Nineteenth Century (1832-1900)

Unit III

Twentieth Century (1900-1945)
The Twentieth Century (1945 to the present)

Unit IV:

The Literature of British and America
From Colonial Outpost to Cultural Province

Unit V:

Native and Cosmopolitan Crosscurrents: From Local Color to Realism and
Naturalism
Modernism in the American Grain

Testing Scheme: *History of Literature in English* (Unit I—III)—60%
From Puritanism to Postmodernism (Unit IV—V)—40%

Prescribed Texts:

Carter, Ronald and John McRae. *The Routledge History of Literature in English. Britain and Ireland*. 2nd edition. Chennai, India: Routledge, 2001.
Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. New York. Penguin Books, 1992.



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Eng. 532.2: Contextual History of English Literature

The course provides historical contextualization of British literature. It shows how literature emerges from certain historical circumstances and functions as a critical reflection on people and society in and through history.

Unit I:

Medieval English (500-1500)

- Chronology
- Historical Overview
- Literary Overview
- Texts and Issues
- Readings

Unit II:

The Renaissance (1485-1660)

- Chronology
- Historical Overview
- Literary Overview
- Texts and Issues
- Readings

The Restoration and Eighteenth Century (1660-1780)

- Chronology
- Historical Overview
- Literary Overview
- Texts and Issues
- Readings

Unit III:

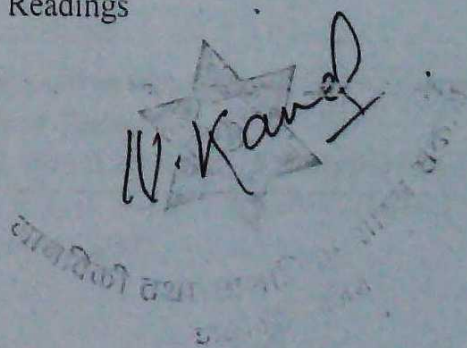
The Romantic Period (1780-1832)

- Chronology
- Historical Overview
- Literary Overview
- Texts and Issues
- Readings

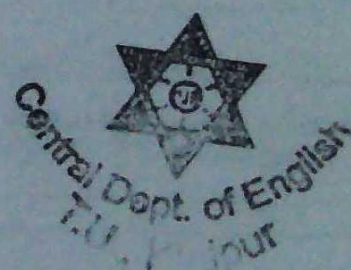
Unit IV:

The Victorian Age (1832-1901)

- Chronology
- Historical Overview
- Literary Overview
- Texts and Issues
- Readings



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Unit V:

The Twentieth Century (1901-1939)

- Chronology
- Historical overview
- Literary overview
- Texts and issues
- Readings

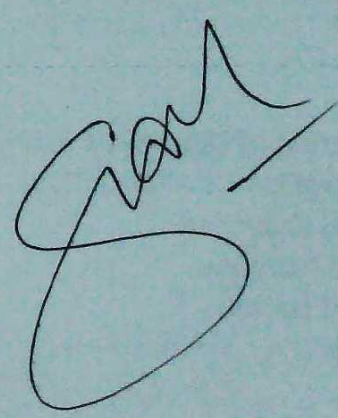
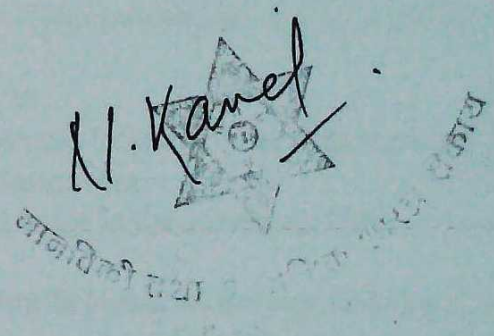
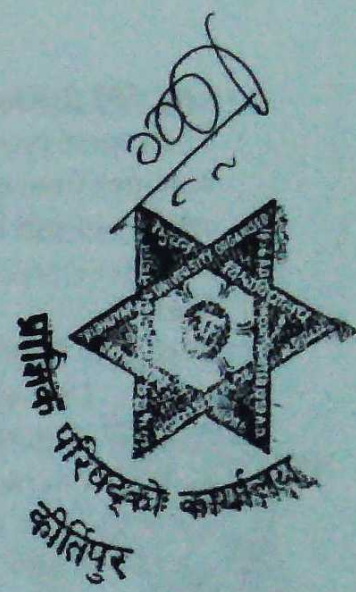
The Twentieth Century (1939-2004)

- Chronology
- Historical overview
- Literary overview
- Texts and issues
- Readings

Testing Scheme: Each Unit 20%.

Prescribed Text:

Poplawski, Paul, ed. *English Literature in Context*. New York: Cambridge University Press, 2008.



• Eng. 532.3: History of English Language

While providing a comprehensive understanding of the history of English, the course explores the evolution and diversity of English language and its development as a global language with special reference to Asian Englishes.

Changing English

Unit I

English Voices

The Origins of English

Unit II

Modernity and English as a National Language

English – Colonial to Postcolonial

Unit III

• Accent as Social Symbol

Dialect Variation in English

Style Shifting, Code Switching

Asian Englishes: Beyond the Canon

Unit IV

Contexts

Asian Englishes

South Asian Schizophrenia

Past Imperfect: the Japanese Agony

Convergence

Englishization: Asian and Beyond

The Absent Voices

Mantras

Medium and Mantra

Talking Back and Writing Back

Unit V

Predator

Killer or Accessory to Murder?

Pedagogy

Contexts of Pedagogy and Identity

Afterward

Present Tense: Making Sense of Anglophone Asia

Testing Scheme: Each Unit 20%.

Prescribed Texts:

Graddol, David, et al. eds. *Changing English*. New York: Routledge, 2007.

Kachru, Braj B. *Asian Englishes: Beyond the Canon*. New Delhi: Oxford University Press, 2005.



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Eng. 532.4: History of World Civilizations

This course offers students a comprehensive overview of the world's major civilizations, spanning from the ancient world to present times. The course shows how the discourse of and dialogue among cultures, religions and civilizations can help avoid the clash of civilizations. It also includes alternative perspectives that critique the Western notion of world civilization

Unit I: From Human Origins to the Post-Classical Era (800-1400 CE)

The Earliest Human Societies
Mesopotamia
Early Africa and Egypt
India's Beginnings
Warriors and Deities in the Near East
Ancient China to 221 BCE Earliest China: The Shang Dynasty
The Agrarian Revolution in the Americas
The Greek Adventure
Greek Humanism, 800–100 BCE 106
Rome from City-State To Empire 119
The Roman Empire and the Rise of Christianity in the West, 31 BCE–600 CE
Classical India
Imperial China in Its Golden Age
The Americas to The Fifteenth
Islam
Mature Islamic Civilization and the First Global Civilization
Africa from Axum, to 1400 223
The Mongols Unify Eurasia
Japan and Southeast Asia
The European Middle Ages
The Late European Middle Ages and the Renaissance

Unit II: Age of Expansion (1400-1700 CE) to the Age of Revolution (1600 to 1914)

A Larger World Opens
Religious Division and Political Consolidation in Europe
Asia in the Era of the Gunpowder Empires
Africa in the Era of Expansion
China from the Ming through the Early Qing Dynasty
Japan in the Era of European Expansion
From Conquest to Colonies in Hispanic America
The Scientific Revolution and its Enlightened Aftermath
Liberalism and the Challenge to Absolute Monarchy
The French Revolution and the Empire of Napoleon
The Early Industrial Revolution
Advanced Industrial Society
Europe: New Ideas and New Nations
The Islamic World, 1600–1917 485
European Imperialism and Africa during the Age of Industry
India and Southeast Asia under Colonial Rule
China in the Age of Imperialism
Latin America from Independence to Dependent States
Modern Science and its Implications
World War I and Its Disputed Settlement

Unit III: The Age of Globalization (1914-Present)



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A Fragile Balance: Europe in the Twenties
 The Soviet Experiment to World War
 Totalitarianism Refined: The Nazi State
 East Asia in a Century of Change
 World War II
 The Cold World War
 Decolonization of the Non-Western World
 The New Asia
 Africa's Decolonization and Independence
 Latin America in the Twentieth Century
 The Reemergence of the Muslim World
 Collapse and Reemergence in Communist Europe
 A New Millennium
 Civilizationism and the Political Debate on Globalization (from Michael and Petito)
 Anti-Cosmopolitanism, the Cosmopolitan Harm Principle and Global Dialogue (from Michael and Petito)
 Finding Appropriate Forms of Dialogue for Engaging with the Politics of Security (from Michael and Petito)



Unit IV: Civilizational Dialogue and World Order

Imperial Monologue or Civilizational Dialogue?
 Justice and Cross-Cultural Dialogue: From Theory to Practice
 Dialogue of Civilizations as an Alternative Model for World Order
 Dialogue among and within Faiths: Weaving a Culture of Peace
 Monologue of Empire versus Global Dialogue of Cultures: The Branding of "American Values"
 Terror, Counterterror, and Self Destruction: Living with Regimes of Narcissism and Despair
Quo Vadis, the Dialogue of Civilizations?: September 11 and Muslim-West Relations
 Openness and the Dialogue of Civilizations—a Chinese Example
 From Tension to Dialogue? The Mediterranean between European Civilization and the Muslim World
 History, Memory, and the Dialogue of Civilizations: The Case of Northeast Asia

Unit V: History at the Limit of World History

Introduction
 Historicity and the Prose of the World
 The Prose of History, or The Invention of World-History
 Experience, Wonder, and the Pathos of Historicity
 Epilogue: The Poverty of Historiography—a Poet's Reproach
 Appendix: Historicity in Literature by Rabindranath Tagore

Testing Scheme: Each Unit 20%.

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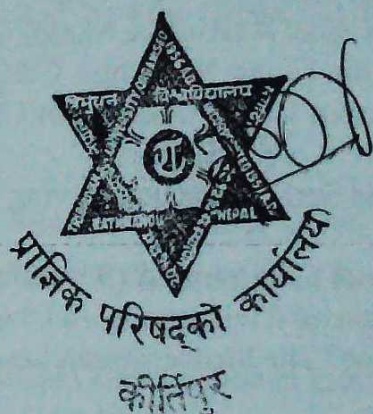
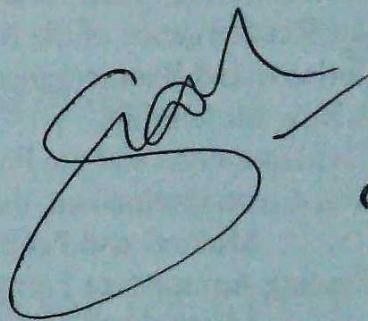
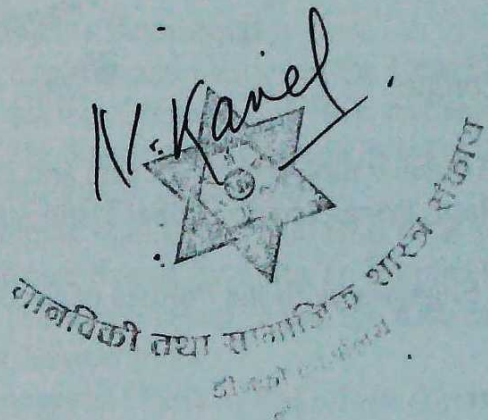


Prescribed Texts: :

Adler, Philip J. and Randall L. Pouwe. *World Civilizations*. 6th ed. Boston: Wadsworth Cengage Learning, 2010.

Guha, Ranjit. *History at the Limit of World History*. New York: Columbia UP, 2002.

Michael, Michalis S. and Fabio Petito. Eds. *Civilizational Dialogue and World Order: The Other Politics of Cultures, Religions, and Civilizations in International Relations*. New York: Palgrave Macmillan, 2009.



PAPER III: Eng. 533: PROSE

Eng. 533.1: Survey of British and American Essay

Essay is a rich literary form characterized by freedom, informality, and the personal touch. This course offers a selection of essays, across the historical periods of British and American literature, on various themes in different rhetorical styles. It introduces students to concepts that are relevant to rhetorical analysis of essays: argument analysis, structure analysis, style analysis, and more.

Unit I: Rhetorical Analysis

Introduction to Rhetoric and Rhetorical Analysis
Kairos and the Rhetorical Situation
Argumentation
Structure
Style
Ideology (Logos Revisited)
Affect (Pathos Revisited)
Habit (Ethos Revisited)

Unit II: From the Sixteenth to the Eighteenth Century

Francis Bacon: "Of Truth"
Thomas Browne: "On Dreams"
Samuel Butler: "A Degenerate Noble"
Jeremy Taylor: "Of Charity, or The Love of God"
Abraham Cowley: "Of Avarice"
John Dryden: "Chaucer" (From Preface to *The Fables*)
Jonathan Swift: "Good Manners and Good Breeding"
Joseph Addison: "Thoughts in Westminster Abbey"
Richard Steele: "On Recollections of Childhood"
Benjamin Franklin: "The Levee"
Henry Fielding: "The Poor and Their Betters"
Samuel Johnson: "Dignity and Uses of Biography"
David Hume: "Of the Dignity or Meanness of Human Nature"

Unit III: The Nineteenth Century

Oliver Goldsmith: "On Dress"
Charles Lamb: "Dream Children"
William Hazlitt: "On the Pleasure of Hating"
Thomas De Quincey: "The Knocking at the Gate in Macbeth"
Lord Macaulay: "From Signs of the Times"
Ralph Waldo Emerson: "The Conservative"
John Stuart Mill: "Bentham and Coleridge" (from *Coleridge*)
George Eliot: "Thomas Carlyle"
Charles Dickens: "City of London Churches"
Henry David Thoreau: "Night and Moonlight"
Matthew Arnold: "Heine and The Philistines" (from *Heinrich Heine*)
Mark Twain: "Thoughts of God"
George Santayana: "Intellectual Ambition"

Unit IV: 20th Century I

Bertrand Russell: "On Being Modern-Minded"



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Sir Max Beerbohm: "A Clergyman"
 Sir Winston Churchill: "The Dream"
 G.K. Chesterton: "A Defence of Penny Dreadfuls"
 E.M. Forster: "My Own Centenary"
 Lytton Strachey: "Creighton"
 H.L. Mencken: "The Libido for the Ugly"
 Rose Macaulay: "Evening Parties"
 Virginia Woolf: "Harriette Wilson"
 D.H. Lawrence: "Insouciance"
 Marianne Moore: "What There is to See at the Zoo"
 Katherine Anne Porter: "The Necessary Enemy"
 Rebecca West: "The Sterner Sex"

Unit V: 20th Century II

J.B.S. Haldane: "On Being the Right Size"
 Aldous Huxley: "Meditation on the Moon"
 James Thurber: "My Own Ten Rules for a Happy Marriage"
 E.B. White: "About Myself"
 George Orwell: "Reflections on Gandhi"
 Graham Greene: "The Lost Childhood"
 Sir William Empson: "The Faces of Buddha"
 Elizabeth Hardwick: "The Apotheosis of Martin Luther King"
 Philip Larkin: "The Savage Seventh"
 James Baldwin: "Stranger in the Village"
 V.S. Naipaul: "Columbus and Crusoe"
 John Updike: "The Bankrupt Man"
 Joan Didion: "At the Dam"

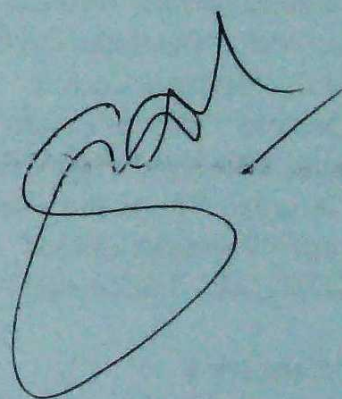
Testing Scheme

Rhetorical Analysis	30%
Sixteenth to Nineteenth	40%
Twentieth	30%

Prescribed Texts:

Gross, John. *The Oxford Book of Essays*. Oxford: OUP, 2008.

Longaker Mark G & Jeffrey Walker. *Rhetorical Analysis: A Brief Guide for Writers*. Boston: Pearson Education, 2011.



Eng. 533.2: Survey of Nonfiction

This course provides students with comprehensive familiarity with nonfiction which has changed the way people see, think, and live. Nonfiction works can be thought of as significant events in the traditions in which they are working or to which they are related—traditions such as autobiography, biography, diary, ethnography, philosophy, sociology, the essay, and so forth. Students will be encouraged to have generic, rhetorical and cultural grasp of the texts. However, the classroom focus will be on rhetorical appreciation.

UNIT I: Rhetorical Analysis

Introduction to Rhetoric and Rhetorical Analysis
Kairos and the Rhetorical Situation
Argumentation
Structure
Style
Ideology (Logos Revisited)
Affect (Pathos Revisited)
Habit (Ethos Revisited)



Unit II: Renaissance to the Romantics

Robert Burton: *The Anatomy of Melancholy* ["The Utopia of Democritus" & "Division of the Body, Humors, Spirits"]
Edmund Burke: from *Reflections on the Revolution in France*
Mary Wollstonecraft: from *A Vindication of the Rights of Men*
Mary Prince: *The History of Mary Prince, a West Indian Slave*
Thomas De Quincey: *The Confessions of an Opium Eater*

Unit III: 19th Century

Ralph Waldo Emerson: *Nature*
Henry David Thoreau: *Walden* [Chapter I: Economy, II: Where I Lived, and What I Lived for, XII: Brute Neighbours, XVII: Spring, XVIII: Conclusion]
T. B. Macaulay: "Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835 [Minute on Indian Education]"
Henry Adams: *The Education of Henry Adams* [Chapters XV: Darwinism & XXV: The Dynamo and the Virgin]
W. E. B. Du Bois: *The Souls of Black Folk* [Chapters I: Of Our Spiritual Strivings, II: Of the Dawn of Freedom, III: Of Mr. Booker T. Washington and Others, IV: Of the Meaning of Progress]

Unit IV: 1st Half of 20th Century

E.M. Forster: from *Adrift in India* ["The Nine Gems of Ujjain," "Advance India," "Jodhapur," "The Suppliant"]
Walter Benjamin: *Moscow Diary*
George Orwell: from *Inside the Whale*
Gertrude Stein: *The Autobiography of Alice B. Toklas*
Richard Wright: *Black Boy*

Unit IV: 2nd Half of 20th Century

Vladimir Nabokov: *Speak, Memory*

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• Rachel Carson: *Silent Spring* [Chapters 1: "A Fable for Tomorrow," 2: "The Obligation to Endure," 3: "Elixirs of Death," 15: "Nature Fights Back," 16: "The Rumbblings of an Avalanche"]

N. Scott Momaday: *The Way to the Rainy Mountain*

Betty Friedan: *The Feminine Mystique* [Chapters 3: "The Crisis in Women's Identity," 5: "The Sexual Solipsism of Sigmund Freud," 9: "The Sexual Sell," 13: "The Forfeited Self," 16: "A New Life Plan for Women"]

Susan Faludi: *Backlash: The Undeclared War against American Women* [Part One: "Myths and Flashbacks"]

Testing Scheme

Rhetorical Analysis	30%
Renaissance to Nineteenth	40%
Twentieth	30%



Prescribed Texts:

Benjamin, Walter. *Moscow Diary*. Cambridge, Mass.: Harvard UP, 1986.

Burke, Edmund. "[From] *Reflections on the Revolution in France*." *The Longman Anthology of British Literature, Vol. 2*. 2nd ed. Eds. Constance Jordan and Clare Carroll. Ed. David Damrosch. New York: Longman, 2003: 57-66.

Burton, Robert. "[From] *The Anatomy of Melancholy*." *The Longman Anthology of British Literature, Vol. 1B—The Early Modern Period*. 2nd ed. Ed. David Damrosch. New York: Longman, 2003: 1770-1778.

Carson, Rachel. *Silent Spring*. Boston: Houghton Mifflin, 1962.

Faludi, Susan. *Backlash: The Undeclared War against American Women*. Three Rivers Press, 1991.

Forster, E. M. "[From *Adrift in India*]." *The Longman Anthology of British Literature, Vol. 2*. 2nd ed. Eds. Constance Jordan and Clare Carroll. Ed. David Damrosch. New York: Longman, 2003: 2543-2552.

Friden, Betty. *The Feminine Mystique*. New York: Dell, 1974.

Longaker Mark G and Jeffrey Walker. *Rhetorical Analysis: A Brief Guide for Writers*. Boston: Pearson Education, 2011.

Macaulay, Thomas Babington. "Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835. [Minute on Indian Education]."

Momaday, N. Scott. *The Way to the Rainy Mountain*. Albuquerque: U of New Mexico P, 2009.

Nabokov, Vladimir. *Speak, Memory: An Autobiography Revisited*. New York: Vintage, 1989.

Orwell, George. "[From *Inside the Whale*]." *The Longman Anthology of British Literature, Vol. 2*. 2nd ed. Eds. Constance Jordan and Clare Carroll. Ed. David Damrosch. New York: Longman, 2003: 2700-2708.

Stein, Gertrude. *The Autobiography of Alice B. Toklas*. London: Penguin, 2001.

Thoreau, Henry David. *Walden*. Ed. Jeffrey S. Cramer. New Haven: Yale UP, 2004.

Wollstonecraft, Mary. "[From] *A Vindication of the Rights of Men*." *The Longman Anthology of British Literature, Vol. 2*. 2nd ed. Eds. Constance Jordan and Clare Carroll. Ed. David Damrosch. New York: Longman, 2003: 67-76.

Wright, Richard. *Black Boy*. New York: HarperCollins, 1993.

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Eng. 5333: Life Writings

This course offers a comprehensive study of life writings (autobiographies, memoirs, and personal narratives) ranging from early Renaissance period to the present. Besides familiarizing themselves with the theories of reading and interpreting autobiographical writings, students will develop a thorough knowledge of the rich tradition of autobiographical writings from various literary and cultural traditions.

Unit 1: Theories of Autobiography

Life Narrative: Definitions and Distinctions

Autobiographical Subjects

Autobiographical Acts

Life Narrative in Historical Perspective

In the Wake of Memoir Boom

Unit 2: Interpreting Autobiography

The Visual-Verbal Context of Life Narrative

A History of Autobiographical Criticism: Theorizing Autobiography

A History of Autobiographical Criticism: Expanding Autobiography Studies

Twenty-four Strategies for Reading Life Narratives

Unit 3: Renaissance to Eighteenth-Century

Peter Abelard: *The Letters of Abelard and Héloïse*

Margery Kempe, *The Book of Margery Kempe*

Bartolomé de Las Casas: *Witness: Writing of Bartolomé de Las Casas*

Mary Rowlandson: *A True History of the Captivity and Restoration of Mary Rowlandson*

Benjamin Franklin: *The Autobiography of Benjamin Franklin*

Unit 4: Nineteenth-Century

Harriet Jacobs: *Incidents in the Life of a Slave Girl*

Anne Halkett: *The Autobiography of Anne, Lady Halkett*

J. S. Mill: *Autobiography of J. S. Mill*

William Apess: *The Son of the Forest*

Henry Adams, *The Education of Henry Adams*

Unit 5: Twentieth-Century

Maxine Hong Kingston: *The Woman Warrior*

Maya Angelou, *Why does the Caged Bird Sing?*

Richard Rodriguez: *Hunger for Memory*

Meena Alexander, *Faultlines*

Wole Soyinka: *Aké: The Years of a Childhood*

Testing Scheme: Unit 1 and two 25%; Unit 3, 4, and 25% each

Prescribed Texts:

Smith, Sidonie and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narrative*. Minneapolis: U of Minnesota P, 2010 (revised edition)

All the text mentioned in the units



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Eng. 533.4: Ideas in the Disciplines [to be developed]

Eng. 533.5: Survey of Western Ideas

The course provides an account of the evolution of the Western mind and its changing conception of reality. It aims at acquainting students with the advancement of the West in literature, philosophy, psychology, religious studies, and history of science.

The Passion of the Western Mind

Unit I

The Greek World View
The Transformation of the Classical Era

Unit II

The Christian World View
The Transformation of the Medieval Era

Unit III

The Modern World View
The Transformation of the Modern Era
Epilogue



The Story of Philosophy: The Lives and Opinions of the World's greatest Philosophers

Unit IV

Plato
Aristotle and Greek Science
Francis Bacon
Spinoza
Victoria and the French Enlightenment
Immanuel Kant and German Idealism

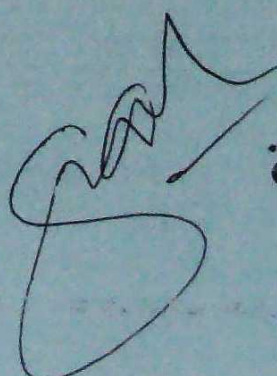
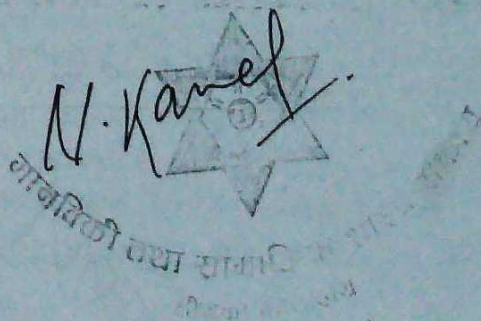
Unit V

Schopenhauer
Herbert Spencer
Friedrich Nietzsche
Contemporary European Philosophers
Contemporary American Philosophers

Prescribed Texts:

Tarnas, Richard. *The Passion of the Western Mind: Understanding the Ideas That Have Shaped Our World View*. New York, 1991.

Durant, Will. *The Story of Philosophy: The Lives and Opinions of the World's greatest Philosophers*. New York: Pocket Book, 1991.



PAPER IV: Eng. 534: FICTION

Eng. 534.1: British and American Fiction

By introducing the ways novels work, the course offers an opportunity for students to interact with a variety of British and American novels. It requires students to focus on novelistic language, social and cultural issues while analyzing novels.

Unit I: How Novels Work

Beginning
Narrating
People
Genre
Voices
Structure
Detail
Style
Devices
Literariness
Ending



Unit II: 19 Century Realism

Jane Austen: *Emma*
G. Eliot: *Middlemarch*
Charles Dickens: *Bleak House*
Herman Melville: *Benito Cereno*
Willa Cather: *O Pioneers!*

Unit III: Modernism and After

George Orwell: *1984*
Virginia Woolf: *To the Lighthouse*
D.H. Lawrence: *The Plumed Serpent*
William Faulkner: *The Sound and the Fury*
Sylvia Plath: *The Bell Jar*

Unit IV: Race, Gender and Ethnicity

Ralph Ellison: *The Invisible Man*
Aphra Behn: *Oroonoko*
Philip Roth: *American Pastoral*
Doris Lessing: *Cleft*
Louise Erdrich: *Tracks*

Unit V: Science and Experimental Fiction

Ray Bradbury: *Fahrenheit 451*
Anthony Burgess: *A Clockwork Orange*
Thomas Pynchon: *The Crying of Lot 49*
J.G. Ballard: *Crash*
Art Spiegelman: *Maus*

Prescribed Texts:

Mullan, John. *How Novels Work*. New York: Oxford University Press, 2006.

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All the novels mentioned in the units

Eng. 534.2: Masterpieces in Fiction

The course seeks to introduce masterpieces of global fiction and aims to impart students a vision of world literature and culture. Students explore representations of modernity and modern values across the world. They learn to critically evaluate and respond to masterpieces in world fiction.

Unit I: How Novels Work

Beginning
Narrating
People
Genre
Voices
Structure
Detail
Style
Devices
Literariness
Ending



Unit II: European Individualism and Imagination

Cervantes. *Don Quixote*
Daniel Defoe. *Robinson Crusoe*
E.T.A. Hoffman. *Don Juan*
Thomas Mann. *Dr. Faustus*

Unit III: Realism

Fyodor Dostoevsky. *Brothers Karamazov*
Gustave Flaubert. *A Simple Heart*
Premchand. *Rangbhumi*
Gabriel Garcia Marquez. *Love in the Time of Cholera*

Unit IV: Representations of Modernity

Marcel Proust. *Swann's Way*
Rabindranath Tagore: *Gora*
Y. Kawabata. *Snow Country*
Chinua Achebe. *Things Fall Apart*

Unit V: Women's Voices

Parijat. *The Blue Mimosa*
Amrita Pritam. *The Skeleton*
Nawal el-Saadawi. *Women at Point Zero*
Tsitsi Dangaremba. *Nervous Condition*

Testing Scheme: Each Unit carries 20 marks.

Prescribed Text:

Mullan, John. *How Novels Work*. New York: Oxford University Press, 2006.

All the novels mentioned in the units.

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Eng. 534.3 Short Fiction

This course introduces students to short stories written by writers around the globe. Working through short stories written in diverse narrative modes, styles, and themes across various cultures, students prominently deal with the question of how fiction works.

Unit I

A Brief History of the Short Story
The Elements of Fiction
Writing about Short Stories

Unit II

Chinua Achebe: "Civil Peace"
Jack Agueros: "Dominoes"
Isabel Allende: "And of Clay Are We Created"
Sherwood Anderson: "Hands"
Margaret Atwood: "Happy Endings"
James Baldwin: "Sonny's Blues"
Tadeusz Borowski: "This Way for the Gas, Ladies and Gentlemen"
Kay Boyle: "Black Boy"
Albert Camus: "The Guest"
John Cheever: "The Swimmer"
Anton Chekhov: "The Darling"
Kate Chopin: "The Story of an Hour"

Unit III

Sandra Cisneros: "Little Miracles, Kept Promises"
Julio Cortazar: "Axolotl"
Ralph Ellison: "Battle Royal"
William Faulkner: "A Rose for Emily"
F Scott Fitzgerald: "Babylon Revisited"
Gustave Flaubert: "A Simple Heart"
Gabriel Garcia Marquez: "A Very Old Man with Enormous Wings"
Nikolai Gogol: "The Overcoat"
Nathaniel Hawthorne: "Young Goodman Brown"
Ernest Hemingway: "Hills like White Elephants"
Henry James: "The Beast in the Jungle"
Sarah Orne Jewett: "A White Heron"
James Joyce: "Araby"
Joseph Conrad: "Heart of Darkness"

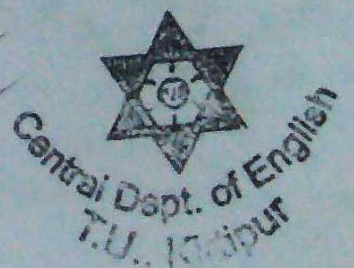
Unit IV

Franz Kafka: "The Metamorphosis"
Jamaica Kincaid: "Girl"
D.H. Lawrence: "The Rocking-Horse Winner"
Doris Lessing: "Debbie and Julie"
Nagub Mahfouz: "Black Is My Favorite Color"
Katherine Mansfield: "Bliss"
Saadat Hasan Manto: "The Dog of Titwal"
Guy De Maupassant: "The Necklace"
Herman Melville: "Bartleby, the Scrivener"



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Yukio Mishima: "Fountains in the Rain"
Es'kia Mphahlele: "Mrs. Plum"
Bharati Mukherjee: "The Management of Grief"

Unit V

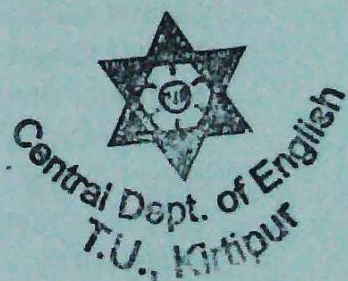
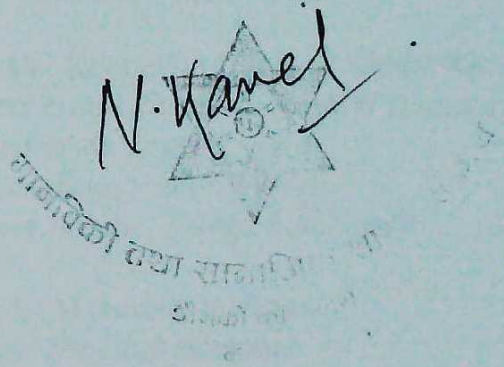
Flannery O'Connor: "A Good Man Is Hard to Find"
Ben Okri: "In the Shadow of War"
Cynthia Ozick: "The Shawl"
Octavio Paz: "My Life with the Wave"
Edgar Allan Poe: "The Tell-Tale Heart"
Leslie Marmon Silko: "Lullaby"
Susan Sontag: "The Way We Live Now"
John Steinbeck: "The Chrysanthemums"
Leo Tolstoy: "The Death of Ivan Ilych"
Alice Walker: "Roselily"
Eudora Welty: "A Worn Path"
Virginia Woolf: "Kew Gardens"
Hisaye Yamamoto: "The Eskimo Connection"

Testing Scheme: Each Unit 20%.

Prescribed Text:

Charters, Ann. *The Story and Its Writer: An Introduction to Short Fiction*. 4th Edition, Boston: Bedford Books, 1995.

Eng. 534.4: Special Author(s)



PAPER V: Eng. 535: POETRY

Eng. 535.1: British and American Poetry

This course offers a thorough survey of British and American poetry from medieval to postmodern age. It provides students with an opportunity to work through a number of generic, formal, and cultural issues, native to British and American tradition.

Unit I: Elements of Poetry

Metre
Form
Layout
Punctuation
Lineation
Rhyme
Diction
Syntax

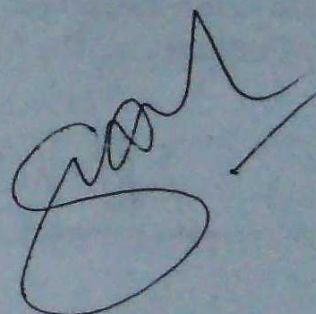
Unit II: Father of English Poetry to Romantic Precursors

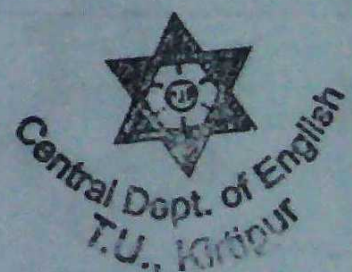
Geoffrey Chaucer: "General Prologue to *The Canterbury Tales*"
Edmund Spenser: "One Day I Wrote Her Name upon the Strand"
Christopher Marlowe. "The Passionate Shepherd to His Love"
Sir Walter Raleigh. "The Nymph's Reply to the Shepherd"
Sir Philip Sidney: "Ye Goatherd Gods"
William Shakespeare: "The Phoenix and the Turtle"
John Donne: "Elegy XIX. To His Mistress Going to Bed"
Mary Wroth: "Love a Child is Ever Crying"
Robert Herrick: "To To the Virgins, to Make Much of Time"
George Herbert: "The Pulley"
John Milton: "On the Morning of Christ's Nativity"
Anne Bradstreet. "Before the Birth of One of Her Children"
Richard Lovelace: "To Althea, from Prison"
Andrew Marvell: "The Definition of Love"
John Dryden: "Mac Flecknoe"
Aphra Behn: "On Her Loving Too Equally"
Anne Finch: "Adam Posed"
Jonathan Swift: "A Description of a City Shower"
Alexander Pope: "The Rape of the Lock"
Mary Wortley Montagu: "Saturday: The Small Pox"
Samuel Johnson: "The Vanity of Human Wishes"
Thomas Gray: "Elegy Written in a Country Churchyard"
William Collins. "Ode to Evening"
Phillis Wheatley. "On Being Brought from Africa to America"
William Blake: "The Little Lamb," "The Divine Image," "A Divine Image" and "The Tyger"

Unit III: The Nineteenth Century

Joanna Baillie: "Song: Wood and Married A"
William Wordsworth: "Tintern Abbey"

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Samuel Taylor Coleridge: "Kubla Khan"
 Lord Byron: "She Walks in Beauty"
 Percy Bysshe Shelley: "Mont Blanc"
 Felicia Dorothea Hemans: "Casabianca"
 William Cullen Bryant: "Thanatopsis"
 John Keats: "Bright Star"
 Ralph Waldo Emerson: "Brahma"
 Elizabeth Barrett Browning: "A Musical Instrument"
 Edgar Allan Poe: "The City in the Sea"
 Lord Tennyson: "The Eagle"
 Robert Browning: "Porphyria's Lover"
 Emily Bronte: "Remembrance"
 Walt Whitman: "Out of the Cradle Endlessly Rocking"
 Matthew Arnold: "Dover Beach"
 Emily Dickinson: "I Felt a Funeral, in My Brain" and "The Bustle in a House"
 Christina Rossetti: "Remember"
 Lewis Carroll: "Jabberwocky"
 Algernon Charles Swinburne: "The Garden of Proserpine"
 Thomas Hardy: "The Darkling Thrush"
 Gerard Manley Hopkins: "Pied Beauty"
 A. E. Housman: "To an Athlete Dying Young"
 Rudyard Kipling: "Epitaphs of War"



Unit IV: Modernism and After

William Butler Yeats: "The Second Coming" and "A Prayer for My Daughter"
 Edwin Arlington Robinson: "Miniver Cheevy"
 Charlotte Mew: "The Farmer's Bride"
 Paul Laurence Dunbar: "Sympathy"
 Robert Frost: "Birches" & "Design"
 Amy Lowell: "Patterns"
 Wallace Stevens: "The Idea of Order at Key West"
 William Carlos Williams: "This Is Just to Say"
 D.H. Lawrence: "Snake"
 Ezra Pound: "In a Station of the Metro"
 Siegfried Sassoon: "Glory of Women"
 Robinson Jeffers: "Hurt Hawks"
 Marianne Moore: "The Fish"
 T.S. Eliot: "The Waste Land"
 John Crowe Ransom: "Bells for John Whiteside's Daughter"
 Issac Rosenberg: "Break of the Day in Trenches"
 Archibald MacLeish: "Ars Poetica"
 Wilfred Owen: "Dulce et Decorum Est"
 e.e. cummings: "since feeling is first"
 Robert Graves: "The Persian Version"
 Allen Tate: "Ode to the Confederate Dead"
 Langston Hughes: "The Negro Speaks of Rivers"
 Stevie Smith: "Not Waving But Drowning"
 Countee Cullen: "Heritage"
 Patrick Kavanagh: "Canal Bank Walk"
 W. H. Auden: "September 1, 1939"
 Theodore Roethke: "The Waking"

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Elizabeth Bishop: "Filling Station"
 Robert Hayden "Those Winter Sundays"
 Henry Reed: "The Naming of Parts"
 Edward Thomas "The Owl"
 Dylan Thomas "The Force That through The Green Fuse Drives The Flower"
 Gwendolyn Brooks: "The Bean Eaters"
 Robert Lowell: "The Quaker Graveyard in Nantucket"
 Richard Wilbur: "Love Calls Us to the Things of This World"
 Philip Larkin: "Arundel Tomb"
 Denise Levertov: "O Taste and See"



Unit V: Postmodernism

A. R. Ammons: "City Limits"
 Allen Ginsberg: "Supermarket in California"
 James Merrill: "Lost in Translation"
 Frank O'Hara: "Why I Am Not a Painter"
 W. D. Snodgrass "Heart's Needle"
 Elizabeth Jennings: "My Grandmother"
 John Ashbery: "Paradoxes and Oxymorons"
 Thom Gunn: "The Missing"
 Adrienne Rich: "Driving into the Wreck"
 Ted Hughes "The Thought Fox"
 Derek Walcott: "A Far Cry from Africa"
 Sylvia Plath: "Ariel" and "Lady Lazarus"
 Amiri Baraka: "In Memory of Radio"
 Wole Soyinka: "Telephone Conversation"
 Charles Simic: "Prodigy"
 Seamus Heaney: "Digging"
 Derek Mahon: "A Disused Shed in Co. Wexford"
 Louise Glück: "Vita Nova"
 Michael Ondaatje: "Letters and Other Worlds"
 Eavan Boland: "The Pomegranate"
 Craig Raine: "A Martian Sends a Postcard Home"
 Yusef Komunyakaa: "Facing It"
 Anne Carson: "New Rule"
 Paul Muldoon: "Meeting the British"
 Rita Dove: "The Bistro Styx"
 Gjertrud Schnackenberg: "Darwin in 1881"
 Carol Ann Duffy: "Warming Her Pearls"
 Li-Young Lee: "Persimmons"
 Simon Armitage: "The Shout"

Testing Scheme:

Elements	20%
Medieval to Modernism	50%
Postmodernism	30%

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Prescribed Texts:

Ferguson, Margaret, *et al.* *The Norton Anthology of Poetry*. 5th ed. New York and London: Norton, 2005.

Lennard, John. *The Poetry Handbook*. 2nd Edition. New Delhi: Oxford University Press, 2006.

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आमचिकी तथा सामाजिक शास्त्र विभाग
कीर्तिपुर



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कीर्तिपुर

Eng. 535.2: Modern and Postmodern British and American Poetry

The course offers a survey of modern and postmodern British and American poetry with a focus on twentieth-century poetic forms and techniques. Besides doing a textual reading of the selected poems, students are required to study the movements, periods, and schools associated with the poets included in the course.

Unit I

Elements of Poetry

Metre

Form

Layout

Punctuation

Lineation

Rhyme

Diction

Syntax

Unit II: Early Modern and War Poets

W.B. Yeats: "Easter" "The Second Coming" "Sailing to Byzantium" "Leda and the Swan"
"Among School Children" "Long-Legged Fly" "Under Ben Bulbin"

Edwin Arlington Robinson: "Richard Cory"

Stephen Crane: From "War is Kind"

P.L. Dunbar: "Sympathy"

Robert Frost: "Mending Wall" "Design" "Directive"

Amy Lowell: "Patterns"

Carl Sandburg: "Chicago"

Edward Thomas: "The Gypsy"

Wallace Stevens: "The Snow Man" "To the One of Fictive Music" "The House Was
Quiet and the World Was Calm"

W.C. Williams: "The Red Wheelbarrow" "The Dance"

Siegfried Sassoon: "The General"

Rupert Brooke: "Sonnet"

Isaac Rosenberg: "Break of Day in the Trenches"

Unit III: Poets of High Modernism

D.H. Lawrence: "Love on the Farm" "The English Are So Nice!"

Ezra Pound: "The Cantos"

Hilda Doolittle: "Sea Violet"

Marianne Moore: "No Swan So Fine"

T.S. Eliot: "The Waste Land"

E.E. Cummings: "All in green went my love riding"

Robert Graves: "The White Goddess"

Langston Hughes: "Dream Variations"

W.H. Auden: "Musee des Beaux Arts"

Louis MacNeice: "Bagpipe Music"

Theodore Roethke: "The Waking" "I Knew a Woman"

Unit IV: Postmodern and Others

Charles Olson: "Merce of Egypt"

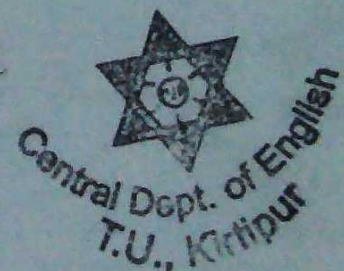
Elizabeth Bishop: "Sestina"

Robert Hayden: "Those Winter Sundays"



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Muriel Rukeyser. "Rondel"
 John Berryman. "A Sympathy, A Welcome"
 Randall Jarrell. "The Death of the Ball Turret Gunner"
 Dylan Thomas. "In My Craft or Sullen Art"
 Gwendolyn Brooks. "the birth in a narrow room"
 Robert Lowell. "Skunk Hour"
 Howard Nemerov. "The Goose Fish"
 Philip Larkin. "The Explosion"
 Denise Levertov. "The Closed World"
 Robert Creeley. "Heroes"
 Allen Ginsberg. "To Aunt Rose"
 James Merrill. "The Victor Dog"
 W.D. Snodgrass. "Mementos, I"
 John Ashbery. "Brute Image"
 Galway Kinnell. "First Song"
 W.S. Merwin. "Strawberries"
 Philip Levine. "The Simple Truth"

Unit V: Turn of the Century: Diverse Voices

Anne Sexton. "And One for My Dame"
 John Hollander. "Swan and Shadow"
 Adrienne Rich. "Diving into the Wreck"
 Ted Hughes. "Wind"
 Gary Snyder. "Four Poems for Robin"
 Derek Walcott. "The Glory Trumpeter"
 Geoffrey Hill. "The Guardians"
 Sylvia Plath. "Daddy"
 Audre Lorde. "Hanging Fire"
 Seamus Heaney. "A Ship of Death"
 Robert Pinsky. "A Long Branch Song"
 Yusef Komunyakaa. "Sunday Afternoons"
 Jorie Graham. "Opulence"
 Rita Dove. "Dusting"
 Louise Erdrich. "The Butcher's Wife"
 Dionisio D. Martinez. "What the Men Talk About When the Women Leave the Room:
 Stieglitz"
 Li-Young Lee. "Persimmons"
 Cynthia Zarin. "The Ant Hill"

Testing Scheme: Each Unit 20%.

Prescribed Texts:

Ferguson, Margaret, Mary Jo Salter and Jon Stallworthy. eds. *The Norton Anthology of Poetry*. 4th Edition. New York, London: Norton, 1996.
 Lennard, John. *The Poetry Handbook*. 2nd Edition. New Delhi: Oxford University Press, 2006.



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Eng. 535.3: British and American Poetry (Up to the 19th Century)

The course makes a chronological study of major English and American poetry up to the 19th century. Besides doing a textual analysis of the prescribed poems, students are required to study the movements, periods, and schools associated with the poets.

Unit I:

Elements of Poetry

Metre
Form
Layout
Punctuation
Lineation
Rhyme
Diction
Syntax



Unit II: Precursors

Geoffrey Chaucer: "The General Prologue"

Sir Walter Raleigh: "The Nymph's Reply to the Shepherd"

Edmund Spenser: from "The Shepheardes Calender"

Sir Philip Sidney: "With how sad steps, Oh Moon, thou climb'st the skies"

Michael Drayton: "Since there's no help, come let us kiss and part"

Christopher Marlowe: "The Passionate Shepherd to His Love"

William Shakespeare: "Since brass, nor stone, nor earth, nor boundless sea" "Let me not to the marriage of true minds"

Thomas Campion: "There Is a Garden in Her Face"

Unit III: Metaphysicals and Other 17th Century Poets

John Donne: "Sweetest love, I do not go" "Death, be not proud, though some have called thee"

Ben Jonson: "To John Donne" "An Ode to Himself"

Robert Herrick: "Upon Julia's Clothes"

George Herbert: "Easter Wings"

John Milton: "Paradise Lost" "Book I [Invocation], and Book 9"

Anne Bradstreet: "Before the Birth of One of Her Children"

Andrew Marvell: "To His Coy Mistress"

John Dryden: "A Song for St. Cecilia's Day"

Alexander Pope: "An Essay on Criticism" "Epistle to Dr. Arbuthnot"

Thomas Gray: "Elegy Written in a Country Churchyard"

William Collins: "Ode to Evening"

Phillis Wheatley: "On Being Brought from Africa to America"

Unit III: Romantic Poets

William Blake: "Holy Thursday [I]" "The Divine Image" "The Little Black Boy" "Holy Thursday [II]" "The Sick Rose" "A Poison tree" "The Tyger"

Robert Burns: "Tam O'Shanter" "A Red, Red Rose"

William Wordsworth: "Fair seedtime had my soul, and I grew up"

Samuel Taylor Coleridge: "Kubla Khan" "Frost-at-Midnight" "Dejection: An Ode"

George Gordon Byron: "She Walks in Beauty" "When We Two Parted"

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Percy Bysshe Shelley. "Hymn to Intellectual Beauty" "Ode to the West Wind" "The World's Great Age"

William Cullen Bryant. "To a Waterfowl"

John Keats. "On Sitting Down to Read King Lear Once Again When I Have Fears" "The Eve of St. Agnes," "Ode to a Nightingale," "Ode on a Grecian Urn"

Ralph Waldo Emerson. "Intellect" "Fate"

Unit IV: Victorians

Elizabeth Barrett Browning. "A Musical Instrument"

Henry Wadsworth Longfellow. "The Jewish Cemetery at Newport"

John Greenleaf Whittier. "Telling the Bees"

Edward Fitzgerald. "The Rubaiyat of Omar Khayyam of Naishapur"

Edgar Allan Poe. "To Helen" "Annabel Lee"

Alfred, Lord Tennyson. "The Kraken" "Ulysses" "Tears, Idle Tears" "The Eagle" "Crossing the Bar"

Robert Browning. "A Toccata of Galuppi's," "Memorabilia," "Two in the Campagna"

Henry David Thoreau. "Smoke"

Emily Bronte. "Remembrance"

Arthur Hugh Clough. "The Latest Decalogue"

Herman Melville. "Go Down, Moses"

Walt Whitman. "I celebrate myself, and sing myself" "Twenty-eight young men bathe by the shore," "When Lilacs Last in the Dooryard Bloom'd"

Matthew Arnold. "The Scholar-Gypsy" "Dover Beach"

Unit V: Late Victorians

Dante Gabriel Rossetti. "The Blessed Damozel"

Emily Dickinson. "There's a certain Slant of light" "Because I could not stop for Death" "My Life had stood – a Loaded Gun" "Tell all the Truth but tell it slant"

Christina Rossetti. "Up-Hill"

William Morris. "The Earthly Paradise"

Algernon Charles Swinburne. "The Garden of Proserpine"

Thomas Hardy. "Hap" "Neutral Tones"

Gerard Manley Hopkins. "God's Grandeur" "Pied Beauty"

A.E. Housman. "Loveliest of Trees, the Cherry Now" "Terence, This Is Stupid Stuff..."

William Butler Yeats. "When You Are Old"

Testing Scheme: Each Unit 20%.

Prescribed Texts:

Ferguson, Margaret, Mary Jo Salter and Jon Stallworthy. Eds. *The Norton Anthology of Poetry*. 4th Edition. New York, London: Norton, 1996.

Lennard, John. *The Poetry Handbook*. 2nd Edition. New Delhi: Oxford University Press, 2006.

N. Khandelwal

श्रीमद्विद्ययाजी तन्ना साहू

कीर्तिपुर

Central Dept. of English
T.U. Kirtipur

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Eng. 535.4: Great Poems: From Classical to Modern Times

The course offers a selection of great poems of world literature from classical to modern times. It aims at introducing students to great poems written across the world.

Unit I

Elements of Poetry

Metre
Form
Layout
Punctuation
Lineation
Rhyme
Diction
Syntax



Unit II

Vyas: *The Mahabharata*. Trans. Edwin Arnold. Boston: Little Brown, 1907.

“Savitri; or Love and Death,” “The Enchanted Lake,” “The Birth of Death”

Herbert Mason: *Gilgamesh, A Verse Narrative*. Penguin, 1972.

Homer: *The Iliad*. Tr. Robert Fitzgerald. Oxford: Oxford UP, 1984.

Book VI “Interlude in field and city,” Book XVI “A ship fired, a tide turned,” Book XXII “Desolation before Troy”

Unit III

Virgil: *The Aeneid*. Tr. John Dryden. N.Y.: Airmont, 1968.

Book IV “The Fourth Book of the Aeneis”

Ovid: *Metamorphoses*. Tr. Rolfe Humphries. Bloomington and London: Indiana UP, 1955.

Book I: “The Creation,” “The Four Ages,” Book III: “The Story of Tiresias,” — Book

IV: “Pyramus and Thisbe,” Book VI: “The Story of Tereus, Procne, and Philomela,”

Book X: “The Story of Orpheus and Eurydice”

Dante: *The Divine Comedy*. Tr. S. Fowler Wright. London: Fowler Wright, 1928. “Inferno”
Canto 1-5.

Unit IV

Beowulf: “The Fight with Grendel,” “Grendel’s Mother Attacks,” “Beowulf Attacks
Grendel’s Mother,” “Beowulf Attacks the Dragon,” “Beowulf’s Funeral”

Goethe: *Faust*. Tr. Bayard Taylor. London: The World Publishing Co., 1932.. Part I:

“Prologue in Heaven,” Scenes I-IV (“Faust’s Monologue,” “Before the City-Gate,”

“The Exorcism,” “The Compact,”) Scene XXV “The Dungeon”

Milton: *Paradise Lost*. Book I, II

Whitman: *Leaves of Grass*: “Song of the Open Road,” “Crossing Brooklyn Ferry,”

“Song of the Rolling Earth,” “When Lilacs Last in the Dooryard Bloom’d,”

“Passage to India,” “Come up from the Fields Father”

Unit V

Eliot: *Four Quartets*

Walcott: *Omeros*: Book I, VII

Aurobindo: *Savitri*. Book 1, cantos 1, 2; Book 8, canto 3; Book 10, canto 2, 3; Book 11, canto 1

Devkota: *Shakuntala*. Cantos I—III

Testing Scheme: Each Unit 20%.

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