

Faculty of Humanities & Social Sciences

English
M.A. English
Curriculum
1999



Curriculum Development Centre
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M.A. English

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Faculty of Humanities & Social Sciences

Tribhuvan University

Kathmandu, Nepal

Introduction

The M. A. English courses of study are based on the following considerations:

- Develop some linkage with the three-year B. A. Major English syllabus and look forward to connecting with the M.Phil. Syllabus in the future, bearing in mind the general shift from the study of an exclusively British literature to literature in English.
- Fulfil the traditional role of training students to use English for effective communication, by exploring ways of reconciling the split between composition and literature.
- Maintain a balance between canonical texts and non-canonical but multiculturally important texts.
- Provide students knowledge of the outside world while developing in them conceptual tools to comprehend, mediate and resolve complexities.
- Prepare a range of courses which can cater to the differing needs of the students, as well as provide teachers some sort of flexibility in developing courses of their interests, primarily in the absence of any other university to offer courses in M. A. English
- Include recent trends that are adopted by major universities in the world, and at the same time develop courses relevant to Nepal's context.

Objectives

The Central Department of English would have to function as an in-between department of English and comparative literature—retaining its essential English (British and American literature in English) curriculum but also expanding to include training in the interpretation of cultural texts with the help of theories from other disciplines as well as literary and cultural theories that literature departments usually inherit, from Plato to Paul de Man. In Nepal, we cannot let insular disciplines alone—sociology, anthropology, area studies, Nepali etc. (whether local or coming from outside) — do the vital work of cultural interpretation. There has to be a mediation and co-operation among these. And the goal of English studies, broadly defined, would be to produce competent teachers of English but, more importantly, intellectuals as well.

One of the primary purposes is to present some of the curricular models that have been formulated in many universities outside Nepal in light of a radically expanded canon. With the proliferation of new texts, there is now more than ever no single literature course. The absence of any clear paradigm around which to organise an English studies course necessitates new methods of organising and constellating texts. There is a growing recognition that there are multiple traditions, multiple communities, and of course multiple literatures. This has led to a substantial revision in the content and rationale of the English literature curriculum.

Perhaps one way to articulate the shift that has taken place in the basic literature curriculum has been from a “canon of authors” to a “canon of

methods.” The many syllabuses we can see in various universities of the world often reveal an organisation around key issues, usually in light of how very different kinds of texts address those issues in competing or at least in dialogic ways. The syllabi are generally characterised by productive mixes of canonical and non-canonical texts, traditionally literary and semi-literary genres, and expressive artefacts that are from multiple cultural traditions. The goal is to make students able to read, interpret and criticise texts in a wide range of modes, genres, and media that is, develop the notion of textuality, without being unduly caught up by the glamour of literature and theory. The major objectives, therefore, are:

- To realign the canons of texts and the canons of methods
- To teach academic writing by emphasising the notion of intertextuality
- To introduce area-studies, especially south Asian studies.
- To extend study of literary criticism to the study of literary theory and cultural studies
- To use linguistics for the study of literature
- To promote critical thinking and interdisciplinarity

Course Structure & Teaching Programmes

The syllabus comprises 10 groups and the students will take one paper from each group in the two-year cycle.

Campuses running M.A. Programmes in English outside the Central Department of English can introduce only the first paper of each group from one to nine and the first three papers of group X — Tragedy, American Literature and Teaching of Language and Literature. To teach other papers of any of the ten groups, prior approval should be taken from the Central Department of English. Private candidates can take only the first course of each group from one to nine and the first three papers of group X - Tragedy, American Literature and Teaching of Language and Literature. As for the thesis, private candidates should take a prior approval from the Central Department of English.

Admission and Eligibility

The students holding A bachelor degree with English major or degree equivalent to this 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 and there is an university examination at the end of each year. 70 percent attendance in the class is compulsory. A students who has passed his/her 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

Course Structure:

1st Year:

Paper	Code No	Subject	Full Marks
1) History of Literature (Any One)			
I	Eng.501-1	Survey of English and American Literature	100
	Eng.501-2	Movement /Genre Studies	
	Eng.501-3	Period Studies	
2) Critical Foundation (Any One)			
II	Eng.502-1	Critical Theories from Plato to the Post-moderns	100
	Eng.502-2	Critical Approaches to the Study of Literature	
	Eng.502-3	Theories of Literature	
	Eng.502-4	Post-modern and Postcolonial Studies	
3) Linguistics (Any One)			
III	Eng.503-1	Stylistics	100
	Eng.503-2	Pragmatics	
	Eng.503-3	Semiotics	
4) Writing (Including Research Methodology (Any One)			
IV	Eng.504-1	Creative Writing	100
	Eng.504-2	Rhetoric/Composition	
	Eng.504-3	Composition Studies	
5) Fiction (Any One)			
V	Eng.505-1	A General Survey of British and American Fiction	100
	Eng.505-2	Fictional Genres & Themes	
	Eng.505-3	Short Fiction	
	Eng.505-4	Special Author(s)	

2nd Year:**6) Poetry (Any One)**

VI	Eng.506-1	British and American Poetry: A Survey	100
	Eng.506-2	Poetry's Public	
	Eng.506-3	Special Author(s)	
	Eng.506-4	Special Topics	

7) Drama (Any One)

VII	Eng.507-1	British and American Drama: Canons and Contexts	100
	Eng.507-2	Theatre Studies	
	Eng.507-3	Global Perspectives on Drama	
	Eng.507-4	Special Author(s)	

8) Area Studies (Any One)

VIII	Eng.508-1	South Asian Studies	100
	Eng.508-2	Non-Western Studies	
	Eng.508-3	Comparative Studies	

9) Special Topics (Any One)

IX	Eng.509-1	Intellectual History	100
	Eng.509-2	Modernism	
	Eng.509-3	Colonialism and Postcolonialism	

10) Additional Topics (Any One)

X	Eng.510-1	Tragedy	100
	Eng.510-2	Teaching of Language and Literature	
	Eng.510-3	American Literature	
	Eng.510-4	Children's Literature	
	Eng.510-5	Environmental Literature	
	Eng.510-6	Gender Studies	
	Eng.510-7	Literature in Translation	
	Eng.510-8	Interdisciplinary American Studies	
	Eng.510-9	Media Studies	
	Eng.510-10	Inter-art studies	
	Eng.510-11	Nepalese Studies	
	Eng.510-12	Cultural Studies	
	Eng.510-13	Thesis	

1st Year:

History of Literature (Any One)

I	Eng.501-1	Survey of English and American Literature	100
	Eng.501-2	Movement /Genre Studies	
	Eng.501-3	Period Studies	

History of Literature
Survey of British and American Literature

Eng. 501-1

Paper: I
Full Marks: 100
Teach. Hr. 150

Course Objectives

This course is designed to offer the students a critical-chronological survey of British and American literature. The course contents are as follows.

Course Contents:

<u>Unit</u>	<u>Teach. Hrs.</u>
British	
I Anglo-Saxon Literature Middle English Prose and Verse Chaucer, Gower, Langland Renaissance Study Spenser	25
II Seventeenth Century Drama and Poetry Shakespeare The Restoration The Augustans: Defoe, Swift and Pope Eighteenth Century Philosophical, Historical and Critical Prose Eighteenth Century Prose and Poetry Eighteenth Century Drama	25
III Eighteenth and Nineteenth Century Novel: Richardson to Jane Austen The Romantic Poets Early Middle Nineteenth Century Prose Victorian Literature	25
IV Drama: Beginning to the Eighteenth Century Twentieth Century Novel, Poetry, drama, and Other Writings (Post-War and Postmodern)	25
American	
V The Literature of the British America From Colonial Outpost to Cultural Province	25
VI Native and Cosmopolitan Crosscurrents: From Local Colour to Realism and Naturalism Modernism in the American Grain	25

Recommended Readings

1. Daiches, David, *Critical History of English Literature*. London: Martin & Warburg Ltd., 1960. Vols.1-4.
2. Ruland, Richard and Malcolm Bradbury, *From Puritanism to Postmodernism*, Penguin, 1991.
3. Sanders, A., *The Short Oxford History of English Literature*, Revised edition. Oxford: Clarendon, 1996.

**History of Literature
Movement / Genre Studies**

Eng. 501-2

**Paper: I
Full Marks: 100
Teach. Hr. 150**

Course Objectives

The movement seeks to redefine the history of British and modern American Literature by concentrating on important periods/movements.

Course Contents:

<u>Unit</u>		<u>Teach. Hrs.</u>
	British	
I	Medieval Studies	25
	Renaissance/ early modern studies	
	Seventeenth century studies	
II	Eighteenth century studies	25
	Romantic studies	
III	Victorian studies	25
	Modernist Studies	
	Postmodernist studies	
IV	American	25
	American literary studies	
	American literary and cultural studies	
	Literary Criticism	
	Realists, Naturalists and Novelists of Manner	
	Southern fiction	
	Jewish-writers	
V	Experimental fiction	25
	Black literature	
	Women's literature	
VI	Drama	25
	Poetry: after modernism	
	Poetry: schools of dissidence	
	Poetry: dissidents from schools	

Recommended Readings

1. Greenblatt, S. and Giles Gunn (ed.), *Redrawing the Boundaries*, New York: MLA, 1992.
2. Hoffman, Daniel (ed.), *Harvard Guide to Contemporary Writing*. Mass: Harvard UP, 1979.

**History of Literature
Period Studies
(To be developed)**

Eng. 501-3

**Paper: I
Full Marks: 100
Teach. Hr. 150**

1st Year:

Critical Foundation (Any One)

II	Eng.502-1	Critical Theories from Plato to the Post-moderns.	100
	Eng.502-2	Critical Approaches to the Study of Literature	
	Eng.502-3	Theories of Literature	
	Eng.502-4	Post-modern and Postcolonial Studies	

Critical Foundation
Critical Theories from Plato to the Postmoderns

Eng. 502-1

Paper: II
Full Marks: 100
Teach. Hr. 150

This course comprises of selections from canonical critical texts from classical Greece to modern Western Criticism.

Course Contents:

<u>Unit</u>	<u>Teach. Hrs.</u>
<p>I</p> <p>✓ Plato. <i>Ion. Republic</i> (selections), <i>Cratylus</i> (selections)</p> <p>✓ Aristotle. <i>Poetics</i>.</p> <p>Horace. <i>Art of Poetry</i></p> <p>Longinus. <i>On the Sublime</i></p> <p>Plotinus. <i>On the Intellectual Beauty</i></p> <p>✓ St. Augustine. <i>On Christian Doctrines</i> (selections) ARJ</p> <p>Bouthius. <i>The Consolation of Philosophy</i></p> <p>Aquinas. <i>The Nature and Domain of Sacred Doctrine</i> (selections)</p> <p>Dante. <i>From Letter to Can Grande della Scala</i></p> <p>Boccaccio. <i>Life of Dante</i> (selections), <i>Genealogy of Gentile Gods</i> (selections)</p> <p>Lodovico Castelvetro. <i>The Poetics of Aristotle</i> (selections)</p> <p>Sir Philip Sidney. <i>An Apology for Poetry</i></p> <p>Mazzoni. <i>On the Defence of the Comedy of Dante</i> (selections)</p> <p>Tasso. <i>Discourses on the Heroic Poem</i> (selections)</p> <p>Bacon. <i>The Advancement of Learning</i> (selections)</p> <p>Reynolds. <i>Mythomysthes</i></p> <p>Hobbes. <i>Answer to Davenant's Preface to Gondibert</i></p>	<p>25</p>
<p>II</p> <p>✓ Corneille. <i>Of the Three Unities of Action, Time and Place</i></p> <p>Dryden. <i>An Essay of Dramatic Poesy</i></p> <p>Boileau-Despraux. <i>The Art of Poetry</i></p> <p>✓ Locke. <i>An Essay Concerning Human Understanding</i> (selections) ARJ</p> <p>Dennis. <i>Advancement and Reformation of Modern Poetry</i> (selections)</p> <p>Pope. <i>An Essay on Criticism</i></p> <p>Addison. <i>On the Pleasures of Imagination</i> (selections)</p> <p>✓ Vico. <i>The New Science</i> (selections) SU</p> <p>Burke. <i>A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and the Beautiful</i> (selections)</p> <p>Hume. <i>Of the Standard of Taste</i></p> <p>Johnson. <i>On Fiction., Rasselas</i> (selections), <i>Preface to Shakespeare</i> (selections)</p> <p>✓ Young. <i>Conjectures on Original Composition</i> (selections) AG</p> <p>Lessing. <i>Laocoon</i> (selections)</p> <p>Reynolds. <i>Discourses on Art</i> (selections)</p>	<p>25</p>

Diderot. *The Paradox of Acting*. (selections)
Kant. *Critique of Judgement* (selections)
Wollstonecraft. *Vindication of the Rights of Woman* *SU*
(selections)

- III Blake. *The Marriage of Heaven or Hell* (selections), *Letter to Thomas Butts* (selections), *Annotations to Reynolds' Discourses* (selections), *A Descriptive Catalogue* (selections), *A Vision of the Last Judgement* (selections), *On Homer's Poetry* (selections)
Schiller. *Letters on the Aesthetics Education of Man* (selections).
Schlegel. *Critical Fragments* (selections). *Athenaeum Fragments* (selections), *On Incomprehensibility* (selections)
Wordsworth. Preface to the Second Edition of *The Lyrical Ballads*
De Stael. *Literature in Its Relation to Social Institutions* (selections) *SU*
Schelling. *On the Relation of the Plastic Arts to Nature* (selections)
Coleridge. Shakespeare's Judgement Equal to His Genius, *On the Principles of Genial Criticism* (selections), *The Statesman's Manual* (selections), *Biographia Literaria* (selections)
Humboldt. *Collected Works* (selections)
Keats. *Letter to Benjamin Bailey* (selections), *Letter to George and Thomas Keats* (selections), *Letter to John Taylor* (selections), *Letter to Richard Woodhouse*
Schopenhauer, *The World As Willed and Idea* (selections)
Peacock. *The Four Ages of Poetry*
Shelley. *A Defense of Poetry*
Goethe. *Conversations with Eckermann* (selections). *Maxim Number 279*.
Hegel. *The Philosophy of Fine Art* (selections)
Carlyle. Symbols
Mill. What is Poetry?
Emerson. The Poet
Sainte-Beuve What is a Classic?
Poe. The Poetic Principles
Arnold. Preface to the 1853 Edition of Poems, The Function of Criticism at the Present Time, *The Study of Poetry* (selections)
IV Tyne. *History of English Literature* (selections) 25
Baudelaire. *The Salon of 1859* (selections)
Marx. *The German Ideology* (selections), *A Contribution to the Critique of Political Economy* (selections)
Nietzsche. *The Birth of Tragedy from the Spirit of Music* (selections). *Truth and Falsity in An Ultra Moral Sense*
Pater. *Studies in the History of the Renaissance* (selections)
Zola. *The Experimental Novel* (selections)
Anatole France. The Adventure of the Soul
Oscal Wilde. The Decay of Lying
Mallarme. The Evolution of Literature, The Book-A Spiritual Mystery, The Mystery in Literature
Tolstoy. *What is Art* (selections)

- Croce. *Aesthetics* (selections)
 Bradley. Poetry for Poetry's Sake
 Freud. Creative Writers and Daydreaming
 Saussure. *Course in General Linguistics* (selections)
 Hulme. Romanticism and Classicism, Bergson's Theory of Art.
 Benjamin. On Language As Such and On the Language of Man
 Shklovsky. Art as Technique
 Eliot. Tradition and Individual Talent, Hamlet and His Problems
 Babbitt. Romantic Melancholy
 Jung. On the Relation of Analytical Psychology to Poetry
 Trotsky. The Formalist School of Poetry and Marxism
 Eichenbaum. The Theory of the "Formal Method"
 V Woolf. *A Room of One's Own* 25
 Richards. *Practical Criticism* (selections)
 Bakhtin. Epic and Novel: Toward a Methodology for the Study of
 Novel
 Bataille . The Notion of Expenditure
 Ransom. Poetry: A Note in Ontology, Criticism as Pure Speculation
 Blackmur. Critic's Job of Work
 Lacan. The Mirror Stage as Formative of the Function of the Eye as
 Revealed in the Psychoanalytic Experience
 Lukac. The Ideal of the Harmonious Man in Bourgeoisie Aesthetics
 Valery. Poetry and Abstract Thought
 Burke. Literature and Equipment for Living
 Cassirer. Art
 Wimsatt & Beardsley The Intentional Fallacy, The Affective Fallacy
 Brookes. Heresy of Paraphrase, Irony as a Principal of Structure
 Mukarovsky. *Standard Language and Poetic Language* (selections)
 Sartre. Why Write
 Beauvoir. *The Second Sex* (selections)
 Crane. *Toward a More Adequate Criticism of Poetic Structure*
 (selections)
 VI Wheelwright. The Burning Fountain 25
 Adorno. Cultural Criticism in Society
 Jakobson. The Metaphoric and Metonymic Poles
 Frye. *Anatomy of Criticism* (selections)
 Bachelard. *The Poetics of Space* (selections)
 Gombrich. Art and Illusion
 Heidegger. *The Nature of Language*
 E.D. Hirsch, Jr. Objective Interpretation
 Derrida . Structure, Sign and Play...
 Barthes. Structuralist Activity, The Death of the Author
 Foucault. Truth and Power
 Poulet. Phenomenology of Reading
 Raymond Williams. *The Country and the City*
 Kristeva. One Identity to Another
 Mann. Semiology and Rhetoric

Bloom. *The Dialectics of Poetic Tradition*

Achebe. *Colonialist Criticism*

Fish. *Normal Circumstances, Literal Language, Direct Speech Acts, The Ordinary, Everyday, The Obvious, What Goes without Saying, and Other Special Cases.*

Said. *The World, the Text and the Critic*

Showalter. *Toward a Feminist Poetic*

Gilbert and Gubar. *Infection in the Sentence* (selections)

Krieger. "'A Walking Dream', the Symbolic Alternative to Allegory"

Recommended Readings

1. Adams, Hazard (Ed.), *Critical Theory Since Plato*, New York: Harcourt Brace, Jovanovich, 1992.

Critical Foundation
Critical Approaches to the Study of Literature

Eng. 502-2

Paper: II
Full Marks: 100
Teach. Hr. 150

This course will enable readers to group modern literary theories by relating them to our everyday experience, show them how to apply theoretical perspectives to literary works, and reveal relationships among theories.

Course Contents:

<u>Unit</u>		<u>Teach. Hrs.</u>
I	Elements of Literature Traditional Approaches to Literary Criticism Formalist Approach New Critical Approach	25
II	Psychological and Psychoanalytic Approach Mythological and Archetypal Approach	25
III	Structuralist and Post-Structuralist Approaches	25
IV	Reader-Response Criticism New Historicism	25
V	Lesbian, Gay and Queer Criticism Postcolonial Criticism	25
VI	Feminist Approach Cultural Studies Marxist Approach	25

Recommended Readings

1. Guerin, W.L. et al., *A Handbook of Critical Approaches to Literature*, New York: OUP, 1999.
2. Tyson, Lois, *Critical Theory Today: A User-Friendly Guide*, New York: Garland, 1999.

**Critical Foundation
Theories of Literature
(To be developed)**

Eng. 502-3

**Paper: II
Full Marks: 100
Teach. Hr. 150**

**Critical Foundation
Post-modern & Postcolonial Studies
(To be developed)**

Eng. 502-4

**Paper: II
Full Marks: 100
Teach. Hr. 150**

1st Year

Linguistics (Any One)

III	Eng.503-1	Stylistics	100
	Eng.503-2	Pragmatics	
	Eng.503-3	Semiotics	

**Linguistics & Literature
Stylistics**

Eng. 503-1

Paper: III

Full Marks: 100

Teach. Hr. 150

Course Description

A linguistic study of literary texts can open up new avenues of meanings in the literary discourse. This course will introduce linguistic tools and show their application to the study and analysis of English literary texts.

Course Contents:

<u>Unit</u>		<u>Teach. Hrs.</u>
I	Language, Linguistics, and Literary Analysis	25
II	The Sounds of English and Literary Analysis Morphemes and Words and the analysis of textual Cohesion	25
III	Syntax and the Analysis of Literary Texts	25
IV	Semantics and Literary Meanings	25
V	Speech Acts and Speech Genres: Literary Communication Discourse Analysis and Literary Discourse	25
VI	Varieties of English English in Context	25

Recommended Readings

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

The above book will be used in conjunction with the following articles:

1. Saussure de. "Synchronic Linguistics." *Course in General Linguistics*, NY: Mc Graw Hill, (For Linguistics and Literary Analysis).
2. Jakobson, Roman & Morris Halle "Closing Statement: Linguistics and Poetics." *Style in Language*, Ed. Thomas A Sebeok. Cambridge, Mass: MIT Press, 1960. (For the Sounds of English and Literary Analysis).
3. Jakobson, Roman. " Two Aspects of Language and Two Types of Aphasic Disturbances." *Fundamentals of Language, Thought and Reality*, Ed. John Carroll. Cambridge, Mans:MIT, 1956. (For Morphemes and Words and the Analysis of Textual Cohesion).
4. Jespersen, Otto, "Systematic Grammar." *The Philosophy of Grammar*, NY: Norton, 1965. (For Syntax and the Analysis of Literary Text).
5. Chomsky, Noam, "The Formal Nature of Language." *Language and Mind*, NY: Harcourt, Brace, 1972. (For Syntax and the Analysis of Literary Text).
6. Piaget, Jean, "Understanding and Verbal Explanation between Children of the Same Age between the Years of Six and Seven." *The Language and Thought of the Child*, NY: New American Lib, 1974. (For Semantics and Literary Meanings).

7. Austin, J.L., "Performative Constative." *The Philosophy of Language*, Ed. J.R. Searle. London: OUP, 1971. (For Speech Acts and Speech Genres: Literary Communication).
8. Halliday and Hassan. "Introduction" *Cohesion in English*, London: Longman, 1976. (For Discourse Analysis and Literary Discourse).
9. Hymes, Dell, "Speech and Languages On the Origin and Foundation of Inequality Among Speakers." *Deadelus 102* (Summer 1973): 50-95. (For Varieties of English).
10. Labov, William, "The Logic of Non-Standard English." *Language in the Inner City*, Philadelphia: U of Pennsylvania Press, 1972. (For English in Context).

Topic	Text	Page
1	Language, Literature and Literary Analysis	1
2	The Formal Structure of Language	2
3	Discourse and the Analysis of Textual Cohesion	3
4	Speech Acts and Literary Discourse	4
5	Language and Literary Criticism	5
6	Language and Literary Criticism	6
7	Language and Literary Criticism	7
8	Language and Literary Criticism	8
9	Language and Literary Criticism	9
10	Language and Literary Criticism	10

Recommended Readings

1. Austin, J.L. *How to Use Language*. Cambridge, MA: Harvard Univ. Press, 1962.
2. Labov, William. *Language in the Inner City*. Philadelphia: U of Pennsylvania Press, 1972.
3. Hymes, Dell. *Speech and Languages On the Origin and Foundation of Inequality Among Speakers*. *Deadelus 102* (Summer 1973): 50-95.
4. Halliday, M.A.K. and Hassan, R. *Cohesion in English*. London: Longman, 1976.
5. Austin, J.L. *How to Use Language*. Cambridge, MA: Harvard Univ. Press, 1962.
6. Labov, William. *Language in the Inner City*. Philadelphia: U of Pennsylvania Press, 1972.
7. Hymes, Dell. *Speech and Languages On the Origin and Foundation of Inequality Among Speakers*. *Deadelus 102* (Summer 1973): 50-95.
8. Halliday, M.A.K. and Hassan, R. *Cohesion in English*. London: Longman, 1976.
9. Austin, J.L. *How to Use Language*. Cambridge, MA: Harvard Univ. Press, 1962.
10. Labov, William. *Language in the Inner City*. Philadelphia: U of Pennsylvania Press, 1972.

Linguistics & Literature

Pragmatics

Eng. 503-2

Paper: III

Full Marks: 100

Teach. Hr. 150

Course Description

The course designed under the rubric "Pragmatics" will span an area of functional language study that owes its origin to both the philosophical and linguistic studies. This course thus includes components that are both related to the domains of epistemology and linguistic analysis of language use at the levels of form and substance on the one hand and the effect that an utterance creates through its illocutionary force on the other. This concept of language encompasses the study of various functional domains of language across the generic boundaries.

Course Contents:

Unit

Teach. Hrs.

I	Linguistic Background Saussurian Linguistics: The concept of psycho-sociological function of language; binary oppositions like signifier and signified, language and parole, syntagmatic and paradigmatic study of language Jakobsonian Theory: Concept of language functions—linguistics and poetics Chomskian Linguistics: Semantics and Pragmatics—relation between meaning and function	25
II	Hallidayan Linguistics Systemic grammar: Concept of function; functional grammar and language use Functions of language: a) interpersonal, b) ideational and c) textual Textual linguistics: Cohesion and textual functions of language Register: functional study of language across various language genres	25
III	Speech Acts Philosophical Background. Theory of Speech Acts: Austin: How to do things with words	25
IV	Searle: Types and functions of Speech Acts; Direct and Indirect Speech Acts, Co-operation Principles (CP) Grice: Conversational Implicature and Relevance Post-Gricean developments Indexicals Deixis, Demonstratives.	25
V	Pragmatics of Pragmatics Pragmatics and its application:	25

The domains of Cultural Studies

Culture as discourse; addresser and addressee; modes of cultural communication, representations of CP; pragmatic force of cultural communication through semiotic and structural features.

Literary Pragmatics:

Pragmatics of literary languages across genres; pragmatics of fiction; pragmatics of poetry; pragmatics of drama and theatre.

Pragmatic Study of Art:

Language of art and its pragmatic interpretation; language of colour, lines, figures, shapes and texture

VI Pragmatics of English Language

25

English language in the class room; pragmatics of non-native English languages. Speech acts in the classroom

Recommended Readings

1. Ching, Marvin KL, Michael C Haley and Ronald F Lunsford, (Ed.), *Linguistic Perspectives on Literature*, London: Routledge & Kegan Paul, 1980.
2. Levinson, Stephen C., *Pragmatics*, Cambridge: CUP, 1983, 1995.
3. Leech, Geoffrey N., *Principles of Pragmatics*, London: Longman, 1983.
4. Davis, Steven (Ed.) *Pragmatics*, New York: OUP, 1991.

Linguistics & Literature
Semiotics

Eng. 503-3

Paper: III
Full Marks: 100
Teach. Hr. 150

Course Description

This course introduces the basic schools and concepts of semiotics and the wider contexts of its use. It covers an area spanned by linguistic semiotics, signs and literary semiology and also contains an introduction to the theories of codes and sign production.

Course Contents:

<u>Unit</u>		<u>Teach. Hrs.</u>
I	Introducing semiotics Saussure's model of semiology. Peirce's model of semiotics. Modern interpretations	25
II	Language as Semiotics: Hallidayan Model of the Semiotics of Language Pragmatic interpretation of semiotics—language as a functional sign system	25
III	Modern Semiotic Studies Communication models: information; communication and signification. Codes—the sign-function; meaning as cultural unit; codes and message relationships. Metaphor—definition, the semiotic background; metaphors to symbolism. Symbol: Semiotics of symbolism; symbols and tropes; symbols and text; symbolic-semiotic interpretation of cultural and religious texts	25
IV	Mass media and the sign system—images, social, cultural, and aesthetic and the semiotic construct of postmodernism.	25
V	Literature as a Semiotic Construct Text as a sign system. Literary codes—trope, metonymy and literary language as semiotic representations. Literary traditions and heritage of semiotic studies. Semiotics as a theory of reading. Semiotics and literary genres—the genre-specific sign systems, poetry, fiction and play. Semiotics of the theatre.	25

The semiotics of film**The selection and projection of images and codes in a film****Filming literary texts—process of semiotic transfer****Recommended Readings**

1. Ching, Marvin KL, Michael C Haeley and Ronald F Lunsford. (Ed.) *Linguistic Perspectives on Literature*, London: Routledge & Kegan Paul, 1980.
2. Eco, Umberto, *Semiotics and the Philosophy of Language*, London: Macmillan, 1984 .
(One to five chapters).
3. Eco, Umberto, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1979.
(Introduction: 1, 2, 3; Chapter 1: 4; 2: 4, 6, 15).
4. Culler, Jonathan, *The Pursuit of Signs*. London: Routledge, 1981 (Part Two, "Semiotics as a theory of reading").
5. Blonsky, Marshall (Ed.), *On Signs*, Baltimore: The John Hopkins University Press, 1985, 1989.

1st Year

Writing (Including Research Methodology (Any One)

IV	Eng.504-1	Creative Writing	100
	Eng.504-2	Rhetoric/Composition	
	Eng.504-3	Composition Studies	

**Writing (Including Research Methodology)
Creative Writing**

Eng. 504-1

Paper: IV

Full Marks: 100

Teach. Hr. 150

Course Description:

The purpose of this course is to acquaint the students with different types of writing to produce their own writings.

Course Contents:

<u>Unit</u>	Part One	<u>Teach. Hr.</u>
I	General Introduction Mauris, R. "Composition studies" Mc Quade, D. "Composition and Literary studies." What is fiction? Criticism: on fiction What is Poetry? Criticism: on Poetry What is drama? Criticism; on Drama Writing about literature Writing about a story Writing a story Writing about a poem Writing a poem Writing about a play Writing a play	25
II	Part Two: Materials for Reading Text Cisneros: <i>The House on Mango Street</i> Silko: <i>Ceremony</i> Beckett: Endgame	25
III	Dylan Thomas: <i>Under Milkwood</i> Walcott: Poems in <i>The Norton Anthology of English Literature</i> , fifth Edition Ted Hughes: Poems in <i>The Norton Anthology of English Literature</i> , fifth Edition	25
IV	Part Three: Interviews from <i>Writers at Work</i> Boris Pasternak Ralph Ellison Aldous Huxley Robert Frost T. S. Eliot Robert Lowell Tennessee Williams Lawrence Durrell	25

V Part Four: Research Methodology (From MLA)

25

Research and writing

The format of the research paper

Documentation: citing sources in the text

The mechanics of writing

Abbreviation

VI Part Five: Student Writing

25

Recommended Readings

1. Abrams, M. H. (Ed.), *The Norton Anthology of English Literature*, 5th Edition. NY: W. W. Norton and Company, 1986.
2. Gibaldi, Joseph, *MLA Handbook for Writers of Research Papers*, 4th Edition. NY: M L A:, 1995.
Mauris, R., "Composition studies." *Redrawing the Boundaries*, Ed. Stephen Greenblatt and Giles Gunn. NY: MLA. 1992. Pp. 466-481.
3. Mc Quade, D., "Composition and Literary studies." *Redrawing the Boundaries*, Ed. Stephen Greenblatt and Giles Gunn. NY: MLA, 1992. 487-519.
Plimpton, George (Ed.), *Writers at Work: The Paris Review Interviews*, 2nd series. England: Penguin Books. 1977.
4. Plimpton, George (Ed.), *Writers at Work: The Paris Review Interviews*, 6th series. NY: The Viking Press. 1984.

**Writing (Including Research Methodology)
Rhetoric/Composition**

Eng. 504-2

**Paper: IV
Full Marks: 100
Teach. Hr. 150**

Course Description:

This course is designed to expose the students to the various types of writings. The students will also learn to use writing for research purposes.

The course contains a variety of expressive, explanatory, and persuasive writings to help the students to understand the purpose of different types of writings. It also contains material on the mechanics of the language. The course also familiarises the students with the nature of the communication process in general and with a model of the process of writing in particular.

This course also explores various methods of writing critically about the way in which language, used in various types of writing, can function to explore audience, intention, tone, structure, and argument. Through workshops and writing groups, the course will focus on the writings produced by its members; and outside writings will demonstrate other ways in which authorial voices and organisational structures change depending on subject matter and audience.

Course Contents:

Unit

Teach. Hrs.
25

I

Rhetorical Process

The rhetorical situation:

author/audience/purpose/topic/occasion

The writing process: finding a topic/chaotic process/Brainstorming/ free writing/mapping

Writing to Record a Memory

Keeping a journal

Writing a memoir

Sample writings

Writing to Discover Oneself

Getting started

Writing the essay

Sample writings

Writing to Amuse Others

Thinking about the audience

Thinking about the subject

The writer's persona

Thinking about purpose

Patterns

Writing tips and sample writings

II

Writing to Move Others

Thinking about the audience

25

	Purpose and style	
	Writing tips and sample writings	
	Writing to Persuade Others	
	Using logic	
	Logical fallacies	
	Responding to opposition	
	Sample writings	
	Writing to Convey Information	
	Finding a subject	
	Acquiring information	
	Working with information	
	Considering your audience	
	Shaping your writing	
	Sample writings	
	Writing to Explain Something	
	Thinking about purpose	
	Finding a subject	
	<i>Considering your audience</i>	
III	Writing to Evaluate Something	25
	Planning your essay	
	Defining your criteria	
	Organising your essay	
	Writing to Explore an Idea	
	Considering your audience	
	Shaping your essay.	
	Sample writings	
	Writing to Understand Reading	
	Recognising ways to approach a text	
	Preparing to write	
	Writing the paper	
	Research Strategies	
	Field research	
	Library research	
	Using and acknowledging sources	
IV	MLA	25
	Research and writing	
	The format of the research paper	
	Documentation: citing sources in the text	
	The mechanics of writing	
	Abbreviation	
V	Communicating	25
	Public communications	
	Public speaking	
	Developing the message	
	Structuring the message	
	Informative public speaking	
	Persuasive speaking	

	Presenting the message	
VI	Contemporary Communication Issues	25
	Freedom of speech	
	Sexual Harassment	
	Verbal Obscenity	
	Political correctness and multiculturalism	
	Television violence	
	English only	

Recommended Readings

1. Axelrod, Rise B. and Charles R. Cooper, *The St. Martin's Guide to Writing*, NY: St. Martin's Press, 1991.
2. Berko, Roy M., et. al, *Communicating*, Boston: Houghton Mifflin Company, 1995.
3. Gibaldi, Joseph, *MLA Handbook for Writers of Research Papers*, 4th Edition. NY: M L A, 1995.
4. Miller, Keith Robert And Suzannes Webb, *Motives for Writing*, London: Mayfield Publishing Company, 1992.

Writing (Including Research Methodology)
Composition Studies
(To be developed)

Eng. 504-3

Paper: IV
Full Marks: 100
Teach. Hr. 150

1st Year

Fiction (Any One)

V	Eng.505-1	A General Survey of British and American Fiction	100
	Eng.505-2	Fictional Genres & Themes	
	Eng.505-3	Short Fiction	
	Eng.505-4	Special Author(s)	

Fiction
A General Survey of British and American Fiction

Eng. 505-1

Paper: V
Full Marks: 100
Teach. Hr. 150

Course Objective:

The course aims at offering a chronological development of British and American fiction.

Course Contents:

<u>Unit</u>		<u>Teach. Hrs.</u>
I	Defoe to Shelley Defoe: <i>Robinson Crusoe</i> Jane Austen: <i>Sense and Sensibility</i> Mary Shelley: <i>Frankenstein</i>	25
II	Cooper to Stowe Cooper: <i>Last of the Mohicans</i> Nathaniel Hawthorne: <i>The Scarlet Letter</i> Harriet Beecher Stowe: <i>Uncle Tom's Cabin</i>	25
III	Dickens to Twain Dickens: <i>Hard Times</i> G. Eliot: <i>Adam Bede</i> Mark Twain: <i>Huck Finn</i>	25
IV	Hardy to James Thomas Hardy: <i>The Mayor of Casterbridge</i> Conrad: <i>Heart of Darkness</i> Henry James: <i>Ambassadors</i>	25
V	Joyce to Salinger James Joyce: <i>Ulysses</i> William Faulkner: <i>As I Lay Dying</i> Salinger: <i>Catcher in the Rye</i>	25
VI	Fowles to Morrison Fowles: <i>The French Lieutenant Woman</i> Beckett: <i>Murphy</i> Tony Morrison: <i>Beloved</i>	25

Fiction
Fictional Genres & Themes

Eng. 505-2

Paper: V
Full Marks: 100
Teach. Hr. 150

Course Contents:

<u>Unit</u>	<u>Teach. Hrs.</u>
<u>Genres</u>	
I Picaresque & Realistic Novel	25
Defoe: <i>Robinson Crusoe</i>	
M. Twain: <i>Huck Finn</i>	
Flaubert: <i>Madame Bovary</i>	
II Bildungsroman & the Epistolary	25
Richardson: <i>Clarissa</i>	
Golding: <i>Rites of Passage</i>	
Eliot: <i>Mill on the Floss</i>	
III Fabulation and Involved Novel	25
Nabokov: <i>Pale Fire</i>	
Fowles: <i>Magus</i>	
<i>Robbe Grillet: Jealousy</i>	
<u>Themes</u>	
IV Exile and the Subjective Novel	25
Joyce: <i>Ulysses</i>	
Woolf: <i>Waves</i>	
Tolstoy: <i>Anna Karenina</i>	
Beckett: <i>Molloy</i>	
V Disenchantment and the Novel of Unconscious	25
Huxley. <i>Ape and the Essence</i>	
Lawrence. <i>Sons and Lovers</i>	
Golding. <i>The Inheritors</i>	
VI Gender and the Postmodern	25
Okri: <i>The Famished Road</i>	
Roy: <i>The God of Small Things</i>	
Alice Walker: <i>The Colour Purple</i>	

Fiction
Short Fiction

Eng: 505-3

Paper: V
Full Marks: 100
Teach: Hr: 150.

Course Contents:

<u>Unit</u>		<u>Teach.Hrs.</u>
I	1: Chinua Achebe: Civil Peace	
	2: Alice Adams: The Last Lonely City	25
	3: Jack Agueros: Dominoes'	
	4: Woody Allen: The Kugelmass Episode	
	5: Isabel Allende: And of Clay Are We Created	
	6: Sherwood Anderson: <u>Death in Woods, Hands</u>	
	7: Margaret Atwood: Happy Endings	
	8: Isaac Babel: My First Goose	
	9: James Baldwin: <u>Sonny's Blues</u>	
	10: Toni Cade Bambara: The Lesson	
	11: John Barth: Lost in the Funhouse	
	12: Donald Barthelme: The Indian Uprising	
	13: Ann Beattie: Janus	
	14: Ambrose Bierce: An Occurrence at Owl Creek Bridge	
	15: Amy Bloom: Silver Water	
	16: Jorge Luis Borges: The Garden of Forking Paths	
	17: Tadeusz Borowski: This Way for the Gas, Ladies and Gentlemen	
	18: Paul Bowels: The Eye	
	19: Kay Boyle: Black Boy	
	20: T: Coraghessan Boyle: Stones in My Passway, Hellhound on my Trail	
	21: Robert Olen Butler: A Good Scent from a Strange Mountain	
	22: Italo Calvino: the Feathered Ogre	
	23: Albert Camus: The Guest	
	24: Angela Carter: The Erl-King	
	25: Raymond Carver: Cathedral: Errand: What We Talk About When We Talk About Love	
	26: Willa Cather: Paul's Case	
II	27: John Cheever: The Swimmer	25
	28: Anton Chekhov: The Darling: The Lady With the Pet Dog	
	29: Charles Chesnutt: The Sheriff's Children	
	30: Kate Chopin: Désirée's Baby: The Story of an Hour	
	31: Sandra Cisneros: Little Miracles, Kept Promises	
	32: Joseph Conrad: Heart of Darkness	

- 33: Julio Cortázar: Axolotl
 34: Stephen Crane: The Open Boat
 35: Isak Dinesen: The Sailor-Boy's Tale
 36: Ralph Ellison: Battle Royal: King of the Bingo Game
 37: Louise Erdrich: The Red Convertible
 38: William Faulkner: A Rose for Emily, That Evening Sun
 39: F. Scott Fitzgerald: Babylon Revisited
 40: Gustave Flaubert: A Simple Heart
 41: Mavis Gallant: 1933:
 42: Gabriel García Márquez: A Very Old Man with Enormous Wings
 43: Charlotte Perkins Gilman: The Yellow Wallpaper *Madam*
 44: Nikolai Gogol: The Overcoat
 45: Nadine Gordimer: Town and Country Lovers
 46: Nathaniel Hawthorne: My Kinsman, Major Molineux: Young Goodman Brown *Madam*
 47: Bessie Head: Life
 48: Ernest Hemingway: Hills Like White elephants
 49: Zora Neal Hurston: The Gilded Six-Bits: Spunk *Spunk*
 50: Shirley Jackson: Lottery
 51: Henry James: The Beast in the Jungle
 52: Sarah Orne Jewett: A White Heron
 III 53: Charles Johnson: Menagerie, A Child's Fable 25
 54: James Joyce: Araby: The Dead
 55: Franz Kafka: A Hunger Artist, The Metamorphosis *Madam*
 56: Kincaid: Girl
 57: Kundera: The Hitchhiking Game
 58: Lawrence: Odour of Chrysanthemums: The Rocking Horse Winner *Madam*
 59: Leavitt: Braids
 60: Guin: The Ones Who Walk Away from Omelas
 61: Doris Lessing: Debbie and Julie
 62: Mahfouz: Half A Day
 63: Malamud: Black is My Favourite Colour
 64: Mansfield: Bliss: Garden Party
 65: Manto: The Dog of Titwal
 66: Mason: Shioloh
 67: Maupassant: The Necklace
 68: Melville: Bartleby, the Scrivener
 69: Mishima: Fountains in the Rain
 70: Moore: How To Become A Writer
 71: Mphahlele: Mrs: Plum
 72: Mukherjee: The Management of Grief
 73: Munro: Walker Brothers Cowboy
 74: Oates: Heat, Where Are You Going?, Where Have

	You Been?	
	75: O'Brien: Things they Carried	
	76: Flannery O'Connor: Everything that Rises Must Converge, Good Country People, Good Man is Hard To Find	
	77: Frank O'Connor: Guests of the Nation	
	78: Okri: In the Shadow of War	
IV	79: Olsen: I Stand Here Irony	25
	80: Ozick: The Shawl	
	81: Paley: A Conversation with My Father	
	82: Paz: My Life with the Wave	
	83: Poe: The Cask of Montilado, The Tale-Tell Heart	
	84: Porter: He	
	85: Sargeson: A Great Day	
	86: Silko: Lullaby, Storyteller, Yellow Woman	
	87: Singer: The Spinoza of Market Street	
	88: Smiley: Long Distance	
	89: Sontag: The Way We Live Now	
	90: Steinbeck: The Chrysanthemums	
	91: Amy Tan: Two Kinds	
	92: Thurber: The Secret Life of Walter Mitty	
	93: Tolstaya: Night	
	94: Tolstoy: The Death of Ivan Ilych	
	95: Updike: A & P	
	96: Alice Walker: Roselily	
	97: Welty: Why I Live at the P.O. A Worn Path	
	98: Wharton: Roman Fever	
	99: Wideman: The Beginning of Home Wood	
	100: Wolf: Exchanging Glances	
	101: Woolf: Kew Garden	
	102: Wright: The Man Who Was almost a Man	
	103: Yamamoto: The Eskimo Connection	
V	Selected Commentaries on Some of the Stories	25
VI	Case Books on	25
	Raymond Carver,	
	Flannery O' Connor and	
	Leslie Marmon Silko	

Recommended Readings

- 1: Charters, Ann, *The Story and Its Writer: An Introduction to Short Fiction*, Boston: Bedford, 1995:

Fiction
Special Author (s)
(To be developed)

Eng: 505-4

Paper: V
Full Marks: 100
Teach: Hr: 150

2nd Year:

Poetry (Any One)

VI	Eng.506-1	British and American Poetry: A Survey	100
	Eng.506-2	Poetry's Public	
	Eng.506-3	Special Author(s)	
	Eng.506-4	Special Topics	

Poetry
British and American Poetry: A Survey

Eng: 506-1

Paper: VI

Full Marks: 100

Teach: Hr: 150

Course Objectives:

This course presents a chronological study of English poetry—British and American: It also includes some major poems of major English language poets of Canada and the Caribbean Islands:

Course Contents:

<u>Unit</u>	<u>Teach. Hrs.</u>
<p>I</p> <p>Chaucer: <i>The Canterbury Tales</i>: The General Prologue Spenser: <i>The Faerie Queene</i>: Book I Canto 1: John Donne: "Love's Alchemy", "The Ecstasy", "The Relic" "Batter My Heart", "Three-Personed God", "For You" Milton: <i>Lycidas</i>, From <i>Samson Agonistes</i>, <i>Paradise Lost</i>: The Verse Book I Incantation/ Book IX Anne Bradstreet: "To My Dear and Loving Husband", "Here Follow Some Verses Upon the Burning of Our House July 10th 1666" John Dryden: From <i>Absalom and Achitophel: A Poem</i>, <i>Mac Flecknoe</i> Pope: "The Rape of the Lock", <i>The Dunciad: The Triumph of Dullness</i> P: Freneau: "The Indian Burying Ground" Blake: From <i>Songs of Innocence</i>: "The Lamb", "The Divine Image", From <i>Songs of Experience</i>: A Divine Image, The Tyger From <i>Jerusalem</i>: "England! Awake! Awake! Awake!"</p>	<p>25</p>
<p>II</p> <p>Wordsworth: "Tintern Abbey", "Fair Seedtime had my soul," and "I grew up" "Ode: Intimations of Immortality" Coleridge: "Kubla Khan", "The Rime of the Ancient Mariner" Byron: From <i>Don Juan</i>: Canto the First, Stanzas 1-119 Shelly: <i>Adonais</i>, "The Cloud" John Keats: "Ode to Psyche", "Ode to a Nightingale", "Ode on Melancholy", "Ode on a Grecian Urn", "To Autumn" Emerson: "The Snow Storm", "Ode (Inscribed to W:H: Channing)" Poe: "The Raven" Tennyson: "The Lotus Eaters" Browning: "My Last Duchess", "Fra Lippo Lippi"</p>	<p>25</p>

- Whitman: "Song of Myself: I Celebrate Myself", "A Child Said What is the Grass?",
 "Twenty Eight Young Men", "Walt Whitman a Kosmos",
 "The Spotted Hawk"; "Crossing Brooklyn Ferry",
 "When Lilacs Last in the Dooryard Bloom'd:"
 Emily Dickinson: "After Great Pain", "Much Madness", "I Heard of Fly Buzz"
- III** Yeats: "Easte", "The Second Coming", "A Prayer for My Daughter", "Sailing to Byzantium", "Byzantium",
 "Among School Children", "Leda and the Swan",
 "Crazy Jane Talks with the Bishop", "Lapis Lazuli",
 "The Circus Animals Desertion" **25**
- Frost: "The Death of the Hired Man", "West Running Brook", "Neither Out Far Nor In Deep"
 Stevens: "The Emperor of Ice-Cream", "Sunday Morning",
 "Anecdote of the Ja", "Peter Quince at the Clavier"
 W:C: Williams: "The Red Wheel Barrow", "Queen Ann's Lace"
 R: Jeffers: "Shine", "Perishing Republic"
 R: Brooke: "The Soldier"
 T:S: Eliot: *The Waste Land*
 W: Owen: "Anthem for Doomed Youth"
 E:E: Cummings: "in Just", "i sing of Olaf glad and big",
 "anyone lived in a pretty how town", "my father" "moved through dooms of love"
- IV** Langston Hughes: "Harlem" **25**
 Roy Campbell: "The Zulu Girl"
 Stanley Kunitz: "Robin Redbreast"
 Auden: "In Memory of W:B: Yeats"
 E: Bishop: "The Fish", "The Armadillo"
 May Swenson: "Motherhood"
 R:S: Thomas: "The View from the Window"
 John Berryman: "The Dream Songs: Huffy Henry", "Filling Her Compact and Delicious Body",
 "Friends", "Life is boring", "There Sat Down", "I am Scared a lonely",
 "I can't Get Him out of My Mind":
 Randall Jarrell: "The Death of the Ball Turret Gunner"
 D: Thomas: "The Hunchback in the Park", "Fern Hill,"
 "Do not Go Gentle into that Good Night"
 R: Lowell: "For the Union Dead"
 Richard Wilbur: "First Snow in Alsace:"
 P: Larkin: "The Whitsun Weddings"
 James Dickey: "The Lifeguard"
 Denise Lavertov: "The Dead Butterfly"
 Robert Creeley: "I Know a Man"

- V Allen Ginsberg: "Howl" Part I
 W:D: Snodgrass: "April Inventory" 25
 John Ashbery: "Melodic Trains"
 Galway Kinnell: "First Song"
 W:S: Merwin: "Separation"
 James Wright: "A Note Left in Jimmy Leonard's Shack"
 Thomas Kinsella: "Another September"
 Anne Sexton: "The Truth the Dead Know"
 Thom Gunn: "The Missing"
 Adrienne Rich: "Snap Shots of a Daughter-in-law," "A
 Valediction Forbidding Mourning"
 Ted Hughes: "Pike:"
 Gary Snyder: "Mid August at Sourdough Mountain
 Lookout"
 Derek Walcott: "A Far Cry from Africa"
 Geoffery Hill: "September Song"
 Sylvia Plath: "Morning Song," "Ariel," "Lady
 Lazarus"
- VI Amiri Baraka: "The New World" 25
 N: S: Momaday: "Headwaters"
 M: Atwood: "This is a Photograph of Me"
 S: Heaney: "Punishment"
 Pinsky: "The Street:"
 M: Ondaatje: "Letters and Other Worlds"
 L:M: Silko: "Prayer to the Pacific:"
 J: Fenton: "Dead Soldiers"
 P: Muldoon: "Milkweed and Monarch"
 Rita Dove: "The Bistro Styx:"
 Cathy Song: "Girl Powdering Her Neck"
 Cynthia Zarin: "Song"

Recommended Readings

- 1: *The Norton Anthology of Poetry*, 4th Edition: Ed: Margaret Ferguson, et al, NY: Norton, 1996:

Poetry
Poetry's Public

Eng. 506-2

Paper: VI
Full Marks: 100
Teach. Hrs: 150

Course Description:

This paper raises an important question: Is poetry the language of life? That is, is poetry for all audiences or is it for the "fit though few"? This seminar course will elicit arguments for and against both the sides and explore the relationship between poetry and its reader: The kind of materials used for this seminar will be as follows:

Moyers, Bill: *The Language of Life*:

(This book is to be used with 6 videocassettes on poetry reading by a number of contemporary poets with Bill Moyers interviewing them):

Arguments against Bill Moyers' "Language of Life" theme should go with it:
"Reader-response Criticism," theory and practice:

Course Contents:

<u>Unit</u>		<u>Teach. Hrs.</u>
I	Poems read out (<i>Language of Life</i>)	25
II	Poems read out (<i>Language of Life</i>)	25
III	Interviews (<i>Language of Life</i>)	25
IV	Poetry and Criticism	25
V	Reader Response	25
VI	Reader Response	25

Poetry
Special Authors (s)
(To be developed)

Eng. 506-3

Paper: VI
Full Marks: 100
Teach. Hrs: 150

Poetry
Special Topics
(To be developed)

Eng. 506-4

Paper: VI
Full Marks: 100
Teach. Hrs: 150

2nd Year:

Drama (Any One)

VII	Eng.507-1	British and American Drama: Canons and Contexts	100
	Eng.507-2	Theatre Studies	
	Eng.507-3	Global Perspectives on Drama	
	Eng.507-4	Special Author(s)	

Drama
British and American Drama: Canons and Contexts

Eng. 507-1

Paper: VII

Full Marks: 100

Teach Hrs: 150

Course Objective:

This course offers a selection of canonical British and American Plays

Course Contents:

<u>Unit</u>		<u>Teach: Hr:</u>
I	Christopher Marlowe: <i>Tamburlaine</i> William Shakespeare: <i>Hamlet, The Tempest</i>	25
II	William Congreve: <i>The Way of the World</i> Sheridan: <i>Rivals</i> Oscar Wilde: <i>The Importance of Being Earnest</i>	25
III	Bernard Shaw: <i>Back to Methuselah</i> T:S: Eliot: <i>Murder in the Cathedral</i>	25
IV	John Osborne: <i>Look Back in Anger</i> Samuel Beckett: <i>Waiting for Godot</i>	25
V	Harold Pinter: <i>Caretaker</i> Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i> O'Neill: <i>Mourning Becomes Electra</i>	25
VI	Hwang: <i>M: Butterfly</i> T: Williams: <i>A Streetcar Named Desire</i> Edward Albee: <i>Who's Afraid of Virginia Woolf?</i>	25

Drama
Theatre Studies

Eng. 507-2

Paper: VII
Full Marks: 100
Teach. Hrs: 150

Course Description

This course is divided into two areas: A history of the theatre and theories of modern staging and some contemporary trends: It seeks:

- to provide a perspective on the developments in theatre practice
- to make students understand drama as a performance art
- to enable students to perform and produce on their own

Course Contents:

<u>Unit</u>	<u>Teach. Hrs:</u>
I	25
<i>History of Theatre</i>	
Greek Theatre	
Theatre in Roman and Christian Europe	
Beginnings of Theatre in Africa and the Americas	
Italian Renaissance Theatre	
Spanish Renaissance Theatre	
English Renaissance and Restoration Theatre	
French Renaissance and Neo-classical Theatre	
II	25
Eighteenth Century Theatre	
Nineteenth Century Theatre	
Modern Theatre	
Theatre after Two World Wars	
Oriental Theatres	
Theatre since 1970	
III	25
Theory of Modern Stage	
The ideas of Adolphe Appia	
The Theatre of Cruelty, First and Second Manifestos By Antonin Artaud	
Obsessed by Theatre By Paul Goodman	
The Street Scene By Bertolt Brecht	
On Experimental Theatre By Bertolt Brecht	
Helen Weigel: On a Great German Actress and Weigel's descent into Fame By Bertolt Brecht	
The Art of the Theatre, The First Dialogue By E: Gordon Craig	
A New Art of the Stage By Arthur Symons	
Spoken Action By Luigi Pirandello	
Eleanora Duse By Luigi Pirandello	
IV	25
Bernard Shaw	
A Dramatic Realist to His Critics by Bernard Shaw	
Appendix to the Quintessence of Ibsenism by Bernard Shaw	
Stanislavsky by David Magarshack	
Emotional Memory by Eric Bentley	
The Ideas of Richard Wagner by Arthur Symons	

	A People's Theatre by W:B: Yeats	
	A Theory of the Stage by Arthur Symons	
V	From Naturalism in the Theatre by Emile Zola	25
	To Begin by Otto Brahm	
	Inaugural Lecture by Georg Brandes	
	The Origins of Domestic Drama by Arnold Hauser	
	The Sociology of Modern Drama by George Luckas	
	From the People's Theatre by Romain Roland	
	The Theatre Can Belong to Our Century by Erwin Piscator	
	Some Observations of Drama amongst Democratic Nations by Alexis De Tocqueville	
VI	An Introduction to Post-colonial theatre	25
	Derek Walcott and a Caribbean Theatre of Revelation	
	August Wilson's Theatre of the Blues	
	Jack Davis and the Drama of Aboriginal History	
	Wole Soyinka and the Nigerian Theatre of ritual vision	
	Athol Fugard and the South African 'Workshop play'	
	Badal Sircar's Third Theatre of Calcutta	
	Girish Karnad and the Indian Theatre of Roots	

Recommended Readings

1. Brown, John Russel (Ed:), *The Oxford Illustrated History of Theatre:*
2. Bentley, Eric (Ed:), *The Theory of the Modern Stage:*
3. Crow, Brian & Chris Banfield, *An Introduction to Postcolonial theatre,* Cambridge: CUP, 1996:

Drama
Global Perspectives on Drama

Eng. 507-3

Paper: VII
Full Marks: 100
Teach. Hrs: 150

Course Objectives:

This course offers a study of representative plays of periods marked by dramatic and theatre activity: This course is of a global nature in that it encompasses a broad spectrum of plays across the world: It also has for its component the theatrical conditions of the periods: The chief objectives of the course are:

- to make students aware of the trends in drama through the ages across cultures
- to make students aware of some major dramatists in the world and the theatre conditions during their time: To understand comprehensively a major dramatist in relation to not only the literary values of the plays but also the stagecraft employed

Course Contents:

Unit	Teach.Hrs.
I Elements of Drama Lady Gregory, <i>Rising of the Moon</i> Greek Drama Sophocles: <i>Oedipus Rex, Antigone</i> Aristophanes: <i>Lysistrata</i> Roman Drama Selections from Plautus, Terence, Seneca	 25
II Medieval Drama <i>Everyman</i> (Anonymous) Renaissance Drama William Shakespeare: <i>A Midsummer Night's Dream, Hamlet, The Tempest</i> Late Seventeenth and Eighteenth Century Drama William Congreve: <i>The Way of the World</i>	 25
III Nineteenth Century Drama through the Turn of the Century Oscar Wilde: <i>The Importance of Being Earnest</i> Henrik Ibsen: <i>A Doll's House</i> August Strindberg: <i>Miss Julie</i>	 25
IV Anton Chekov: <i>The Cherry Orchard</i> Bernard Shaw: <i>Major Barbara</i> Drama in the Early and Mid-Twentieth Century Luigi Pirandello: <i>Six Characters in Search of an Author</i> Eugene O'Neill: <i>Desire Under the Elms</i>	 25
V Bertolt Brecht: <i>Galileo</i> Tennessee Williams: <i>The Glass Menagerie</i>	 25

Special Author (s)
(To be developed)

Course	Eng. 507-4	Paper: VII
Full Marks:		100
Teach. Hrs:		150

Course Contents

Unit	Teach. Hrs.
1. South Asia as Concept History, Culture and Economy. Setting traditional socio-cultural norms - Brahmins, Muslims, Jains, Christians, Tamils and Shivites. Shifting perceptual horizons and the formation of new socio-cultural and linguistic norms.	25
2. The Anglophone Zone and Postcoloniality English language: Perceptions of postcoloniality Changing models of education and the shifting agenda in the formation of institutions, curricula and delivery systems in South Asia English and official writing, English perspective as represented by Kipling and the colonialist writers in English of different generations and genres Novel and the English language - Periphery of the Anglophone zone - metropolitan and educational centres, Writers in English, Poetry, Laurel Pritchard, Deborah Dworkin	25
3. South Asia and the Impact of the Anglophone cultural currents on native literary traditions Art and Aesthetics: The Tradition of Art Raja - history of the genre of art, painting and music, Mughal and Pahari paintings, Indo-Saric architecture, Native influences - contemporary Culture and art, native aesthetics - of religious with the West, native paintings and sculpture, Caricatures and the new subject of Indian art, native artist interpretations of religious art, Saric, painting tradition, Nepal, a new Saricist art of national awakening, Pindar, the creative Indo-Pak tradition of the cinema, poetry, television, modern paintings, Theory - the native and the West, the Buddhist Vajrayana tradition of art - painting and sculpture	25

2nd Year:

Area Studies (Any One)

VIII	Eng.508-1	South Asian Studies	100
	Eng.508-2	Non-Western Studies	
	Eng.508-3	Comparative Studies	

Area Studies
South Asian Studies

Eng: 508-1

Paper: VIII
Full Marks: 100
Teach. Hrs: 150

Course Description:

This course introduces the principal tenets of South Asian identity as a diverse region composed up of the shifting cultural, literary, artistic, physical and linguistic boundaries, and the main discourses about the regional concepts that have emerged today:

Course Contents:

Unit	Teach. Hrs.
I South Asia as Concept	25
History, Culture and Economy, Shifting boundaries: religio-cultural nexus--Buddhism, Hinduism, Islam, Confucianism, Taoism and Shintoism	
Shifting postcolonial boundaries and the formation of new socio-cultural and linguistic spheres	
II The Anglophone Zone and Power Structure	25
English language: Problematic of perception	
Changing context of nationalism and the shifting terrain in the domains of nationalism, language and modern education in South Asia	
English and colonial writing, English perspective as represented by Kipling and the subcontinental writers in English of different generations and genres	
Nepal and the English language—Periphery of the Anglophone zone: socio-cultural and educational consequences; Writings in English: Poetry, Laxmi Prasad Devkota's <i>Shakuntala</i>	
South Asia and the impact of the Anglophone colonial canons on native literary traditions	
III Art and Aesthetics: The Traditions of Art:	25
India—history of art; genres of art: paintings and murals, Mughal and Pahari paintings, Indo-Islamic architecture, Western influences—nineteenth-century Calcutta and art-schools, native assimilation of techniques with the West, modern paintings and sculptures, Orientalism and the new claims of Indian art, native critics' interpretations of indigenous arts; Srilanka: Buddhist tradition; Nepal: a new Shangri-La, Art of national syncretism; Pakistan: the common Indo-Pak traditions of Gandhara, Punjab, Pakistani modern paintings; Tibet—the archive state and utopia, the Buddhist Vajrayana tradition of art—paintings and textbook	

- illuminations, sculptures and carvings:
- IV New Discourses and Ideology: Reinterpretation of the East-West Nexus: 25**
- The South Asian personality formation; Psychoanalysis in colonial India, and free Nepal—'Vishnu on Freud's Desk':
- Hindu Muslim question as reflected in literature and art:
- The woman question: interpretation of gender roles and woman; women in media and women's writings --an overview, Ideology, people and politics: Nepal on the threshold of change; Nepal as a yam sandwiched between two boulders, debates on national psyche
- V Cultural and Literary Commonalties in South Asia—Search for Grounds 25**
- Literary experiences**
- Fabulation and the creation of a new South Asian psyche—the pervasive impact of films and music: Concept of hero—from screen to street: Projection of women's multiple images by films, media and literature:
- VI Postcolonial experience—commonalties in the emulation of the Occidental canons of cultures, literatures and arts and the process of assimilation with the native traditions; 25**
- Using native art, culture and religion to project national identities both within and outside the native boundaries;
- Creating nations in shantytowns and refugee camps

Recommended Readings

1. Thakurta, Tapati Guha, *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c: 1850-1920*: Cambridge: Cambridge University Press, 1992: Chapter 5 ("Orientalism and the new claims for Indian art: the ideas of Havell, Coomaraswamy, Okkura and Nivedita"):
2. Sarkar, Sumit, *Writing Social History*, Delhi: OUP, 1997: Chapter 9 ("Identity and Difference: Caste in the Formation of the Ideologies of Nationalism and Hindutva")
3. Hartnack, Christiane, "Vishnu on Freud's Desk: Psychoanalysis in Colonial India:" In T:G:Vaidyanathan & Jeffrey J: Kripal (ed:), *Vishnu on Freud's Desk*, Delhi: Oxford, 1999: (Selections):
4. Bose, Sugata and Ayesha Jalal, *Modern South Asia: History, Culture, Political Economy*, Delhi: OUP, 1998:
5. Richards, Thomas, *The Imperial Archive*, London: Verso, 1993: Chapter 1 ("Archive and Utopia"):
6. Poona Wignaraja and Akmal Hussain, *The Challenge in South Asia*, New Delhi: Sage, 1989:
7. Nandy, Ashis (ed:), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, Delhi: Oxford, 1998:

(Selections):

8. Ghosh, Partha S.: *Cooperation and Conflict in South Asia*, Delhi: Manohar, 1995, Chapters 1 ("Some Theoretical and General Issues") and 2 ("India-Pakistan: The Partition Fallout):
9. Hoffnun, Martin, William Raeper and John Whelpton, *People, Politics and Ideology: Democracy and Social Change in Nepal*, Kathmandu: Mandala Book Point, 1999: (Selections):
10. Krishnaswamy, N: & Archana S: Burde, *Linguistic Colonialism and the Expanding English Empire: The Politics of Indians' English*: Delhi: OUP, 1998: Chapter 1 ("English in India: Problematics of Perception") and chapter 3 ("The technology of 'power' and the power of the weak:"):
11. Harle, J:C:, *The Art and Architecture of the Indian Subcontinent*: Yale: Yale U Press, 1994: (Selections):
12. Pal, Pratapaditya, *Art of Nepal*: Los Angeles: Los Angeles Country Museum of Art & U of Cal Press, 1985: (Selections):
13. Pal, Pratapaditya, *Art of Tibet*: Los Angeles: Los Angeles Country Museum of Art, 1990: (Selections):
14. Devkota, Laxmi Prasad, *Shakuntala*, Kathmandu, 1999:
15. Kachru, Braj B:, "Toward an Identity in Diaspora:"in *South Asian English*, Ed: Robert J: Baumgardner: Delhi: OUP, 1996: 9-28:
16. Kachru, Yamuna, "Language and cultural Meaning: Expository writing in South Asian English" in Baumgardner: 127-140
17. Desai, Anita, "A Coat of Many Colours" in Baumgardner: 221-230
18. *Nepales Studies* (Selections):

Area Studies
Non-Western Studies

Eng: 508-2

Paper: VIII

Full Marks: 100

Teach. Hrs: 150

Course Description:

Non-Western studies are designed to integrate contribution of the diverse range of societies to ideas, culture and literature of the world that grew separately from the Greco-Roman and other European traditions: It covers literary and intellectual corpus, both of oral and written body of ideas and beliefs from China, Korea and Japan to Indian subcontinent to Persian and Arabian world to Africa, the Caribbean and the native settlers of the Americas: It seeks to provide a countervailing balance to the primacy of the Western ideas and literature in the academic courses of universities of Nepal and elsewhere:

Course Contents:

Unit		Teach.Hrs
I	Introduction to Non-Western Studies Translating 'third world' cultures Embargoed literatures	25
II	Literature among the Signs of Our Time	25
III	Understanding Multicultural Literature Cultural criticism: past and present Talking across cultures	25
IV	Literacy theory and the 'third world' literature	25
V	Multiculturalism and clash of civilisations	25
VI	East and West: Orientalism: Edward Said Occidentalism: Said Nirad Chaudhari	25

Recommended Readings

1. Dingwaney, A., *Between Language and Cultures*(selections)
2. Aijaz, A., *In Theory* (selections)
3. Trimmer, Joseph (ed:), *Understanding Others*(selections)
4. Huntington, S: *Clash of Civilisations*
5. Said, Edward:, *Orientalism* (selections)
6. Said, Edward, *Occidentalism* (selections)
7. Chaudhari, Nirad, *The Autobiography of an Unknown Indian & Continent of Circe*
8. Orwell, G:, "Shooting an Elephant"
9. Ananda, M:R:, *Coolie*
10. Devkota, Laxmi Prasad, *Shakuntala*:
11. Narayan, R:K:, *The English Teacher*
12. Rushdie, S:, *Imaginary Homelands*
13. Paten, Alen, *Cry, the Beloved Country*

14. Kenyatta, Jomo, *Facing Mount Kenya*
15. Achebe, Chinua, *A Man of the People*
16. Soyinka, W., *The Interpreters*
17. Ondaatze, M., *Running in the Family*
18. Kicaid, J., *A Small Place*
19. Naipul, V:S., *Mimic Men*
20. Arberry, A:J., *The Doctrine of the Sufis*
21. Oë, K., *A Personal Matter:*

**Area Studies
Comparative Studies
(To be developed)**

Eng: 508-3

**Paper: VIII
Full Marks: 100
Teach.Hrs:150**

The Area Studies program is designed to provide students with a broad and interdisciplinary exposure to the study of the world beyond their own country. Areas of study include Africa, Asia, Latin America, and the Middle East. The program is designed to provide a challenging and rigorous study of the world beyond their own country. The program is designed to provide a challenging and rigorous study of the world beyond their own country.

Course Contents

Unit	Topic	Mark
I	Introduction to Area Studies Theories of Area Studies Emerging Area Studies	25
II	Latin America: Politics, Society, and Culture	25
III	Understanding the World of Islam Cultural, Political, and Economic Theology and Islam	25
IV	Latin America: Politics, Society, and Culture	25
V	Middle East: Politics, Society, and Culture	25
VI	East and West Orientation: Islam, Hinduism Contemporary Issues New Challenges	25

Recommended Reading

1. Huntington, S. P. *The Clash of Civilizations and the Remaking of World Order*
2. Alford, A. *The World of Islam*
3. Thomas, R. *The World of Islam*
4. Huntington, S. P. *The Clash of Civilizations*
5. Wolf, G. *The World of Islam*
6. Wolf, G. *The World of Islam*
7. Huntington, S. P. *The Clash of Civilizations and the Remaking of World Order*
8. Alford, A. *The World of Islam*
9. Thomas, R. *The World of Islam*
10. Huntington, S. P. *The Clash of Civilizations*
11. Wolf, G. *The World of Islam*
12. Wolf, G. *The World of Islam*
13. Huntington, S. P. *The Clash of Civilizations and the Remaking of World Order*

2nd Year:

Special Topics (Any One)

IX	Eng.509-1	Intellectual History	100
	Eng.509-2	Modernism	
	Eng.509-3	Colonialism and Postcolonialism	

Special Topics
Intellectual History

Eng: 509-1

Paper: IX
Full Marks: 100
Teach: Hr: 150

Course Objective:

The course aims at providing the history of ideas from the ancient to the modern times

Course Contents:

Unit	Teach.Hrs:
I <i>(Sophie's World)</i> The Garden of Eden: The Top Hat: The Myths: The Natural Philosophers: Democritus: Fate: Socrates: Athens: Plato: The Major's Cabin: Aristotle: Hellenism: Two Cultures: The Middle Ages: The Renaissance: The Baroque	25
II <i>(Sophie's World)</i> Descartes: Spinoza, Locke: Hume: Berkeley: Bjerkeley: The Enlightenment: Kant: Romanticism: Hegel: Kierkegaard: Marx: Darwin: Freud: Our Own Time: The Garden Party: Counterpoint: The Big Bang	25
III <i>(A History of Knowledge)</i> Wisdom of the Ancients: The Greek Explosion: What the Romans Knew: Light in the Dark Ages: The Middle Ages: What Was Reborn in the Renaissance? Europe Reaches Out	25
IV <i>(A History of Knowledge)</i> The Invention of Scientific Method: An Age of Revolutions: The Nineteenth Century: The World in 1914: The Twentieth Century: The Triumph of Democracy: The Twentieth Century: Art and the Media: The Twentieth Century: The Next Hundred Years:	25
V Nietzsche: Uses and Abuses of History Heidegger: What Is Metaphysics: The Origin of the Work of Art Husserl: Phenomenology Gadamer: From <i>Truth and Method</i> Bakhtin: From <i>Discourse in the Novel</i> Whorf: The Relation of Habitual Thought and Behaviour to Language Wittgenstein: From <i>Philosophical Investigations</i> Levi-Strauss: <i>The Structural Study of Myth</i> Blanchot: The Essential Solitude Deleuze and Guattari: From <i>Anti-Oedipus: Capitalism and Psychoanalysis</i> :	25
VI Derrida: "Difference," "White Mythologies," "Signature, Event, Context:" " That Dangerous Supplement:"	25

Kant: "Answering the Question: What is enlightenment?"
 Walter, Benjamin: "The Work of Art in an Age of Mechanical
 Reproduction:"
 Adorno and Horkheimer: "The Culture Industry" Chapter in
Dialectic of Enlightenment:
 Lukacs: "The Ideology of Modernism:"
 Adorno: "Reconciliation under Duress:"
 Lyotard: "Answering the Questions: What is
 Postmodernism?"
 Habermas: "Modernity- an Unfinished Project:"
 Foucault: "What is Enlightenment?" "Genealogy & History:"
 Rorty, Richard: "The Contingency of Selfhood:"

Recommended Readings

1. Adams, Hazards, and Leroy Searle (Ed.), *Critical Theories since 1965*, Tallahassee: Florida State, UP, 1986:
2. Doren, Charles Van, *A History of Knowledge*, NY: Ballantine Books: 1991:
3. Gaarder, Hostein, *Sophie's World*, NY: Berkley Books, 1991:

Special Topics

Modernism

Eng: 509-2

Paper: IX

Full Marks: 100

Teach. Hrs: 150

Course Objectives:

This course aims to present the major and established tenets of modernism in literature: Each component presents modernism from the perspectives of those writers and thinkers who are the architects of this Movement

Course Contents:

Unit

Teach.Hrs:

I

Theories

25

Symbolism

Pablo Picasso: "Art as Individual Idea"

Immanuel Kant: " The Imaginative Faculty and the Function of Art"

W:B: Yeats: " Symbol as Revelation:" " The Completed Image"

Gustave Flaubert: " Art Without Conclusions," "The Impersonality of Art" "Art as Ascetic Religion"

Paul Valery: " Poetry, Language and Thought:" "The Artist as Universal Man"

F: Nietzsche: " The Acceptance of Untruth"

Stephane Mallarme: " Poetry as Incantation"

Virginia Woolf: " The Novel of Consciousness"

T:S: Eliot: "The Objective Correlative"

James Joyce: "Plastic Language"

R:M: Rilke: " The Aesthetic Transformation of the Earth"

Arthur Rimbaud: " The Poet as Revolutionary Seer:"

W:H: Auden: Poetry as a Game of Knowledge:" "Poetry as Rite"

Realism

A: Chekhov: "Dunghills as Artistic Material"

H: Taine: "Art as Historical Product"

Theodore Dreiser: "Man as Natural Mechanism"

Augustus Strindberg: "A Naturalistic Manifesto"

Leo Tolstoy: "Art as Ethical Communication"

Marx and Engels: " Social Reality as Class Struggle"

Alain Robbe-Grillet: Dehumanising Nature"

II

Nature

25

Charles Darwin: The Struggle for Existence and Natural Selection"

A: Schopenhauer" The Will in Nature"

D:H: Lawrence: "The Death of Pan"

F:T: Marinetti: "The Joy of Mechanical Force"

W: Heisenberg: " Non-Objective Science and Uncertainty"

Cultural History

G:W:F: Hegel: "History as the Self- Realization of Spirit"

G: Vico:: "The Three Ages"

Nietzsche:: "Eternal Recurrence"

W:B: Yeats: "History as Symbolic Reality"

Andre Malraux: "The Triumph of Art over History"

Nicolas Berdyaev: "The Historical Meaning of
Christianity:"

Sir J:G: Frazer: "The Savage in the Human:"

III The Unconscious

25

A: Schopenhauer: "Will and Knowledge"

Sigmund Freud: "The Structure of the Unconscious"

Thomas Mann: "The Significance of Freud"

D:H: Lawrence: "The Non-Freudian Unconscious"

Myth

Sir J:G: Frazer: " The King of the Wood"

Bronislaw Malinowski: "The Social Psychology of Myth"

C:G: Jung: "The Collective Unconscious and Archetypes"

F: Schlegel: "Modern Mythology"

Nicolas Berdyaev: "Myth as Memory"

T:S: Eliot: "Myth and Literary Classicism"

Self-consciousness

J:J: Rousseau: " An Experiment in Self- Revelation"

Henry James: " Centre of Consciousness"

William James: "Stream of Consciousness"

Henri Bergson: "Duration"

Marcel Proust: "The Recapturing of Time"

Hegel: "The Contrite Consciousness"

Marx: "Alienation"

S: Kierkegaard: "Indirect Communication"

W:B: Yeats: "The Anti-Self"

Nietzsche: "The Masks of Truth:" "Self-Overcoming"

Arthur Schopenhauer: "Sympathy and Asceticism"

F:M: Dostoevsky: "The Perverse Self"

IV Existence

25

S: Kierkegaard: "The Individual and the Crowd"

F: Nietzsche: " Subjective Will and Objective Truth"

A: Camus: "The Fact of Absurdity" "Absurd Freedom"

J:P: Sartre: "Choice in a World without God"

"Authenticity" "The Common Condition of
Man"

M: Heidegger: "Dread Reveals Nothing" "Recollection
of Being"

Faith

S: Kierkegaard: "A Hypocritical Generation:"

	F:M: Dostoevsky: "Christ and the Grand Inquisitor:"	
	Nietzsche: "The Death of God and the Antichrist:"	
	Mathew Arnold: "The Finer Spirit of Knowledge:"	
	D:H: Lawrence: "The Resurrection of the Body:"	
	Charles Baudelaire: "Man Become God:"	
	Paul Tillich: "The Meaning of Meaninglessness:"	
V	Kafka: <i>The Trial</i>	25
	Joyce: <i>Ulysses</i>	
	Mann: <i>The Magic Mountain</i>	
VI	Brecht: <i>Galileo</i>	25
	Sartre: <i>Nausea</i>	
	Chomsky: <i>Language and Mind (Selections)</i>	

Recommended Readings (for Theories)

- 1: Ellmann, R: and C: Feidelson, Jr: (ed:), *The Modern Tradition*, New York: OUP, 1965:
- 2: Wood, Michael, *Art of the Western World*, London: Summit Books, 1989: Part IV (Video):

Special Topics

Colonialism and Postcolonialism

Eng: 509-3

Paper: IX

Full Marks: 100

Teach. Hrs: 150

Course Objectives:

This course provides an extensive survey of the major movements and debates in postcolonial studies: It aims to present both the logical ideas and creative dimensions of postcolonial studies:

Course Contents:

Unit

Teach. Hrs:

I

Theories

25

Appadurai, Arjun: "Disjunctive and Difference in the Global Cultural Economy:"

Katrak, Ketu: "Decolonizing Culture: Toward a Theory for Postcolonial Woman's Texts:"

Spivak Gayatri Chakravory: "Can the Subaltern Speak?"
"Three Women's Texts and a Critique of Imperialism:"
"Poststructuralism, Marginality, Postcoloniality and Value"

Bhabha: "Of Mimicry and Man:::", "Signs Taken for Wonders:::", "Articulating the Archaic:::", "Dissemination," and "Hoe Newness Enters the World"

Said: "The Scope of Orientalism" and "Latent and Manifest Orientalism:" "Travelling Theory"

Amin, Shahid: "Gandhi as Mahatma:"

Jameson: "Third World Literature in the Era of Late Capitalism"

Ahmad, Aijaz: "Jameson's Rhetoric of Otherness and the National Allegory"

II

Fanon, Frantz: *The Wretched of the Earth*: Grove, 1963:

25

Appiah, Kwame Anthony: "Is the Post- in Post-Modernism the Post in Post-Colonial?"

Ahmad, Aijaz: "The Politics of Literary Post-Coloniality"

Dirlik, Arif: "The Post-Colonial Aura"

Shohat, Ella: "Notes on the Post- Colonial"

Walcott, Derek: "The Muse of History"

Chakravorty, Dipesh: "Postcoloniality & the Artifice of History: Who Speaks for Indian Pasts?"

Guha, Ranjit: "The Small Voice of History"

Minh-ha Trinh- T: "No Master Territories"

III

Griffiths: "The Myth of Authenticity"

25

Fee, Margery: "Who can Write as Other"

Kanneh, Kadiatu: "Feminism and the Colonial Body"

Jameson: "Third World Literature in the Era of Multinational Capitalism"

	Barbara Christian: "A Race for Theory"	
	Stuart Hall: "Cultural Studies and Its Theoretical Legacies"	
	Clifford, J: "Travelling Cultures:"	
	Gilroy, Paul: "The Whisper Wakes, The Shudder Plays"	
	Irele, Abiola: " In Praise of Alienation"	
IV	Ashcroft, Bill et: al <i>The Empire Writes Back:</i>	25
	Anderson, B: <i>Imagined Communities:</i> Verso, 1983	
V	Achebe: <i>Anthills of the Savannah</i>	25
	Marquez: <i>One Hundred Years of Solitude</i>	
	Okri: <i>The Famished Road</i>	
	Walcott: <i>Omeros</i>	
VI	Ondaatji: <i>The English Patient</i>	25
	Roy, A: <i>God of Small Things</i>	
	Rushdie: <i>Midnight's Children</i>	

2nd Year:

Additional Topics (Any One)

X	Eng.510-1	Tragedy	100
	Eng.510-2	Teaching of Language and Literature	
	Eng.510-3	American Literature	
	Eng.510-4	Children's Literature	
	Eng.510-5	Environmental Literature	
	Eng.510-6	Gender Studies	
	Eng.510-7	Literature in Translation	
	Eng.510-8	Interdisciplinary American Studies	
	Eng.510-9	Media Studies	
	Eng.510-10	Inter-art studies	
	Eng.510-11	Nepalese Studies	
	Eng.510-12	Cultural Studies	
	Eng.510-13	Thesis	

**Additional Topics:
Tragedy**

Eng: 510-1

Paper: X

Full Marks: 100

Teach. Hrs: 150

Course Objectives:

The course offers the students an introduction to the Western tradition of tragic plays and theatre from the Greek period to the present:

Course Contents:

Unit		Teach.Hrs:
I	Aeschylus: <i>Agamemnon</i> Sophocles: <i>King Oedipus</i>	25
II	Shakespeare: <i>Othello</i> Racine : <i>Phedre</i>	25
III	Isben: <i>Rosmersholm</i> Strindberg: <i>Miss Julie</i>	25
IV	Chekhov: <i>Uncle Vanya</i> Pirandello: <i>Six Characters in Search of an Author</i>	25
V	Brecht: <i>Galileo</i> Lorca: <i>Blood Wedding</i>	25
VI	O'Neill: <i>Mourning Becomes Electra</i> Sartre: <i>Flies</i> Shaffer: <i>Equus</i>	25

Additional Topics
Teaching of Language and Literature

Eng: 510-2

Paper: X

Full Marks: 100

Teach. Hrs: 150

Course Objectives:

The course is designed to offer students and teachers exposure to the structure and pedagogy of English language and literature and to familiarise teachers-students with the methods of teaching English in the classroom:

Course Contents:

Unit	Teach.Hrs:
I Principles of English Language Teaching	25
II Methods of Teaching English	25
III English Classrooms, Planning and Tests	25
IV Language of Literature: Identification of Basic Features	25
V Interpreting Literary Texts	25
VI Literature for Language Teaching	25

Recommended Readings

1. Harmer, *Principles of Language Teaching*:
2. Doff, Adrian, *Teach English* (set of "Teacher's Workbook" and "Trainer's Handbook"): Cambridge: CUP, 1988:
3. Carter, Ronald and Michael K: Long, *Web of Words: Exploring Literature through Language*, Cambridge: CUP, 1987:
4. Collie and Slater, *Literature in the Classroom: A Resource book of Ideas and Activities*:
5. Lazar, Gillian, *Literature and Language Teaching*, Cambridge: CUP, 1993, 1997:

Additional Topics
American Literature

Eng: 510-3

Paper: X

Full Marks: 100

Teach. Hrs: 150

Course Objective:

This course offers an extensive reading of the American literature from the Puritans to the present:

Course Contents:

Unit

Teach:Hr:

I The Puritans and Revolutionary Period 25

Anne Bradstreet :“Upon the Burning of Our House”

Edward Taylor: “Huswifery:

Jean de Crevecoeur: “What is an American” Cooper:

Jonathan Edward: “Sinners in the Hands of an Angry God”

The Romantic Temper and the House Divided

Irving: “Rip Van Winkle”

Cooper: “Preface to the *Leatherstocking Tales*”

Bryant: “Thanatopsis”

II The Humanitarian Sensibility and Transcendental and Symbolic Representation 25

Longfellow: “The Jewish Cemetery at Newport”

Emerson: “Nature”

Thoreau: “Economy,” “Where I lived and What I lived For,”
Conclusion from *Walden*

Poe: “The Raven” “The Philosophy of Composition,” “The
Fall of the House of Usher”

Hawthorne: “My Kinsmen, Major Molineux”

Melville: “Billy Budd”

New Voices in Poetry

Whitman: “Song of Myself,” “Crossing Brooklyn Ferry”

“When Lilacs Last in the Dooryard Bloomed”

“Democratic Vistas

Dickinson: “There’s a certain slant of Light,” “I heard a
Fly Buzz when I died,” “Because I could Not Stop
for Death”

III Realists and Regionalists 25

Twain: *Huckleberry Finn*

Howells: “Editha”

James: “The Real Thing”

Adams: “The Dynamo and the Virgin”

Crane: “The Open Boat,” “Do Not Weep Maiden, For War is
Kind”

Jewet: “A White Heron”

New Directions in the 20th Century

Robinson: “Luke Havergal,” “Richard Cory,” “Mr Flood’s

Party”

Frost: “Home They Brought the Warrior Dead,” “Apple Picking,” “Birches,” “The Earlier Generations,” “Stopping by the Woods on a Snowy Evening,” “West -Running Brook,”

Pound: *Hugh Selwyn Mauberly* (selections) , “Portrait d’une Femme”

Eliot: “Prufrock,” “Portrait of A Lady”

Cummings: “In Just –,” “Buffalo Bill” “My Sweet Old Electra,” “Anyone lived in Pretty How Town,” “Ploto Told”

IV Later Voices 25

Toomer: “Blood Burning Moon”

Porter: “Flowering Judas”

Fitzgerald: “Babylon Revisited”

Falkner: “Barn Burning”

Hemingway: “The Short Happy Life of Francis Macomber”

Stevens: “Peter Quince at the Clavier,” “Sunday Morning,” “Anecdote of the Jar,” “The Emperor of Ice-cream,” “Of Modern Poetry”

Williams: “Portrait of a Lady,” “Tract,” “Queen Anne’s Lace,” “The Red Wheelbarrow”

Moore: “No Swan so Fine”

Williams: “The Glass Menagerie”

V Post-World War II Poetry 25

Roethke: “Cuttings,” “My Papa’s Waltz,” “The Walking,” “I Knew a Woman”

Jarrell: “The Death of the Ball Turret Gunner,” “Losses”

Lowell: “Skunk Hour,” “After the Surprising Conversions,” “For the Union Dead”

Wilbur: “The Death of a Toad”

Dickey: “The Lifeguard,” “Cherrylog Road”

Ammons: “Corsons Inlet”

Ginsberg: “Howl”

Sexton: “The Farmer’s Wife,” “All My Pretty Ones”

Rich: “The Trees”

Plath: “Daddy,” “Lady Lazarus”

Baraka: “In Memory of Radio”

VI Post World War II Fiction 25

Singer : “Gimpel the Fool”

Malamud: “The Magic Barrel”

Bellow: *Seize the Day*

Baldwin: “Sonny’s Blues”

Cheever: “The Swimmer”

Ellison: *The Invisible Man* (Chapter 1)

O’Conner: “Good Country People”

Barth: “Lost in the Funhouse”

Updike: "Separating"
Pynchon: Entropy:
O'brien: "Going After Cacciato"

Recommended Readings

1. Perkins, George et:al: (ed:), *The American Tradition in Literature*, 2 Vols: Sixth Edition: NY: Random House, 1985:
2. Mc Michael, George gen, (ed:), *Concise Anthology of American Literature*, Second edition: NY: Macmillan, 1985:

Additional Topics
Children's Literature

Eng: 510-4

Paper: X
Full Marks: 100
Teach. Hrs: 150

Course Objectives:

This course is designed for the students to:

1. Examine themselves as readers & to acknowledge their assumptions about children as the implied audience of children's literature
2. Explore diverse texts included in children's literature
3. Raise thoughtful & critical questions about specific texts
4. Appreciate the history of stories and their roots in the oral tradition
5. Formulate guidelines to evaluate books for children

Course Contents:

Unit		Teach.Hrs
I	from <i>The New St. Martin's Handbook</i> from <i>The Pleasures of Children's Literature</i>	25
II	from <i>The Use of Enchantment</i>	25
III	from <i>Riverside Anthology of Children's Literature</i>	25
IV	from <i>Riverside Anthology of Children's Literature</i>	25
V	from <i>Riverside Anthology of Children's Literature</i>	25
V	from <i>Essentials of Children Literature</i> from <i>The Lion & the Unicorn</i> (selected articles)	25

Recommended Readings

1. Lunsford, A, and R: Connors (ed:), *The New St: Martin's Handbook*, 1999:
2. Nodelman, P:., *The Pleasures of Children's Literature*, 2nd ed: Longman:1996:
3. Bettelheim, B:., *The Uses of Enchantment*: NY:Vantage Book, 1977:
4. Saltman, J: (ed:), *Riverside Anthology of Children's Literature*, (Selections): Boston: Houghton Mifflin, 1985:
5. Tomlinson, C:M: and C:L: Brown, *Essentials of Children Literature*, Mass: Allyn and Bacon, *The Lion & the Unicorn* (selected articles):

The students will have to write a term paper for 25 % marks:

The term paper will be evaluated by a committee comprising the course teacher and two other faculty members:

Additional Topics
Environmental Literature
(To be developed)

Eng: 510-5

Paper: X
Full Marks: 100
Teach. Hrs: 150

Additional Topics
Gender Studies
(To be Developed)

Eng: 510-6

Paper: X
Full Marks: 100
Teach. Hrs. 150

Additional Topics:
Literature in Translation
(To be developed)

Eng: 510-7

Paper: X
Full Marks: 100
Teach. Hrs: 150

Additional Topics
Interdisciplinary American Studies

Eng: 510-8

Paper: X
Full Marks: 100
Teach. Hrs: 150

Instructional Philosophy

In traditional education settings, most subjects are approached from a narrow disciplinary perspective: For instance, a person interested in a complex subject such as the American Dream may explore a few aspects of the dream in a literature course, a few others in a political science course, and yet a few additional aspects in a history course: The final task of integrating all these aspects into one meaningful whole is left to the student: In practice, this disciplinary approach leaves students with an incomplete, and sometimes even misleading, understanding of complex issues: Students end up knowing, for instance, a great deal about the political basis of the American Dream, but also nothing about its spiritual significance: Since reality itself is not divided into neat disciplines such as literature, economics, etc., it seems reasonable to suppose that complex issues can be best understood by combining the insights and methodologies of various disciplines: This course applies this broad interdisciplinary approach to the study of the American dream, or theoretically to any other theme, for that matter:

Goal

The objectives of the course is to:

1. To introduce students to the interdisciplinary method of learning
2. To enable students to become better thinkers and questioners who actively interact with the course material rather than passively memorise facts
3. To encourage the application of diverse perspectives and a healthy creativity among the students
4. To familiarise the students with the American cultural experience and make it a springboard for the students to come to a holistic understanding of the American Dream
5. To enable the students to explore the American culture as a tool for a comparative exploration of their own culture, thus giving them a broader perspective and a new composite methodology into their understanding of themselves

Course Description:

The Interdisciplinary American dream course will contain three kinds of study material: The first kind, which will cover about 25% of the course, will introduce students to the theory and practice of interdisciplinary studies: The second kind will comprise roughly 50% of the course: During this part of the course, the students will read, view and discuss excerpts from various disciplines which will shed light on the American Dream: The third kind will account for the remaining 25% of the course and it will be devoted to seminars

and a final paper which should integrate insights from the several disciplines into a cohesive vision of the American Dream and what it means for the students, individually and as a group:

Course Contents:

Unit		Teach:Hr:
I	Interdisciplinary Studies:	25
II	Interdisciplinary Studies:	25
III	The American Dream:	25
IV	The American Dream:	25
V	The American Dream:	25
VI	The Urban Experience: Making connections across the curriculum:	25

Recommended Readings

1. Lohani, Shreedhar P.; Arun Gupta, and Philip Chase (ed.), *The American Dream: Readings from Different disciplines: Kathmandu, 1995:*
2. Lohani, Shreedhar P.; Rameshwar Pd: Adhikari, and Abhi Subedi (ed:), *Interdisciplinary Studies: Kathmandu, 1995: Mimeo:*
3. -----, (ed:) *The Urban Experience: Making Connections Across the Curriculum, Kathmandu, Mimeo:*
4. Perkins, George, et: al: (ed:), *The American Tradition in Literature, NY: Random House, 1935:*

Video Tapes

Star trek, Dances with wolves, Forrest Gump, E: T:, and The Joy Luck Club

The students will have to write a term paper for 25 % marks:

The term paper will be evaluated by a committee comprising the course teacher and two other faculty members

Additional Topics
Media Studies

Eng: 510-9

Paper: X
Full Marks: 100
Teach. Hrs: 150

Introduction:

'Media studies' occupies an important place in both the academic studies as well as the application of the multi-media techniques in the reception and transformation of information in the modern day world: An awareness of the medium is the most important factor affecting the modes of communication: Different genres create an awareness about the very medium –the material or the means they employ for pragmatic purposes: This awareness of the medium integrates various modes of communication thus creating the possibility of interdisciplinary studies: An awareness of how language functions in mass media and how it is pragmatically related to other disciplines as diverse as literature, arts, journalism, linguistics and literary and cultural theories make Media Studies forms an important area of study: It is a very useful subject for the students of English at the Central Department of English who, as the previous experiences have shown, have been responsible for creating a journalistic awareness among people through the medium of English press in this country:

Specific Objectives:

The curriculum intends to synthesise liberal education, particularly in view of the many ways in which a person can look at the complex interrelationship between man and society, and the professional education of the student: It will equip the student with the tools to study the interrelationship between the domains of media and society:

This objective means the creation of awareness relating the use of language as communication in mass media so that skill can be matched with media activities and genres: Therefore, the course aims to enhance communicative skills among students by providing basic knowledge about media: Students may find the skill useful in terms of their choice of a career or their awareness of the media world as such:

Course Description

The course has two parts: The first part addresses to the core of the media programme and the theoretical formulations of the media studies under the following rubrics:

Course Contents:

Unit	Teach.Hr.
<u>First Part</u>	
I	Philosophy of media studies (approaches) Culture, media and society
II	Development of the mass media (newspaper, cinema,

television)

The language of mass media

The use of mass media in different contexts

The Second Part of the course will identify the areas of concentration like the following:

III	Media and language	25
	Researching media language	
	The production of news language	
IV	Writing and editing the news text	25
	The audience identification	
	Styling the news: designing the audience	
V	Telling stories	25
	Making up the new story	
VI	Research methods	25
	Advertising principles and practices	
	Broadcasting and telecommunication	
	Understanding photojournalism	

The students will have to write a term paper for 25 % marks:
The term paper will be evaluated by a committee comprising the course teacher and two other faculty members:

Recommended Readings

1. Bell, Allan, *The Language of News Media*, Oxford: Blackwell: 1993:
2. Lohani, Shreedhar P., Abhi Subedi, Sajag Rana, and Ajaya Bhadra Khanal (ed:) *Media Studies*: Kathmandu, 1995: Mimeo

Additional Topics
Inter-Art Studies

Eng: 510-10

Paper: X
Full Marks: 100
Teach. Hrs: 150

Instructional Philosophy

Science and technology provide the objective information in the form of "facts," but it is to the humanities that we must turn for the subjective insights that help us develop the intellectual ability and the critical wisdom to understand, examine and use the values that give shape to our personal identity and under-gird our goals: The humanities emphasise subjectivity; they extol the importance of human being and the necessity for individual human expressiveness: However, not all of the humanities contribute in the same way to awareness of self and society: For example, it is the arts that reveal values to us while other humanistic disciplines reflect upon these values and clarify them:

It is with this in mind that an optional course of 100 hours has been offered to the students of Masters of Arts in English, at Tribhuvan University:

Course Objectives

At the end of the course the students should attain:

- an understanding of the historical influence of the political, cultural and scientific values upon art
- some knowledge of the basic elements and tools an artist uses to create a work of art
- an awareness of the different ways of seeing and interpreting a work of art
- an appreciation of the process of criticism and evaluation

Course Contents:

Unit	Teach.Hrs.
I General	25
The Quest for Self Painting	
II Sculpture and Architecture	25
III Literature and Drama	25
IV Music and Dance	25
V Film and Photography	25
VI Almost art and The Humanities: Their	25
Interrelationships	

Specific (also video programmes on the same titles)

1. The Quest for Self: Introduction to the humanities, What is a work of art?
2. Painting: Visions through ages, Creating a point of view, Rousseau—the Lovely Dream
3. Sculpture: Mirror of man's being, Elements of dimension, Meaning through the body's form, Most difficult of arts
4. Architecture: The evolving skyline, From earth to sky, Meaning in a

poet's vision, The shepherd of space

5. Literature: From words, truth, The synthesis of poetry, The story beyond, Behind the words
6. Drama: An imitation of life, Nucleus of story, Meaning for every age, Great age ahead
7. Music: Age old search for meaning, Emotions and meaning in sound, Meaning through structure, Listening for the unexpected
8. Dance: Feeling and dance, Body language and states of mind, Forms of dance, Modes of dance, Modern dance
9. Film: Twentieth century legacy, the dynamic illusion, Not just the great escape, seeing all there is:
10. Photography: Photographic vision; The power of detail; Early Photography; Photography, painting and portraiture; Pictorialism and sentimentality; Schools of photography:
11. Almost art: Advertisements and popular art; folk art; Realism and art; Craft; Meta-art:
12. The arts: their interrelationships: Arts and the interrelationships; Humanities and the sciences;
The arts and other humanities; Perception and conception; Values; Arts and humanities and social sciences:

Recommended Readings, Articles and Films

1. Martin, F: David and Jacobus, Lee A.; *The Humanities Through the Arts*, NY: McGraw-Hill, Inc: Fourth Edition, 1991:
2. Lee, Valerie, *A study Guide for the Televised Course Humanities Through the Arts*, NY: McGraw-Hill, Inc: Third Edition, 1991:
3. Bergman, Ingmar, "Film has Nothing to do with Literature"
4. Howard, John Tasker, "What is Modern Music—and Why Have People Never Liked it at First?"
5. Lewis, c Day, "How a Poem is Made"
6. Macleish, Archibald, "Ars Poetica"
7. Moore, Henry, "Notes on Sculpture"
8. Panofsky, Erwin, "Style and Medium in the Motion Pictures:"
9. Ponti, Gio, "The Architect, the Artist:"
10. Shaw, Bernard, "The Problem Play—a Symposium"

Videos as specified

References

1. Adams, Hazard (ed:), *Critical Theory since Plato:*
2. Barthes, Roland, *Image, Music, Text:*
3. Cohen, Robert, *Theatre:*
4. Daniels, Florence Margaret, *Why Art:*
5. Dick, Bernard, *Anatomy of film:*
6. Hindley, Geoffrey (ed:), *The Larousse Encyclopaedia of Music:*
7. Hooker, Denise (ed:), *History of Western Art:*
8. Humphrey, davis, *The Art of Making Dances:*
9. Ivey, donald, *Sound Pleasure: a Prelude to Active Listening* (with audio cassettes):
10. Jaxtheima, Bodo W.;, *How to Paint and Draw: (Part II)*

11. Karnien, Roger, *Music, An Appreciation:*
12. Kepes, Gyorgy (Ed:), *Education of Vision:*
13. Krauss, Rosalind E., *Passages in Modern Sculpture:*
14. Pal, Pratapaditya, *Art of Nepal:*
15. Panofsky, Erwin, *Idea: A concept in Art:*
16. Read, Herbert, *The Meaning of Art:*
17. Read, Herbert, *The Philosophy of Modern Art:*
18. Rodin, Auguste, *Art:*
19. Rudofsky, Bernard, *Architecture without Architects:*
20. Sheppard, Ann, *Aesthetics:*
21. Siegel, Jeanne, *Artwords:*
22. Sontag, Susan, *On Photography:*

Evaluation

The students will have to write a term paper for 25 % marks:

The term paper will be evaluated by a committee comprising the course teacher and two other faculty members:

Additional Topics
Nepalese Studies
 (To be developed)

Eng: 510-11

Paper: X
Full Marks: 100

Additional Topics
Cultural Studies
 (To be developed)

Eng: 510-12

Paper: X
Full Marks: 100

Additional Topics
Thesis

Eng: 510-13

Paper: X
Full Marks: 100

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