

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M.Phil. and Ph.D. Programme

(Revised Courses - 2024)

Courses for M.Phil. and Ph.D. Programme

English Subject Committee

M Phil and PhD Courses

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Joining for PhD Programme

Reading List/Qualifying Exam

ENGL 721 Synthesis Paper I: Primary Areas (Major Corpus of the Study, History, Empirical Studies) 3 Credit

ENGL 722 Synthesis Paper II: Concepts/Theories/Models/Methods 3 Credit

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M Phil and PhD Programme - 2021

Course Title: Seminar on (Critical) Discourse, Power and Resistance

Course Code: ENGL 701 Credit

Hours: 3 (48 hours)

1. Introduction:

The course assumes that meanings/messages in the literary and/or persuasive texts are, largely, “mediated” and implanted elusively and subtly. One version of (dominant) reality is often represented and “naturalized” as everyone’s reality. In this context, the course offers various locations /vantage points to debunk and demystify, and, of course, to resist/decolonize the “meaning (myth) constructing” processes. Further, the course assumes that language and semiosis through their linguistic and (socio)semiotic resources, largely, allow their users to make a choice of one option over another. This choice, in turn, can express one’s orientation/perspective to reality. The primary objective of the course is to enable research scholars to (critically) examine/analyze discourses of various sorts as a way of preparing them to undertake researches.

2. Learning Outcomes examine assess

Upon completion of the session, successful learners/researchers will be able to:

- a. Refract, discipline and appraise the critical discourse studies theory and justify its use in literary research with an awareness of its limitations;
- b. Examine and reveal the hidden agenda, perspectives and interests implanted in the persuasive and/or literary and informative discourses with a mindfulness of selfreflexivity;
- c. Investigate and debunk (power) relationships between/among human beings in terms of various social /cultural variables and explore/examine how these relationships are encoded through certain epistemological positions;
- d. Examine how (half-)(un-)truth and (mis-)(dis)information are “mediated” through the (digital) regimes of (hard, soft and smart) power, knowledge and apparatuses in the multimodal texts.

3. Course Modules Module 1: (Critical Discourse Studies) 16 hours

- a. “Critical Discourse Analysis: History, Agenda, Theory and Methodology: Ruth Wodak and Michael Meyer” (from *Methods of Critical Discourse Analysis* pp. 1-30);
- b. “Precursors to CDA and Important Foundational Concepts” (from Catalano, Theresa, & Linda R. Waugh *Critical Discourse Analysis, Critical Discourse Studies and Beyond* pp. 13-70).
- c. “The Main Approaches to CDA/CDS” (from Catalano, Theresa, & Linda R. Waugh *Critical Discourse Analysis, Critical Discourse Studies and Beyond* pp. 155- 217
- d. “Critical Linguistics”: Roger Fowler and Gunther Kress (*Language and Control* pp. 283-300);

- e. “Critiques of CDA/CDS and Responses” (from Catalano, Theresa, & Linda R. Waugh *Critical Discourse Analysis, Critical Discourse Studies and Beyond* pp. 218-45).

Module II: Discourse and Power

16 hours

- a. Power shifts: Diffusion and transition, diffusion and cyberpower” (from Joseph S. Nye Jr.: *The future of power*; pp. 113-52).
- b. Neoliberal agendas for higher education (from: Les Levidow: *Neoliberalism: A Critical Reader*; pp. 156-162).
- c. Truth, post-truth, non-truth: new aestheticized digital regime of truth (from Nina Cvar and Robert Bobni: *Post-truth and the mediation of reality*, pp. 79-106.)
- d. The Post-national Constellation and the Future of Democracy (from Jurgan Habermas: *The Postnational Constellation: Political Essays*, Chapter 4 (no intact pages)).
- e. A modern Mahatma? Use and misuse of Gandhi in popular culture” (Excerpt from Chandrika Kaul: *M.K. Gandhi, media, politics and society*, pp. e-book, no intact pages).

Module III: Discourse of Decolonizing and Resistance

16 hours

- a. Research through imperial eyes (from Linda Tuhiwai Smith: *Decolonizing methodologies*, pp.42-53.)
- b. The emperor’s ‘new’ materialisms (from Brendan Hokowhitu: *Routledge handbook of critical indigenous studies*, pp. 170-188).
- c. Decolonizing critical theory (from Kevin Olson: *The challenge of progress: Theory between critique and ideology*, pp. 61-72.)
- d. Intersectionality and epistemic erasure: A caution to decolonial feminism (from K. Bailey Thomas: *Hypatia* (2020) pp. 1–15.
- e. Post-/de-colonial psychoanalysis: critical border psychology (from Beshara, Robert, K.: *Freud and Said: Contrapuntal psychoanalysis as liberation praxis*, pp. 1-88).

4. Required Readings

Beshara, Robert, K. (2021). *Freud and Said: Contrapuntal psychoanalysis as liberation praxis*. Palgrave.

Catalano, Theresa, & Linda R. Waugh *Critical Discourse Analysis, Critical Discourse Studies and Beyond*. Springer, 2020.

Dahms, F. H. (ed). *The Challenge of progress: Theory between critique and ideology*. University of Tennessee, 2020.

Fowler, Roger and Gunther Kress. *Language and Control*. Sage, 2018.

Kaul, C. M. K. *Gandhi, Media, politics, and society: New perspectives*. Palgrave, 2021.

Nicholls, R. & Brett O. (eds.). *Post-Truth and the Mediation of Reality New Conjunctures*. Palgrave, 2019.

Nye, J. S. Jr. *The future of power*. Perseus Books, 2011.

Poster, M. *Foucault, Marxism and history mode of production versus mode of information*. Blackwell, 1985.

Saad-Filho, A., & Johnston, D. *Neoliberalism: A critical reader*. Pluto Press, 2005. Smith, L.T. *Decolonizing methodologies: Research and indigenous people*. U of Oxford P, 2008.

Thomas, B. K. (2020). Intersectionality and Epistemic Erasure: A Caution to Decolonial Feminism. *Hypatia*35 (Summer), pp. 509-23.

Wodak, Ruth, and Michael Meyer. *Methods of Critical Discourse Analysis*. London: Routledge, 2018.

5. **Learning, Interacting, Participating, Tutoring/Mentoring, Evaluating and Researching Activities and Strategies:**

5.1 Research Practice: For each of the Unit, researchers will be encouraged to make a choice of their own in selecting the relevant texts for analysis: literary (fiction, poems, plays, and essays), persuasive (political and policy related documents), new media (such as Online/Print Newspapers and Magazines, Twitter, Facebook, Television, YouTube, Films, Documentaries).

5.2 Assessment Scheme: As part of the formative assessment, the following scheme is made: (a) Attendance (5%), Electronic Portfolio (5%), Participation (10%), Presentation/Discussion and Interaction (20%), Term Paper with word-range 25003000 (40%) and Interview (20%). At this COVID 19 Pandemic context, tutoring /mentoring will be made through Webinar (through ZOOM or MS TEAMS). Research scholars will be encouraged, in addition to virtual class interaction, in learning/researching activities through cybergogy, peeragogy and autonomous learning. They will submit their assignments through Email.

6. **Ethical Policy:**

Research scholars will not be allowed to reproduce other's works in one of the following ways: exact words, paraphrasing, manipulation, fabrication and falsification. No collaborative cheating and impersonation will be allowed in the Online learning/researching.

Tribhuvan University
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Central Department of English
M Phil and PhD Programme - 2021

Course Title: Dimensions of Aesthetics: Writing through the Arts Course Code: ENGL 702 Credit Hours: 3 (48 hours)

Course Description

The particular focus of the course is about practicing writing through looking, reading, observing, and interpreting paintings. The general focus is to orient students develop skills of writing through the arts. The paintings selected are from western tradition of art. The first part (Units 1 and 2) of the course aims at discussing and comprehending the key ideas of writing through the vocabulary of visual arts and comprehending mechanics and methods of argumentation. The second part (Units 3 and 4) of the course selects paintings from various schools of visual arts so that a variety of perspectives on writing can be understood and appropriated in writings. Finally, Unit 5 focuses on other arts like sculpture, architecture, and movie to focus on the ways of writing.

The methods used to understand and practice writings are forensic observation, literary close reading, conceptual thinking, art-criticism, and aesthetics.

Pedagogic strategies for the Class

Group Discussion on Prior Reading of the Texts
Weekly assignments: Oral Presentation and Term Papers
Mid Term Examination

Unit 1. Materiality of Texts: The Modes of Observation

Forensic observation
Close Reading
Ways of Looking
Conceptual Thinking

Prescribed Texts:

Conan Doyle, Arthur: "The Adventure of the Blue Carbuncle" from *The Complete Sherlock Holmes*. New York: Bantam, 1986.

Cleanth Brooks: The Heresy of Paraphrase from *The Well Wrought Urn: Studies in the Structure of Poetry*. London: Dennis Dobson, 1947.

Amy Herman: "A lesson on looking"(TED@BCG)

From John Wilson: "The Business of Analysis from *Thinking with Concepts*. Cambridge: Cambridge UP, 1995.

Unit II. Materiality of the Texts: Aesthetics

Perception and Sensa, Sensibility

Harmony, Order, Balance, Proportion, Scale, Surface and Depth

Anticipation, Recognition, Retrospection

Memory, Narrative Situation, Specificity or Singular Situation

Associative Mode

Prescribed Texts:

Documentary: “Four Gray Walls and Four Gray Towers”

From Jacobs, A. Lee & F David Martin. Chapters 1, 2, 3, 4 *The Humanities through the Arts*.
10TH ed. New York: McGraw Hill, 2019

From Ione Bell. *Art as you see it (A self-teaching Guide)*. London: Wiley: 1998.

From Butler Christopher. *Pleasure and the Arts: Enjoying Literature, Painting, and Music*.
New York: OUP, 2004.

Sarah Sze. “Art that explores time and memory”(TED2019)

Unit III. Paintings: Narration, Description, Explanation

Botticelli: Primavera (1482) and Birth of Venus (1485-86)

Da Vinci: Mona Lisa (1505)

Titan: Bacchus and Ariadne (1520-23)

Velazquez: Las Meninas (1656)

Goya: The Third of May (1808)

Constable: Hay Wain, “Wovenhoe Park (1816)

Edouard Manet: Olympia (1863)

Georges Seurat: Sunday on La Grande Jatte (1884)

Van Gogh: Starry Night (1889)

Claude Monet: The Waterlily Pond (1899)

Henri Matisse: La Dance (1910)

Prescribed Source: Google Images

Unit IV Paintings: Narration, Description, Compare and Contrast

Wassily Kandinsky: With Black Arc (1912)

Pablo Picasso: Les Femmes d'Alger (1907), Girl before a Mirror (1932), Guernica (1937)

Marcel Duchamp: Nude Descending a Staircase (1912)

Umberto Boccioni: Street Noises Invade the House (1911)

Giorgio Chirico: Melancholy and Mystery of a Street (1914)

Salvador Dali: The Metamorphosis of Narcissus (1937)

Prescribed Source: Google Images

Unit V. Writing for the Other Arts

Sculpture: Donatello's David (1430-1440), Michelangelo's David (1501-04)

Architecture: Reims and Chartres Cathedrals Robert

Smithson: The Spiral Jetty (1970)

Christo: Surrounded Islands (1980-83)

Movie: *Dr. Zivago* (1965), Director: David Lean

Prescribed Sources:

Available online

Suggested Readings:

Cook, Michael. "Edgar Allen Poe and Detective Story Narrative" in *Narratives of Enclosure in Detective Fiction: The Locked Room Mystery*. London: Palgrave Macmillan, 2011 Barnet,

Sylvan. *A Short Guide to Writing about Art*. 11th Ed. Boston: Pearson, 2015 Bloom, Harold.

How to Read and Why. New York: Simon and Schuster, 2000.

Wendy Beckett, Sister. *The Story of Painting: The Essential Guide to the History of Western Art*. London: Dorling Kindersley, 1994.

Todorov, Tzvetan. "The Typology of Detective Fiction" in *The Poetics of Prose*, Cornell UP, 1977.

Evaluation Guidelines

Internal Evaluation

40% of the total grade

- | | | |
|--------------------------|--|-----|
| <input type="checkbox"/> | participation and attendance | 05% |
| <input type="checkbox"/> | tests, including quizzes and responses | 05% |
| <input type="checkbox"/> | a research paper of 7 pages (3500 words) | 10% |
| <input type="checkbox"/> | presentation shot/text/practice analysis: individual and group | 10% |
| <input type="checkbox"/> | mid-term exam: long questions, short questions, or short notes | 05% |
| <input type="checkbox"/> | end-term exam: long questions, short questions, or short notes | 05% |

Final Examination

60% of the total grade

- argumentative questions on themes/techniques/receptions 01X15=15%
- critical analysis of texts/shots 03X10=30%

Tribhuvan University
M Phil and PhD Programme
Central Department of English
Fall 2021

Course: Seminar on Myths and Popular Media

Course Code: ENGL 703

Credit: 3 (48 hours)

Description

This seminar course explores shared values and underlying connections in aesthetics of popular representations of myths and archetypes. Participants in a series of seminar sessions interact with various texts from interdisciplinary and multicultural perspectives in order to unfold interactive processes of myth and archetype, history and fiction, and media and performance. Popular narratives of heroes and myths in their inherent characters and actions embody shared human values of the humanities which are simultaneously historical and universal. The first unit of the course offers concepts and perspectives of myths and media, and the rest with selected texts bring in specific backgrounds, issues and values in representative narratives.

Objectives

- to foster the profound mythic imagination leading to the self-revelation for the exploration of the dynamics of cultures
- to engage participants in underlying universal structures and shared values in various narratives and popular practices from interdisciplinary approaches and cultural studies perspectives
- to produce new knowledge while inculcating in them ideas and concepts based on values of the humanities and aesthetic sensibilities in myths and archetypes

Pedagogical strategies

During regular meetings, students participate in intense discussions and engage in multiple texts, such as verbal and visual, stage and screen, and television and concert from interdisciplinary perspectives and interactive strategies. Along with class lectures, the course demands students' regular presentations and constant interactions on the five successive areas in the syllabus. Students are required to demonstrate their skills and abilities to comprehend different expressive practices followed by critical examinations of those aspects and objects, tangible and intangible, of diverse cultures. Students are expected to share their innovative reflections, critical receptions, and cultural connections to issues and topics in regular sessions. You will also be asked to bring out short responses to prescribed texts and lead discussions in weekly meetings. The details of the assignments, including papers and projects will be announced in the class.

Unit I: Concepts and Theories of Myths and Media

Barry Powell Definitions and Background and Theories of Myth from *Classical Myth*

Andrew von Hendy From Fable to Myth, The Invention of Myth, Myth and Ideology, Myth as Necessary Fiction from *Modern Reconstruction of Myth*

Arthur Asa Berger The Myth Model, The structure of Myth, Sociological Analysis of Myth, Psychoanalytic Approaches to Myth, The Semiotics of Myth from *Media, Myth and Society*

Unit II: Myth and Psychoanalysis: Jung

Carl Gustav Jung Approaching the Unconscious, Ancient Myths and Modern Man from Myth, Archetype and Collective Unconscious from *Man and His Symbols*

John Izod “Jungian theory, textual analysis and audience play,” “Archetypal Images” and “The pop star as icon” from *Myth, Mind and the Screen: Understanding the Heroes of Our Time*

Clarissa Pinkola [Estés](#) “The Howl: Resurrection of the Wild Woman” and “Joyous Body: the Wild Flesh” from *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*

Harmesh Malhotra, dir. *Nagina*

Emeric Pressburger, dir. *The Red Shoes*

Unit III: Myth and Literature: Northrop Frye

Northrop Frye Archetypal Criticism: Theory of Myths from *Anatomy of Criticism*

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

Diamond Shumsher JBR Film and Fiction of *Basanti*

Percy Bysshe Shelley To a Skylark

Unit IV: Myth and Popular Cultures: Roland Barthes

Roland Barthes Myth Today from *Mythologies* Michael

Jackson Dance Evolution, 1968 – 2009. DVD

Madonna L. Ciccone "Material Girl," "Frozen," "Angel," "Crazy for You". DVD

Shakira Mebarak “Waka Waka, This Time Africa”; “Whenever, Wherever”; “Hips Don’t Lie” “Full Pepsi Super Bowl Live”. DVD

Music Bands Kandara’s “Hong Kong Pokhara”; Nepathya’s “Live in Dubai 2019–Celebrating 25 Years of Nepathya”. DVD

Peter J. Claus A Structuralist Appreciation of Star Trek from *Star Trek as Myth*

C. Scott Littleton Some Implications of the Mythology in Star Trek from *Star Trek as Myth*

Raymond Boyle/

Richard Haynes : "Sport, the Media and Popular Culture," "A Sporting Triangle: Television, Sport and Sponsorship," "Games Across Frontiers: Mediated Sport and National Identity," "Consuming Sport: Fans, Fandom and the Audience" from *Power Play: Sport, Media and Popular Culture*

Unit V: Myth and Hero: Joseph Campbell

Joseph Campbell The Power of Myth PBS TV Series I-IV: *Joseph Campbell and Power of Myth with Bill Moyers*. DVD

- Fishwick, Marshall. Demos, Heros, Logos, Eikons, Mythos from *Seven Pillars of Popular Culture*
- Richard Dyer: "Stars as Stars," "Stars as Types," "Stars as Specific Images" from *Stars*
- Robert Morrison Nietzsche's Buddhism from *Nietzsche and Buddhism* Stephanie Baker What Is a Social Tragedy?, Recalling Social Tragedy: Staging Zinedine Zidane's Transgression on France's Postcolonial Arena from *Social Tragedy: The Power of Myth, Ritual, and Emotion in the New Media Ecology*
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Prescribed Texts Print

- Barthes, Roland. Myth Today from *Mythologies*. Trans. Annette Lavers. New York: Hill and Wang, 1976.
- Berger, Arthur Asa. *Media, Myth and Society*. New York: Palgrave Macmillan, 2013.
- Fishwick, Marshall. *Seven Pillars of Popular Culture*. London: Westport, Connecticut, 1985.
- Frye, Northrop. *Anatomy of Criticism*. New Jersey: Princeton U P, 2000.
- Hendy, Andrew von: From Fable to Myth, The Invention of Myth, Myth and Ideology, Myth as Necessary Fiction from *Modern Reconstruction of Myth*. Bloomington, Indiana: Indiana University Press, 2001.
- Izod, John. *Myth, Mind and the Screen: Understanding the Heroes of Our Time*. Cambridge: Cambridge University of Press, 2001.
- Joyce, Joyce. *A Portrait of Artist as a Young Man*. (1986). India: Finger Classic, 2017.
- Kapell, Matthew Wilhelm, ed. *Star Trek as Myth: Essays on Symbol and Archetype at the Final Frontier*. London: McFarland & Company, 2010.
- Powell, Barry. *Classical Myth*. New Jersey: Prentice Hall, 1995.

Cinema and Media

- Campbell, Joseph. The Power of Myth 1988 PBS TV Series I-IV: *Joseph Campbell and Power of Myth with Bill Moyers*. DVD
- Malhotra, Harmesh, dir. *Nagina*. India: Emkay Producer, 1986.
- Pressburger, Emeric, dir. *The Red Shoes*. US: Eagle –Lion Films, 1948.
- Shah, Neer, dir. *Basanti*. Cinematic adaptation of Diamond Shumsher JBR–written *Basanti (Lady like a Spring)*, 1948. Kathmandu: Nepali Film Industry, 2010.
- [Estés](#), Clarissa Pinkola. *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. New York: Ballantine Books, 1992.
- (and all of those print and audios and videos listed in different sections of the syllabus)

Evaluation Guidelines

Internal Evaluation	40% of the total grade
<input type="checkbox"/> participation and attendance	05%
<input type="checkbox"/> tests, including quizzes and responses	05%
<input type="checkbox"/> a research paper of 7 pages (3500 words)	10%
<input type="checkbox"/> presentation shot/text/practice analysis: individual and group	10%

- mid-term exam: long questions, short questions, or short notes 05%
- end-term exam: long questions, short questions, or short notes 05%

Final Examination

60% of the total grade

- argumentative questions on themes/techniques/receptions 01X15=15%
- critical analysis of texts/shots 03X10=30%

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M Phil and PhD Programme - 2021

Course Title: Traumatic Affect Course Code: ENGL 704

Course Description:

Trauma, a basically emotional phenomenon, arises out of intersubjectively constituted contexts of meaning and significance. It, therefore, works as a kind of ideological apparatus, because it shunts affect into community-supporting politics. This course investigates how modern and contemporary literature of violence engages with trauma in a way emphasizes its involvement with traumatic memory, the body, and community, while evoking affect in the readers.

Unit 1: Introduction to Traumatic Affect (09 hrs)

- Concept of Trauma (Caruth)
- Literary Trauma Theory Reconsidered (Balaev)
- Theory of Social Trauma (Hamburger, Volkan, Assman&Eyerman)
- Trauma is as Trauma does: The Politics of Affect in Catastrophic Times (Stevens)
- Torturous Affect: Writing and the Problem of Pain (Richardson)

Unit 2: Affective-Empathic Trauma (from Bennett): (09 hrs)

- On the Subject of Trauma
- Insides, Outsides: Trauma, Affect, and Art
- The Force of Trauma
- Journeys into Place
- Face-to-Face Encounters
- Global Interconnections

Unit 3: Affective Trauma in Partition Fiction (18 hrs)

- Introduction to Partition History (Gyanendra Pandey)
- The Three Partitions of 1947 (Gyanendra Pandey)
- Pedagogy of Indian Partition Literature in the Light of Trauma Theory (Beerendra Pandey)
- *Train to Pakistan* (Singh)
- *A Bend in the Ganges* (Malgonkar) □ *Pinjar* (Amrita Pritam)
- Four Partition Stories: “The Dog of Tetwal” (Saadat Hasan Manto), “The Parrot in the Cage” (Mulk Raj Anand): “The Owner of the Rubble” (Mohan Rakesh), and “God’s Dog (Mohan Rakesh)

Unit 4: Affective Trauma in World Literature (09 hrs)

- *Palestine* (Joe Sacco)
- *Murambi* (Malgonkar)

Prescribed Texts:

Anand, Mulk Raj. “The Parrot in the Cage.” *Greatest Short Stories*. Ahmedabad: Jaico, 2012. E-book.

Bennett, Jill. *Empathic Vision : Affect, Trauma, and Contemporary Art*. Stanford, Stanford UP, 2005.

- Balaev, Michelle “Literary Trauma Theory Reconsidered.” *Contemporary Approaches in Literary Trauma Theory*. Ed. Michelle Balaev. Houndmills: Palgrave Macmillan, 2014. 1-14.
- Caruth, Cathy. Ed. *Trauma: Explorations in Memory*. Baltimore: Johns Hopkins UP, 1995.
- Diop, Boubacar Boris. *Murambi: The Book of Bones*. Tr. Fiona McLaughlin. Bloomington: Indiana UP, 2006.
- Hamburger, Andreas, et al. Eds. *Social Trauma – An Interdisciplinary Textbook*. Cham: Springer, 2021.
- Malgonkar, Manohar. *A Bend in the Ganges*. London: Hamish Hamilton, 1964.
- Manto, Saadat Hasan. “The Dog of Tetwal.” *Manoa* 19.1 (2007). 80-87.
- Pandey, Beerendra. Pedagogy of Indian Partition Literature in the Light of Trauma Theory. *Southern Postcolonialisms: The Global South and the ‘New’ Literary Representations*. Ed. Sumanyu Satpathy. London: Routledge, 2009. 124-138.
- Pandey, Gyanendra. *Remembering Partition Violence, Nationalism and History in India*. Cambridge: Cambridge University Press, 2001.
- Pritam, Amrita. *Pinjar*. Tr. Khushwant Singh. New Delhi: Tara Press, 2009.
- Rakesh, Mohan. “The Owner of the Rubble.” Tr. Alok Bhalla. *Manoa* 19.1 (Summer 2007). 91+93-99.
- . “God’s Dog.” *Stories About the Partition of India, Vol. II*. Ed. Alok Bhalla. New Delhi: Indus, 1994. 119-125.
- Richardson, Michael. “Torturous Affect: Writing and the Problem of Pain.” *Traumatic Affect*. Meera Eds. Atkinson and Michael Richardson. Newcastle upon Tyne: Cambridge Scholars Publishing, 2013. 148-170.
- Sacco, Joe. *Palestine*. Seattle: Fantagraphics, 2001.
- Singh, Khushwant. *Train to Pakistan*. 1956. New Delhi: Penguin, 2007.
- Stevens, Maurice. “Trauma is as Trauma does: The Politics of Affect in Catastrophic Times.” *Critical Trauma Studies: Understanding Violence, Conflict, and Memory in Everyday Life*. Eds. Monica J. Casper & Eric Wertheimer. New York: New York UP, 2016. 193-206.

Evaluation Guidelines

Internal Evaluation	40% of the total grade
<input type="checkbox"/> participation and attendance	05%
<input type="checkbox"/> tests, including quizzes and responses	05%
<input type="checkbox"/> a research paper of 7 pages (3500 words)	10%
<input type="checkbox"/> presentation shot/text/practice analysis: individual and group	10%
<input type="checkbox"/> mid-term exam: long questions, short questions, or short notes	05%
<input type="checkbox"/> end-term exam: long questions, short questions, or short notes	05%
Final Examination	60% of the total grade
• argumentative questions on themes/techniques/receptions	01X15=15%
• critical analysis of texts	03X10=30%
• short question answer/writing short notes	03x5= 15

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M Phil and PhD Programme in English
Semester I
2022-23

Course: Body, Literature and Society

Course Code: ENGL 705

Credit: 3 (48 Teaching hours)

Instructors: Prof. Dr. Abhi Subedi and Dr. Shiva Rijal

Introduction:

This course is designed to make students familiar with the nexus that exists between human body, and literature and society. It aims to introduce representative works on human body produced by writers, artists and philosophers over a period of time spanning from the classical to the postmodern. The selection includes texts from the classical Greek, Sanskrit and medieval Indic culture, European Renaissance and the modern and postmodern global cultures and patterns of societies. The objective is to enable the students to study human body as a subject of interdisciplinary studies, a source and medium of creativity in art and literature, an entity of political and social control, and also a site of divinity and mysterious power. Importantly, it aims to inspire students to explore human body as a subject of study in plural and interdisciplinary ways. This syllabus gives equal weightage to theory and literature. For example, assumptions that the Greeks or the Asians held about human body will be discussed on the basis of theories as well as some selected literary texts.

Additionally, students can select texts to make classroom presentations based on the spirit of the course.

Unit I: Body in Classical Greek and Medieval Europe (5x1.5=7.5 hrs)

1. Worman, Nancy. "Touching Oedipus: Proximities, Contact, and Affective Intimacies".
2. Paglia, Camillie. "Apollo and Dionysus".
3. Saunders, Corinne. "The Affective Body: Love, Virtue and Vision in English Medieval Literature".
4. Shopocles. Oedipus.
5. Everyman (the medieval play).

Unit II: Indic Body (1.5 x 13 = 19.5)

1. Vatsyayana, Kapila. "Theory and Technique of Classical Indian Dance".
2. Wujastyk, Dominik. "Interpreting the Image of the Human Body in Premodern India".
3. Campbell, Joseph. "Apotheosis".
4. Michaels, Axel and Christoph Wulf. "Rethinking the Body: An Introduction". and Zimmermann, Francis. A Hindu to His Body: The Reinscription of Traditional Representations".
5. Flood, Gavin. "The Vedic Body" and "The Tantric Body".

6. Doniger, Wendy. "God's Body, or, The Lingam Made Flesh: Conflicts over the Representation of the Sexual Body of the Hindu God Shiva".
7. Bishwakarma, J B.. "Pashupati Mandir Prabesh Sangharsha: Jaba Rajya Jhuknu Paryo".
8. Sarukkai, Sundar. Phenomenology of Untouchability.
9. Atler, Joshep S. "Gandhi's Body, Gandhi's Truth".
10. Somadev. "Curse of Puspadanta and Malyakam".
11. Gandhi, M.K. Hind Swaraj.
12. Karnad, Girish. Nagamandala.
13. Aahuti. Dalan.

Unit III: Body and Modern West (1.5 x 7= 10.5)

1. Waugh, Patricia. "Writing the Body: Modernism and Postmodernism".
2. Marx, Karl. "Results of the Immediate Process of Production".
3. Foucault, M. "The Body of Condemned".
4. Agamben, Giorgio. 'Nudity'. Nudities.
5. Goffman, Erving. "The Arts of Impression Management" .
6. Dostoevsky, F. Notes from Underground.
7. Churchill, C. A Number.

Unit IV: Body, Gender and City (1.5 x 7 = 10.5)

1. Butler, Judith. "Bodily Inscriptions and Performative Subversion".
2. Laqueur, Thomas. "Of Language and the Flesh".
3. Eleftheriou, Lyda. "Bodies like rivers: Seeking for a space for body memory in the discourse of trauma".
4. Pile, Steve. "Desire and Disgust in the flesh".
5. Shakespeare, William. Midsummer Night's Dream.
6. Devi, Mahashweata. "Breast Feeder". Trans. Gayatri Spivak. In Other Worlds.
7. The Queen. Directed and screenplay by Vikas Bahl.

Pedagogical Strategies

1. In-classroom discussion
2. Use of visual academic materials from youtube
3. Holding individual presentation
4. Holding guest lectures

Evaluation Scheme

Internal Evaluation carry 40% marks and external evaluation 60% marks

Details of International Evaluation

Attendance, Class participation	10 marks
Presentation	10 marks
Term paper(s)	20 marks

External Examination 60% of the total grade

Essay-type questions on concepts/arguments/receptions 01X15=15

Critical analysis of texts

03X10=30

Short question answer/writing short notes

03x5= 15

Prescribed Texts

Course packet consists of selections drawn from the following texts:

Agamben, Giorgio. 'Nudity'. *Nudities*. Trans. David Kishik and Stefan Pedatella. California: Stanford U P, 2011. 55-90.

Aristophanes. *Lysistrata*. Fanum Publishing, 2017.

Atler, Joshep S. "Gandhi's Body, Gandhi's Truth". *Gandhi's Body: Sex, Diet and the Politics of Nationalism*. Philadelphia: University Pennsylvania Pres 2000. 3-27.

Bishwakarma, J B.. "Pashupati Mandir Prabesh Sangharsha: Jaba Rajya Jhuknu Paryo".

Dalanbiruddha Pratiroodh. Eds. Rajendra Maharjan and Yambahadur Kishan. Kathmandu: Samata Foundation, 2070. 53-69.

Butler, Judhith. "Bodily Inscriptions and Performative Subversion". *Gender Trouble*. New York: Routledge, 2002. 163-180.

Churchill, C. *A Number*. Nick Hern Books, 2002.

Calvino, Italo. *The Invisible City*. Harcourt Brace Jovanovich, 1978.

Campbell, Joseph. "Apotheosis". *The Hero With a Thousand Faces*. India: Yogi Impression, 2008. 127-147.

Camus, A. *Metamorphosis*. Shocken Books, 1971.

Devi, Mahashweata. "Breast Feeder". Trans. Gayatri Spivak. In *Other Worlds*. Routledge, 1988. 222-240.

Doniger, Wendy. "God's Body, or, The Lingam Made Flesh: Conflicts over the Representation of the Sexual Body of the Hindu God Shiva". *Social Research: An International Quarterly*, Volume 78, Number 2, Summer 2011, 485-508.

Dostoevsky, F. *Notes from Underground*. Vintage, 1994.

Eleftheriou, Lyda. "Bodies like Rivers: Seeking for a space for body memory in the discourse of trauma". *European Journal of English Studies*, 2015 Vol. 19, No. 3, 315-330.

"English Medieval Literature". *The Body and the Arts*. Edited by Corinne Saunders, Ulrika Maude And Jane Macnaughton. Great Britain: Palgrave, 2009. 87-102.

Everyman (the medieval play). Dover Publications, 1997.

Flood, Gavin. "The Vedic Body" and "The Tantric Body". *The Tantric Body: The Secret Tradition of Hindu Religion*. London: I.B. Tauris, 2006. 7-49.

Foucault, M. "The Body of Condemned". *The Spectacle of the Scaffold*. London: Penguin, 2008. 1-38.

Gandhi, M.K. *Hind Swaraj*. Mapple Classics, 2020.

Goffman, Erving. "The Arts of Impression Management". *The Presentation of Self in Everyday Life*. Edinburgh: University of Edinburg, 1956. 132-151.

Grosz, Elizabeth. "Bodies-Cities". *Space, Time and Performance: Essays on the Politics of Bodies*. New York: Routledge, 1995. 103-111.

Karnad, Girish. *Nagamandala*. Oxford University Press, 1999.

Laqueur, Thomas. "Of Language and the Flesh". *Making SEX*. Harvard University Press, 1992.

Marx, Karl. "Results of the Immediate Process of Production". *Selected Writing*. Ed. David McLellan. Lomdon: OUP, 2000. 547-56.

Michaels, Axel and Christoph Wulf. "Rethinking the Body: An Introduction". *Images of the Body in India*. Editors. Axel Michaels and Christoph Wulf. New Delhi: Routledge, 2011. 1-18.

Paglia, Camillie. "Apollo and Dionysus". *Sexual Personae*. New York: Vintage, 1991. 72-98.

Pettitt, Thomas. "Books and Bodies, Bound and Unbound". *Orbis Litterarum* 64:2. 2009, 104–126.

Pile, Steve. "Desire and Disgust in the flesh". *The Body and the City*. London: Routledge, 1996. 184-210.

Ramaswami, Sumathi. "Visualising India's geo-body: Globes, maps, bodyscapes". *Beyond Appearances*. Sage Publications, 2003. 151-191.

Sarukkai, Sundar. *Phenomenology of Untouchability* Author(s): Source: *Economic and Political Weekly*, Vol. 44, No. 37 (Sept 12-18, 2009), pp. 39-48. Saunders, Corinne. "The Affective Body: Love, Virtue and Vision in Shopocles. Oedipus. Oxford University Press, 1989.

Somadev. "Curse of Puspadanta and Malyakam". Trans. Arshia Sattar. *Tales from the Kathasaritasagar*. Penguin, 1997.

The Queen. Directed and screenplay by Vikas Bahl. Phantom Film Production, 2014.

The Vagina Monologues by Eve Ensler The official script for the 2008 V-Day Campaigns

Vatsyayana, Kapila. "Theory and Technique of Classical Indian Dance ". *Classical Indian Dance, Literature and the Arts*. Sangeet Natya Academy, 1977. 23-141.

Waugh, Patricia. "Writing the Body: Modernism and Postmodernism". *The Body and the Arts*. Edited by Corinne Saunders, Ulrika Maude And Jane Macnaughton. Great Britain: Palgrave, 2009. 131-147.

Worman, Nancy. "Touching Oedipus: Proximities, Contact, and Affective Intimacies". *Tragic Bodies: Edges of the Human in Greek Drama*. Bloomsbury, 2021. 27-61.

Wujastyk, Dominik. "Interpreting the Image of the Human Body in Premodern India"<https://www.researchgate.net/journal/International-Journal-of-Hindu-Studies> 13(2):189228.

Zimmermann, Francis. "A Hindu to His Body: The Reinscription of Traditional Representations". *Images of the Body in India*. Editors. Axel Michaels and Christoph Wulf. New Delhi: Routledge, 2011. 19-36.

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M Phil/PhD in English Program (2022)

Credit Hours: 3 (48 hours)

Course Title: **Academic Writing and Research Methodology**

Course Code: ENGL.711

Semester: Second

Course Description

Academic Writing and Research Methodology offers advanced-level introduction to—and hands-on practice in—academic writing and research methods in English Studies. The course examines various research methods broadly in use in English studies and provides critical tools to assess how certain approaches can facilitate and/or condition a scholarly inquiry.

The seminar begins with a survey of contemporary conversations pertaining to theories and practices in scholarly research/writing in English and concludes by having scholars develop a tentative research plan of their own for their MPhil/PhD. Scholars will have the opportunity to examine and craft analyses, arguments, critiques, and literature review, among others, to be able to join scholarly conversations in the field.

Course Contents Unit I: Introduction to Academic Genres /Rhetoric [12 Hours]

- a. Introducing Academic Writing: “Demystifying Academic Conversation” (from Graff, Birkenstein and Durst: *They Say/I Say*, pp. xvii-xxvii), “Entering the Conversation” (from Graff, Birkenstein and Durst: *They Say/ I Say*, pp. 1-18).
- b. “An Approach to Academic Writing: Audience, Purpose, Strategies, Organization and Style” (from Swales and Feak: *Academic Writing for Graduate Students*, pp. 1-16), "Connecting to Your Reader: Recreating Yourself and Your Reader" (from Booth et al. *Craft of Research*, pp. 16-26)
- c. Understanding Argument and Reading Them Critically (from Lunsford, Andrea A. and et al. *Everything is an Argument*, pp. 57-103)
- d. Rhetorical Triangle (Ethos, Logos, Pathos): (from Lunsford, Andrea A. and et al. *Everything is an Argument*: "Argument Based on Emotions"(pp.104-126); "Arguments Based on Character or Ethos "(pp. 127-146); Arguments Based on Facts and Reasons (pp. 147-179)
- e. Strategies of Getting Writing Done (from Hayot. *Elements of Academic Style*, pp. 17-35)

Composition I: Write a response essay in which you discuss one of the major characteristics of academic writing or scholarly conversation. Make sure that your paper exhibits a comprehensive understanding of the assigned reading texts and how at least four of those

texts approach that aspect bringing out the intertextual relationships among them. (1000-1200 words)

Primary readings from:

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*, 3rd edition. The University of Chicago Press, 2008.

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say with Readings*. W. W. Norton and Company, 2018.

Hayot, Eric. *The Elements of Academic Style: Writing for the Humanities*. Columbia University Press, 2014.

Lunsford, Andrea A., John H. Ruszkiewicz, and Keith Walters. *Everything is an Argument with Readings*, 8th edition. Bedford/ St. Martin's, 2019. Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*, 3rd edition. Michigan ELT, 2012.

Unit II: Designing Arguments

(8 hours)

- a. First level of analysis: "The soundness of argument" (from Stephen Toulmin: *An Introduction to Reasoning*, pp. 23-78).
- b. Second level of analysis: "The strengths of arguments" (from Stephen Toulmin: *An Introduction to Reasoning*, pp. 79-128).
- c. "Fallacies: How arguments go wrong" (from Stephen Toulmin: *An Introduction to Reasoning*, pp. 129-189).
- d. "The layout of arguments" (from Stephen Toulmin: *The Uses of Arguments* pp. 87134).

Composition II: Think about a topic that is argumentative, debatable and contemporary, and outline the major claims that you would like to put forward for or against the topic. Also, collect the possible counter-arguments against your selected topic. Finally, consider possible strategies of rebutting the counter-argument and establishing your point of view over them. OR

Choose a scholarly article that completely or nearly embodies the Toulmin model of argument. Discuss how it does so and where it deviates from it, if any, and why. Based on that analysis, discuss the strengths and limits of the model.

Primary readings from:

Toulmin, Stephen. *The Uses of Argument*, updated edition. Cambridge University Press, 2003.

Toulmin, Stephen, Richard Reike, and Allan Janik. *An Introduction to Reasoning*, 2nd edition. Macmilan Publishing Company, 1984.

Unit III: Art of Writing: From Summary to Synthesis (8 hours)

- a. Developing Academic/Research Arguments: (From Lunsford, Andrea A. and et al. *Everything is an Argument: "Academic Arguments,"* pp. 694-742)
- b. Summarizing, quoting: "The Art of Summarizing" (from Graff, Birkenstein and Durst: *They Say/ I Say*, pp.19-29). "The Art of Quoting" (From Graff & Birkenstein: *They Say/ I Say*, pp.42-52).

- c. Synthesizing, Paraphrasing, Selective quoting and Strategic quoting: (from Lunsford, Andrea A. and et al. *Everything is an Argument*, pp, 800-830)
- d. Establishing Your Say: "Three Ways to Respond"; "Distinguishing Your Say from What They Say"; "The Art of Metacommentary". From Graff & Birkenstein: *They Say/ I Say*, pp.55-67, 68-77; 129-138.
- e. Introduction to Conclusion: Drafting Introduction, Developing Paragraphs and Drafting Conclusion (from Stuart Green and April Lidinsky *From Inquiry to Academic Writing: Practical Guide*, 3rd edition pp. 257-281).

Composition III: Sketch an outline for an academic essay in an area of your interest (about any relevant text or topic). Next, use the outline to craft full-fledged paragraphs for the body of your paper, especially developing your claims into arguments with sufficient backing and reasoning. Exhibit the art of summarizing, critiquing, synthesizing, and paraphrasing (with proper documentation where necessary). Finally, write an abstract (with keywords), introduction, and conclusion.

Primary readings from:

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say with Readings*.

W. W. Norton and Company, 2018.

Green, Stuart, and April Lidinsky: *From Inquiry to Academic Writing: Practical Guide*, 3rd edition. Bedford/St. Martin's, 2015.

Lunsford, Andrea A., John H. Ruskiewicz, and Keith Walters. *Everything is an Argument with Readings*, 8th edition. Bedford/ St. Martin's, 2019.

Unit IV: Research Paradigms and Theories [10 Hours]

- a. Introduction: The Discipline and Practice of Qualitative Research (from Norman K. Denzin and Yvonna S. Lincoln: *The SAGE Handbook of Qualitative Research*, 5th edition, pp.29-71).
- b. Paradigms and Perspective in Contention: Paradigmatic Controversies, Contradictions and Emerging Confluences (from Norman K. Denzin and Yvonna S. Lincoln: *The SAGE Handbook of Qualitative Research*, 5th edition, pp.195-263).
- c. Place of Theory in Literary Disciplines (from Delia da Sausa Correa and W. R. Owens: *The Handbook to Literary Research* (pp. 109- 130).
- d. Literary Research and Interdisciplinarity (from Delia da Sausa Correa and W. R. Owens: *The Handbook to Literary Research* (pp. 131-147).
- e. Theory, What Theory? (from Daphne Patai and Will H. Corral: *Theory's Empire: An Anthology of Dissent*, pp. 24-40).

Primary readings from:

Denzin, Norman K., and Yvonna S. Lincoln, editors. *The SAGE Handbook of Qualitative Research*, 5th edition. SAGE, 2018.

Patai, Daphne, and Will H. Corral, editors. *Theory's Empire: An Anthology of Dissent*. Columbia University Press, 2005.

Sausa, Delia da Correa, and W. R. Owens, editors. *The Handbook to Literary Research*. Routledge, 2010.

Unit V: Methods and Approaches [10 Hours]

- a.- ~~Research Methods for English Studies: Introduction (from Gabriel Griffin: *Research Methods for English Studies*, pp. 1-17).~~
- b.- ~~(Auto)Biography as a Research Method (from Gabriel Griffin: *Research Methods for English Studies*, pp. 32-47).~~
- c.- ~~(Oral)History and Memory as Research Method (from Gabriel Griffin: *Research Methods for English Studies*, pp. 48-68).~~
- d.- ~~Visual Methodologies (from Gabriel Griffin: *Research Methods for English Studies*, pp. 69-92).~~
- e.- ~~Textual Analysis as a Research Method (from Gabriel Griffin: *Research Methods for English Studies*, pp. 160-178).~~

Primary readings from:

Griffin, Gabriel, editor. *Research Methods for English Studies*. Edinburgh University Press, 2013.

Assessment Scheme:

Internal Evaluation

As part of the formative assessment, the following scheme will be followed: (a) Attendance (5%), Portfolio (10%), Participation (10%), Presentation/Discussion and Interaction (20%), Term Paper with word-range 2500-3000 (50%).

Policy on Academic Honesty:

Research scholars will not be allowed to reproduce other's works in any of the following ways: exact words, paraphrasing, manipulation, fabrication and falsification. No collaborative cheating and impersonation will be allowed in the Online learning/researching.

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M Phil /PhD in English Program (2022)

Second Semester

Course Title: **Eastern Intellectual Tradition**

Course Code: ENGL.712

Credit: 3

Credit Hours : 48 hrs

Course Description

This course is designed for doctoral students intending to pursue Ph.D. research in English studies. The East has had a robust intellectual tradition as recorded in philosophical and mythological texts. Handed down orally for generations, many of these texts have served as the foundational sources of cultural practices and literary writings. They explain the linkages between philosophy and myth on the one hand and culture and literature on the other. They also often account for the assumed linkages between various representations of individual and cosmic consciousness, as well as the linkages—or lack thereof—between the discursive constructions of the East and the West. Students will be familiar with seminal concepts and ideas from major texts, such as the Vedas and the Upanishads, and different systems of Eastern intellectual tradition: Jaina philosophy, Buddhism, Sankhya, Yoga, Vedanta, and Tantra.

Course Objectives:

- Expose scholars to different systems of eastern intellectual tradition;
- Provide scholars with a toolbox of critical and analytical terms and concepts from the eastern intellectual tradition for literary-cultural interpretation and analysis;
- prepare researchers to appreciate and utilize foundational ideas and concepts from Eastern intellectual tradition to the analysis and interpretation of literary and cultural systems and texts;
- equip scholars with tools to appreciate and analyze the linkages between intellectual traditions and cultural/literary practices, and different discursive constructions of individual self and cosmic self or the relationships between the individual and the universe.

Course Details:

Unit 1 The Meeting of the East and the West (From Zimmer and Vivekananda) (10 hrs)

Zimmer : "The Roar of Awakening."

"The Steely Barb." " The Claim of Silence." "The Four Aim of Life."

"Release and Progress." "Philosophy as a Way of Life." " The Qualified Pupil." "Philosophy as a power." "The Dying Round the Holy Power". "

Brahman." (From *Philosophies of India*);

Vivekananda: "Introduction."

Customs Eastern and western, Food and cooking, Civilization in Dress, Etiquette and Manners, France-Paris, Progress of Civilization, (*The East and the West*);

Unit II: Jaina, Sankhya and Yoga (Selections From Zimmer and Bouillier)

(12 hrs)

Zimmer on Jaina Philosophy:"The Cosmic Man." "The Jain Doctrine of Bondage." "The Jaina Doctrine of Release." "Man Against Nature."

Zimmer on Sankhya and Yoga : "Kapila and Patanjali." "

Introvertconcentration." "The Hindrances." " Ingegrity and Integration."

"Sankhya Psychology."

Bouillier: "Nath Yogi's Identity." Nine Nath and Eighty Four Siddhas, Gorakhnath, Gorakhnath's Textual Corpus, Hatha Yoga, Legends and Powers, Deities, Gorakhnath as God, The Goddess, Bhairav.

"Chaughera Math (Dang Valley Nepal)." Chaughera Monastery, The Legends of Ratannath, Ratannath, Ratan Baba, Hajji Ratan, The Yogis in the Kingdom: Rituals Services and Worldly Possessions,(from *Monastic Wanderers*);

Christopher D. Wallis: "Mysticism in the Indian Tradition of Yoga"

Timothy Schipke: "Samādhi as perceptual transformation: a re examination of Jung's views on yoga "

Unit III: The Veda and Vedanta (16 hrs)

Sri Aurobindo: "The Doctrine of the Mystics." "The Problem and Its Solution." "A Retrospect of Vedic Theory." "Modern Theories." "The Foundations of Psychological Theory." "The Philological Method of the Veda." (From *The Secret of the Veda*) .

S. Radhakrishnan: " Introduction." General Influence, The Term Upanisad, Number Date and Authorship, The Upanisads as Vedanta, Relation to the Vedas: Rig Veda, The Yajur, the Sama and the Atharva Veda, The Brahmanas, The Aranyakas, The Upanisads, Ultimate Reality Brahman, Ultimate Reality Atman, Brahman as Atman, The Status of the World: Maya and Avidhya, The Individual Self, Intuition and Intellect, Ethics, Karma and Rebirth, Life Eternal, Religion (from "Introduction" *The Principal Upanishads*);

Swami Vivekananda: *Thoughts on the Gita*, Krishna, The Gita I, The Gita

II, The Gita III, Work Without Motive;

The main Text of The Prana Upanisad is used for discussion on Vedantic concepts based on the six questions from the upanisad .

Victoria G. Lysenko: " Mind and Consciousness in Indian Philosophy"

Unit IV: Buddhism and Tantra (from Zimmer and Saran) (10 hrs)

Zimmer on Buddhism: "Buddhahood." "The Great Buddhist Kings."

"Hinayana and Mahayana." "The Way of Bodhisattva." "The Great Delight."

Zimmer on Tantra: "Who Seeks Nirvana." "The Lamb, the Hero, and the Mna-God." " All the God within Us.";

Saran: " The Kathmndu Valley: The Mandala as Indic Trope."

"Ardhanariswara and Indic Gender." (From Yoga, Bhoga and Ardhanariswara);

Joseph Walser: "When Did Buddhism Become Anti-Brahmanical? The Case of the Missing Soul."

Pedagogical Strategies

Along with in-class lectures and discussions, there will be presentations by students individually and in group on the assigned topics under the guidance of the course instructor. The presentations will cover content areas from each of the four units.

Evaluation Scheme

Internal Evaluation carry 40% marks and external evaluation 60% marks

Details of International Evaluation

Class participation 10 marks

Presentation 10 marks

Term paper 10 marks

Mid-Term Examination 10 marks

External Examination 60% of the total grade

- Essay-type questions on concepts/arguments/receptions 01X15=15
- Critical analysis of texts 03X10=30
- Short question answer/writing short notes 03x5= 15

Prescribed Texts

Course packet consists of selections drawn from the following texts:

Aurobindo, Sri. *The Secret of the Veda*. Pondicherry: Sri Aurobindo Ashram ,2015 (first pub.1914).

Bouillier, Veronique. *Monastic Wanderers: Nath Yogi Ascetics in Modern South Asia*. Manohar Publishers,2016.

Prasna Upanisad. Translated by Swami Gambhirananda. Calcutta: Advaita Ashrama,1998.

Lysenko, Victoria G.: " Mind and Consciousness in Indian Philosophy" *Russian Studies in Philosophy*, vol. 56, no. 3, 2018, pp. 214–231. Routledge

Radhakrishnan,S. " Introduction" *The Principal Upanisads*. Harper Collins Publishers ,2015 (first pub.1953).

Saran,Prem. *Yoga,Bhoga and Ardhanariswara : Individuality,Wellbeing and Gender in Tantra*.Routledge,2008.

Schipke ,Timothy. "Samādhi as perceptual transformation: a re -examination of Jung's views on yoga " *INTERNATIONAL JOURNAL OF JUNGIAN STUDIES*.2018, pp.1-15. <https://doi.org/10.1080/19409052.2018.1495660>. Routledge
[International Journal of Jungian Studies information \(tandfonline.com\)](http://International Journal of Jungian Studies information (tandfonline.com))

Zimmer,Heinrich. *Philosophies of India*. London: Routledge and Kegan Paul Ltd.1952.

Vivekananda, Swami. *The East and the West* .Calcutta: Advaita Ashrama,2005 (The text is also in *The Complete works of Swami Vivekananda* Vol.5).

Vivekananda, Swami. *Thoughts on the Gita*. Calcutta: Advaita Ashrama,2012 , (The text is also in *The Complete works of Swami Vivekananda* Vol. ...).

Wallis, Christopher D. "Mysticism in the Indian Tradition of Yoga"
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Walser, Joseph . "When Did Buddhism Become Anti-Brahmanical? The Case of the Missing Soul ." *Journal of the American Academy of Religion*.

[soul_in_buddhism.pdf](#)

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Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M Phil /PhD in English Program -2022 Second
Semester Course Title: The Posthuman: Philosophy, Ethics, and
Aesthetics Course Code: ENGL.713 Course Credit: 3 Credit Hours:
48 hrs

About the Course

. . . as the ground of classical thought did at the end of the eighteenth century, then one can certainly wager that man would be erased, like a face drawn in sand at the edge of the sea.” (Foucault, *Order of Things*, p. 387)

This course engages with the notion of “human”, not as a static category but as a process which is constantly evolving. Primarily, it focuses on the notion of posthuman—a term that addresses the urgency of redefining and reconceptualizing the human. Through the optics of literature and film, students will explore the philosophical landscape of several schools of thought—Posthumanism, Transhumanism, Critical Humanism, and New Materialism. In the process, they will develop a historical and issue-oriented perspective on posthumanism and its various philosophical, ethical, aesthetic ramifications.

Course Structure Unit 1: The Human: Birth and Evolution

[hrs. 9]

- Giannozzo Manetti, “Dignity and Excellence of Man” in *Renaissance Humanism: An Anthology of Sources*
- Giovanni Pico della Mirandola, “Oration on the Dignity of Man,” in *Renaissance Humanism: An Anthology of Sources*
- Marie Jars de Gournay, “Equality of Men and Women,” in *Renaissance Humanism: An Anthology of Sources*
- Laura Cereta, “Letters to Bibolo Semproni and Lucilia,” in *Renaissance Humanism: An Anthology of Sources*
- René Descartes, *Meditations on First Philosophy*, (Meditation 1 & 2)
- Immanuel Kant, “What is Enlightenment?” from *Modern History SourceBook*
- Friedrich Nietzsche, *Thus Spake Zarathustra* (Prologue 3 & 5; Part 1 (4&5))
- Stefan Sorgner, “Nietzsche, the Overman, and Transhumanism”

Unit 2: Anti-human, Transhuman and Posthuman

[hrs. 12]

- Julian Huxley, “Transhumanism”
- Francesca Ferrando, “Posthumanism, Transhumanism, Anti-humanism, Metahumanism, and New Materialism”
- N. Katharine Hayles, “Towards Embodied Virtuality” from *How We Became Posthuman*
- Rosi Braidotti, “Posthumanism: Life beyond Self” from *Posthuman*
- Donna Haraway, “The Cyborg Manifesto” in *Donna Haraway Reader*
- Philip K. Dick, *Do the Androids Dream of Electric Sleep*
- Octavia E. Butler, “The Blood Child”

Unit 3: The Animal and Non-humans**hrs. 9**

- Jacques Derrida, *That Animal Therefore I am*
- Gilles Deleuze and Felix Guattari, “Becoming-Intense, Becoming-Animal, Becoming-Imperceptible,” from *A Thousand Plateaus: Capitalism and Schizophrenia*
- Cary Wolfe, “In the Shadow of Wittgenstein’s Lion: Language, Ethics, and the Question of Animal” in *Zoontologies*
- J. M. Coetzee, *Elizabeth Costello*

Unit 4: Humanism in the Age of Posthumanism**hrs. 9**

- Nick Bostrom, “In Defense of Posthuman Dignity,” in *Transhumanism and Its Critics*
- Don Ihde, “Of Which Human We Are Post?,” in *Transhumanism and Its Critics*
- Patricia MacCormack, “Posthuman Ethics,” from *Embodiment and Cultural Theory*
□ Kazuo Ishiguro, *Never Let Me Go*

Unit 5: The Posthuman Future**hrs. 9**

- Francis Fukuyama, *Our Posthuman Future* (chs. 1 & 2)
- Ray Kurzweil, *Singularity is Near: When Humans Transcend Biology* (ch 1 “Six Epochs”)
- William Graassie, “Millennialism at the Singularity” in *Transhumanism and Its Critics*
- Margaret Atwood, *Oryx and Crake*

Evaluation Scheme □ Internal Assessment (40% weightage)

Participation and Presentation	10%
Reading Response 1	10%
Explication 1	15%
Précis 1	15%
Research Paper 1	50%

□ Final Exams (60% weightage)

Final Exams conducted by the Office of the Dean

List of Texts (in order of course sequence) Theoretical

- Margaret L. King, edited, *Renaissance Humanism: An Anthology of Sources*, Hackett Publishing, 2014.
- René Descartes, *Meditations on First Philosophy*, from www.earlymoderntexts.com
- Immanuel Kant, “What is Enlightenment?” from <https://sourcebooks.fordham.edu/> □ Friedrich Nietzsche, *Thus Spake Zarathustra*, trans. Bill Chapko, Feedbooks, 2010.
- Stefan Sorgner, “Nietzsche, the Overman, and Transhumanism,” *Journal of Evolution and Technology*, vol. 20, issue 1, (2009), 29-42.
- Julian Huxley, “Transhumanism,” *Ethics in Progress*, vol. 6, issue 1, (2015), 12-16.
- Francesca Ferrando, “Posthumanism, Transnumanism, Anti-humanism, Metahumanism, and New Materialism,” *Existenz*, vol. 8, issue 2, (2013), 26-33.

- N. Katharine Hayles, *How We Became Posthuman*, University of Chicago Press, 1999.
- Rosi Braidotti, *Posthuman*, Polity, 2013.
- Donna Haraway, *Donna Haraway Read*, Routledge, 2004.
- Jacques Derrida, *That Animal Therefore I am*, trans. David Willis, Fordham University Press, 2008.
- Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, University of Minnesota Press, 1987.
- Cary Wolfe, edited, *Zoontologies: The Question of Animal*, University of Minnesota Press, 2003.
- Gregory R. Hansell and William Grassie, eds, *Transhumanism and Its Critics*. Metaneux Institute, 2010.
- Patricia MacCormack, *Posthuman Ethics: Embodiment and Cultural Theory*, Ashgate, 2012.
- Francis Fukuyama, *Our Posthuman Future: Consequences of the Biotechnology Evolution*, Ferrer, Straus, & Giroux, 2003.
- Ray Kurzweil, *Singularity is Near: When Humans Transcend Biology*, Viking, 2005.
- **Literary**
- Philip K. Dick, *Do Androids Dream of Electric Sleep* (1968), Random House, 2007 (e-book version)
- Octavia Butler, *Blood Child and other Stories*, Severn Stories Press, 2005. □ J. M. Coetzee, *Elizabeth Costello*. Viking, 2003 (e-book version) □ Kazuo Ishiguro, *Never Let Me Go*, Faber & Faber, 2005.
- Margaret Atwood, *Oryx and Crake*, Knopf Doubleday, 2005 (e-book version) **Movies for viewing**
- Andrew Niccol, dir. *Gattaca* (1997)
- Ridley Scott, dir. *The Blade Runner* (1982)
- Spike Jones, dir. *Her* (2013)
- James Cameron, dir. *Avatar* (2009)

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English
M Phil /PhD in English Program (2022)

Second Semester

Course Title: Pandemics through Literary and Visual Discourse:

Exploring the Intersections Course Code: ENGL.714 Credit: 3 Credit Hours: 48 hrs

“It [is] the best of times, it [is] the worst of times, it [is] the age of wisdom, it [is] the age of foolishness, it [is] the epoch of belief, it [is] the epoch of incredulity, it [is] the season of light, it [is] the season of darkness, it [is] the spring of hope, it [is] the winter of despair.”

Charles Dickens, *A Tale of Two Cities*

The present pandemic has rattled the human species to the core. But, Pandemics—plagues, pestilences—that evoke fear and awe have been part of the human civilizations since time immemorial. So, the present Covid-19 is, in fact, not an unusual phenomenon. At times of such crisis the medical sciences alone cannot be a solution to our struggle against an adversary that has evaded full comprehension. The world requires the wisdom of other disciplines—the humanities, the social sciences -- to combat this deadly disease. This course focuses on how a meaningful interaction within the medical, literary, and the visual discourses can capture our attention and imagination in order to comprehend and respond to the dangers emanating from the pandemic. We will try to locate the pandemics in various writings, starting from the ancient times to the present epoch. Equally important dimension would be to observe the pandemics through visual arts—paintings, photographs, films and documentaries. In addition, psychological and sociological writings will reveal human responses to health discrepancies and social discriminations. The interdisciplinary perspectives will enhance our knowledge of the disease, explicate human reaction to times of terror, horror, and uncertainty, and how these experiences become locations where humans reveal their distinctive and collective traits.

Unit I: The Biomedical, the Literary, the Visual

15 hours

Snowden, Frank: *Epidemics and Society: From Black Death to the Present*
(Chapters 3, 4, 5, and 21)

Cooke, Jennifer: *Legacies of Plague in Literature, Theory and Film*

Corrigan, Timothy and Patricia White: *The Film Experience: An Introduction* (Chapter 2)

Boccaccio: from *Decameron*

Porter, Katherine: *Pale Horse, Pale Rider*

Marafioli, Martin: “Post-Decameron Plague Treatises and the Boccaccian Innovation of Narrative Prophylaxis”

Davis, David: “The Forgotten Apocalypse: Katherine Anne Porter’s *Pale Horse, Pale Rider*; Trauma, Memory, and Influenza Pandemic of 1918

Movie/Documentary: *Understanding Viruses* (2017). BBC

Film: *Contagion* (2011). Steven Soderbergh, Director

Unit II: The Invisible Assassin 12 hours

Cole, Lucinda: "Of Mice and Moisture: Rats, Witches, Miasma, and Early Modern Theories of Contagion."

Hamill, Graham: "Miracles and Plagues: Plague Discourse as Political Thought"

Bristow, Nancy: "It's as Bad as Anything Can Be: Patients, Identity, and Influenza Pandemic." *Public Health Reports* (1974--): 125:3: 134-144.

Capek, Karel: *White Plague*

Camus, Albert: *The Plague*

Movie/Documentary: *Panic in the Streets* (1950). Elia Kazan, Director

Unit III: The Survival Instinct 12 hours

Poe, Edgar Allan: "The Masque of the Red Death"

Achebe, Chinua. "The Sacrificial Egg"

McGrath, Patrick. "Blood Disease"

Butler, Octavia. "Speech Sounds"

Theroux, Paul. "The Vastation"

Mary Latter, 'Soliloquy XVI'.

Freneau, Philip. "Pestilence"

Kitty O'Meara, Kitty. "And People Stayed Home"

Rashid, Haron. "We fell Asleep in one World, and Woke up in Another"

Rossetti, Christina. "The Plague"

Goldstien, Joseph. "Pandemic" al-

Malaika, Nazik. "Cholera" Armitage,

Simon. "Lockdown"

Amanda Gorman, Amanda. "The Miracle of Morning"

Movie/Documentary: *Bird Box* (2018). Director. Susanne Bier

Unit IV: Anticipating Future Pandemics 9 hours

Saramago, Jose: *Blindness*

Lord, Karen. "The Plague Doctors"

Boluk, Stephanie and Wylie Lenz: "Infection, Media, and Capitalism: From Early Modern Plagues to Post Modern Zombies"

Gomal, Elana: "The Plague of Utopia: Pestilence and the Apocalyptic Body"

Movie/Documentary:

Tomorrow Unlocked. *Hacker: Hunter*

Convergence: Courage in a Crisis (2021) Directors. Orlando von Einsiedel, Hassan Akkad, Lieven Corthouts, Mohammad Reza Eyni, Amber Fares, Guillermo Galdos, Lali Houghton, Sara Khaki, Wenhau Lin, Mauricio Monteiro Filho, Juhi Sharma
Glasshouse (2022). Director. Kelsey Egan

Evaluation Scheme

Internal Evaluation carry 40% marks and external evaluation 60% marks

Details of International Evaluation

Class attendance and participation: 10 marks

Presentation: 10 marks

Term paper: 10 marks

Mid-Term Examination: 10 marks

External Examination: 60% of the total grade

- *Essay-type questions on concepts/arguments/receptions 01X15=15*
- *Critical analysis of texts 03X10=30*
- *Short question answer/writing short notes 03x5= 15*

Prescribed texts:

Boluk, Stephanie and Wylie Lenz: "Infection, Media, and Capitalism: From Early Modern Plagues to Post Modern Zombies." *Journal of Early Modern Cultural Studies*, 10:2 Fall/Winter 2010: 126-147.

Boccaccio, Giovanni. *Decameron*. Kent: Wordsworth, 2004.

Bristow, Nancy: "It's as Bad as Anything Can Be: Patients, Identity, and Influenza Pandemic." *Public Health Reports* (1974--) 125:3: 134-144.

Camus, Albert. *The Plague*. New York: Vintage, 1991.

Capek, Karel. *White Plague*. *Cross Currents, A Yearbook of Central European Literature*, Vol. 7 (1998). UM Library Digital Collections. (429-504).

Cole, Lucinda: "Of Mice and Moisture: Rats, Witches, Miasma, and Early Modern Theories of Contagion." *Journal of Early Modern Cultural Studies*, 10:2 (Fall/Winter 2010): 65-84.

Cooke, Jennifer. *Legacies of Plague in Literature, Theory and Film*. New York: Palgrave MacMillan, 2009.

Corrigan, Timothy and Patricia White: *The Film Experience: An Introduction*. (3rd Edition). Boston, New York: Bedford/St. Martins, 2012.

Davis, David: "The Forgotten Apocalypse: Katherine Anne Porter's *Pale Horse, Pale Rider*, Trauma, Memory, and Influenza Pandemic of 1918." *The Southern Literary Journal*, 43:2 (Spring 2011): 55-74.

Gomal, Elana: "The Plague of Utopia: Pestilence and the Apocalyptic Body." *Twentieth Century Literature*, 46:4, (Winter 2000): 405-433. Hamill,

Graham: "Miracles and Plagues: Plague Discourse as Political Thought." *Journal of Early Modern Cultural Studies*, 10:2 (Fall/Winter 2010): 85-104.

Marafioli, Martin: "Post-Decameron Plague Treatises and the Boccaccian Innovation of Narrative Prophylaxis." *Annali di Italianistica, Literature and Science* Vol. 23, 2005: 69-87.

Poe, Edgar Allan: "The Masque of the Red Death." *Edgar Allan Poe: Complete Tale and Poems*. New York: Fall River Press, 2012.

Porter, Katherine. *Pale Horse, Pale Rider*. New York: Random House, 1939.

Saramago, Jose. *Blindness*. New York and London: Harcourt Brace, 1997.

Snowden, Frank: *Epidemics and Society: From Black Death to the Present*. New Haven and London: Yale University press, 2019.

The short stories and poems prescribed for Unit III and the documentaries and films are available on the net. Check individual titles for MLA citation purpose.

CENTRAL DEPARTMENT OF ENGLISH
MPHIL AND PHD PROGRAM
TU, KIRTIPUR
(2024)
ENGL 715: GLOBAL MODERNITIES

This course explores the discourse of modernity in its European as well as nonEuropean, postcolonial and global contexts. A major part of the course is devoted to examining global manifestations of modernity and their impact on art, literature and culture.

Unit 1: Western Modernity (12 Credit Hours)

Stuart Hall, "Formations of Modernity: Introduction," in Stuart Hall and others, *Modernity: Introduction to Modern Societies*, Part 1 (pages 3-19).

Immanuel Kant, "What is Enlightenment?"

Peter Hamilton, "The Enlightenment and the Birth of Social Science" in Stuart Hall and others, *Modernity: Introduction to Modern Societies*, Chapter 1 (pages 19-54). Robert Antonio, ed., *Marx and Modernity: Key Readings and Commentary*, Section I, parts 1 and 2.

Max Weber and Stephen Kalberg, ed., *Readings and Commentary on Modernity*, Parts I, II and V.

Unit 2: Modernism and Modernity (12 Credit Hours)

Marshall Berman, *All That's Solid Melts into Air*, Introduction and chapters 1, 2 and 3.

Christopher Butler, *Modernism: A Very Short Introduction*, all chapters.

Susan Friedman, "Definitional Excursions: The Meanings of Modern/ Modernity/ Modernism."

Robert Bocock, "The Cultural Formations of Modern Society" in Stuart Hall and others, *Modernity: An Introduction to Modern Societies*, Chapter 7 (pages 149-183).

Alan Swingewood, *Cultural Theory and the Problem of Modernity*, chapter 8. Rita Felski, *The Gender of Modernity*, Introduction and all chapters.

Unit 3: Alternative and Global Modernities (12 Credit Hours)

Dilip Gaonkar, ed., *Alternative Modernities*, essays by Dilip Gaonkar, Elizabeth Povinelli, Leo Lee, Dipesh Chakrabarty, Robert McCarthy and Charles Taylor.

S. N. Eisenstadt, ed., *Multiple Modernities*, chapters by S. N. Eisenstadt, Bjorn Wittrock, Nilufer Gole, Dale Eikelman and Stanley Tambiah.

Arif Dirlik, *Global Modernity: Modernity in an Age of Global Capitalism*, chapters 1, 2, and 3.

Arif Dirlik, "The End of Colonialism? The Colonial Modern in the Making of Global Modernity."

Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization*, Parts 1 and 2.

Unit 4: Regional Modernities and Postmodernity (12 Credit Hours) Javeed Alam, *India Living with Modernity*, all chapters.

Mark Liechty, *Suitably Modern: Making Middle-Class Culture in a New Consumer Society*, all chapters.

Jürgen Habermas, "Modernity as an Unfinished Project" in *Anti-Aesthetic* Chapter 1.

Jurgen Habermas, *The Philosophical Discourse of Modernity*, chapters 1, 2 and 3. David Harvey, *The Condition of Postmodernity*, all chapters.

Writing Assignments:

1. A 15-page research paper on an aspect of modernity based on readings for the course (5,000 words). Comparative essays are encouraged.
2. Weekly Reflection Papers or Reading Response Papers (1-2 pages) on the assigned readings for that week.

Reading List:

Javeed Alam, *India Living with Modernity* (Oxford, 1999).

Robert Antonio, ed., *Marx and Modernity: Key Readings and Commentary* (Blackwell, 2003).

Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minnesota, 1996).

Marshall Berman, *All That's Solid Melts into Air: The Experience of Modernity* (Verso, 1983).

Christopher Butler, *Modernism: A Very Short Introduction* (Oxford, 2010). Arif Dirlik, *Global Modernity: Modernity in an Age of Global Capitalism* (Taylor & Francis, 2007).

Arif Dirlik, "The End of Colonialism? The Colonial Modern in the Making of Global Modernity," in *boundary 2* (32:1, 2005).

S. N. Eisenstadt, ed., *Multiple Modernities* (Transaction, 2002).

Rita Felski, *The Gender of Modernity* (Harvard, 1995).

Hal Foster, ed., *Anti-Aesthetic: Essays on Postmodern Culture* (Bay Press, 1983). Susan Friedman, "Definitional Excursions: The Meanings of Modern/ Modernism/ Modernity" in *Modernism/Modernity* (8:3, 2001, 493-513).

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Harvard, 2003).

Dilip Gaonkar, ed., *Alternative Modernities* (Duke, 2001).

Jurgen Habermas, trans. Frederick Lawrence, *The Philosophical Discourse of Modernity: Twelve Lectures* (MIT Press, 1987).

Stuart Hall, David Held, Don Hubert, and Kenneth Thompson, eds., *Modernity: An Introduction to Modern Societies* (Blackwell, 1996)

David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Blackwell, 1991).

Immanuel Kant, *An Answer to the Question 'What is Enlightenment?'* Trans. H. B. Nisbet (Penguin, 2009).

Mark Liechty, *Suitably Modern: Making Middle-Class Culture in a New Consumer Society* (Princeton, 2020).

Paul Rainbow, ed., *The Foucault Reader* (Pantheon, 1984).

Alan Swingewood, *Cultural Theory and the Problem of Modernity* (Macmillan, 1998). Max Weber and Stephen Kalberg, ed., *Readings and Commentary on Modernity* (Blackwell, 2004).

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

M Phil /PhD Program in English (2024)

Credit Hours: 3 (48 hours)

Course Title: Academic Writing, Research Methodology and Graduate

Dissertation

Course Code: ENGL 716

Semester: Second

Course Description

Academic Writing and Research Methodology and Graduate Dissertation offers solutions to key concerns of academic writing and research methodology as a way to pave avenues to researching and writing dissertation in English Studies at MPhil /PhD level. Based on crucial aspects of academic writing and research methodology, this course facilitates advanced level learners/scholars to be articulated and to take an informed position in their writing. Furthermore, this course consists of a workshop on the required components of a proposal as well as dissertation. The motivation behind this course is to endow MPhil/PhD learners/scholars with advanced research skills such as arguing, analyzing, critiquing, summarizing, paraphrasing, synthesizing and pay more systematic attention to questions about research paradigms, often in contention, for qualitative research, place of theory in literary research, (auto)biography, (Oral)History and Memory, visual methodologies, textual analysis, interdisciplinarity etc. With these skills and knowledge, the MPhil/PhD learners/scholars will be able to develop their proposal and thereby draft their dissertation.

Course Contents

Unit I: Introduction to Academic Genres /Rhetoric's [12 Hours]

- a. Introducing Academic Writing: "Demystifying Academic Conversation"
(from Graff, Birkenstein and Durst: *They Say/ I Say*, pp. xvii-xxvii),
"Entering the Conversation" (from Graff, Birkenstein and Durst: *They Say/ I Say*, pp. 1-18).
- b. "An Approach to Academic Writing: Audience, Purpose, Strategies, Organization and Style" (from Swales and Feak: *Academic Writing for Graduate Students*, pp.1-16)
- c. Developing Academic/Research Arguments: (From Lunsford, Andrea A. and et al. *Everything is an Argument*: "Academic Arguments," pp. 694-742)
- d. Summarizing, quoting: "The Art of Summarizing" (from Graff, Birkenstein and Durst: *They Say/ I Say*, pp.19-29). "The Art of Quoting" (From Graff & Birkenstein: *They Say/ I Say*, pp.42-52).
- e. Synthesizing, Paraphrasing, Selective quoting and Strategic quoting: (from Lunsford, Andrea A. and et al. *Everything is an Argument*, pp, 800-830)

- f. Establishing Your Say: "Three Ways to Respond"; "Distinguishing Your Say from What They Say"; "The Art of Metacommentary". From Graff & Birkenstein: *They Say/ I Say*, pp.55-67, 68-77; 129-138.
- g. Introduction to Conclusion: Drafting Introduction, Developing Paragraphs and Drafting Conclusion (from Stuart Green and April Lidinsky From *Inquiry to Academic Writing: Practical Guide*, 3rd edition pp. 257-281).

Composition I

Composition: Think about a topic that is argumentative, debatable and contemporary, and outline the major claims that you would like to put forward for or against the topic. Also, collect the possible counter-arguments against your selected topic. Finally, consider possible strategies of rebutting the counter argument and establishing your points over them. Develop your outline into full fledged paragraphs as the body of a paper. Specifically, develop your claims into arguments with sufficient backing and reasoning. Exhibit the art of summarizing, critiquing, synthesizing, and paraphrasing. Make necessary citations.

Primary readings from:

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say with Readings*. W. W. Norton and Company, 2018.

Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*. 3rd edition, Michigan ELT, 2012.

Green, Stuart, and April Lidinsky. *From Inquiry to Academic Writing: Practical Guide*. 3rd edition. Bedford/St. Martin's, 2015.

Lunsford, Andrea A., John H. Ruszkiewicz, and Keith Walters. *Everything is an Argument with Readings*. 8th edition, Bedford/ St. Martin's, 2019.

Unit II: Research Paradigms, Theories, Methods and Approaches [12 Hours]

- a. Introduction: The Discipline and Practice of Qualitative Research (from Norman K. Denzin and Yvonna S. Lincoln: *The SAGE Handbook of Qualitative Research*, 5th edition, pp.29-71).
- b. Literary Research and Interdisciplinarity (from Delia da Sausa Correa and W. R. Owens: *The Handbook to Literary Research* (pp. 131-147).
- c. Research Methods for English Studies: Introduction (from Gabriel Griffin: *Research Methods for English Studies*, pp. 1-17).
- d. (Auto)Biography as a Research Method (from Gabriel Griffin: *Research Methods for English Studies*, pp. 32-47).
- e. (Oral)History and Memory as Research Method (from Gabriel Griffin: *Research Methods for English Studies*, pp. 48-68).
- f. Visual Methodologies (from Gabriel Griffin: *Research Methods for English Studies*, pp. 69-92).
- g. The Uses of Ethnographic Methods in English (from Gabriel Griffin: *Research Methods for English Studies*, pp. 113-132).
- h. Textual Analysis as a Research Method (from Gabriel Griffin: *Research Methods for English Studies*, pp. 160-178).

Composition II: Write an article [3500-4000 words] on any issue of your choice. Make sure that your article has the following components: proper introduction, literature review, methodology, textual analysis and conclusion. Your methodological section must exhibit your understanding of the relevant research paradigms, theories, methods and approaches.

Primary readings from:

Denzin, Norman K., and Yvonna S. Lincoln, editors. *The SAGE Handbook of Qualitative Research*. 5th edition, SAGE, 2018.

Sausa, Delia da Correa, and W. R. Owens, editors. *The Handbook to Literary Research*. 2nd edition, Routledge, 2010.

Griffin, Gabriel, editor. *Research Methods for English Studies*. 2nd edition, Edinburgh University Press, 2013.

Unit III: Proposal Writing [12 Hrs]

a. Elements of a Dissertation Proposal

(Reading: *Writing a Proposal for Thesis or Dissertation, all chapters*) b. Dissertation Proposal Workshop

c. Discussion of sample proposals

Composition III: Prepare a 5 page outline of a dissertation proposal on any issue of your choice. Your outline must consist of the following components: introduction, literature review, statement of problem/ research questions, hypothesis, objectives, methodology, limitations/ delimitations, significance of the study, dissertation plan and annotated working bibliography.

Primary readings from:

Terrell, Steven. *Writing a Proposal for Thesis or Dissertation: Guidelines and Examples*. Guilford Press, 2015.

Unit IV: Dissertation Writing [12 Hrs]

a. Writing the Introduction

(Reading: *Thesis and Dissertation Writing in a Second Language, chapter 6*) Discussion of sample Introductions b. Writing Literature Review

(Reading: *Telling a Research Story, Writing a Literature Review, all chapters*) Workshop on literature review c. Theories and Methods

(Reading: *How to Interpret Literature: Critical Theory for Literary and Cultural Studies, all chapters*)

d. Abstract, Summary and Conclusion

Reading: *Thesis and Dissertation Writing in a Second Language, chapter 11* e. MLA Citation and Documentation Style

Reading: *MLA Handbook for Writers of Research Papers, 9th Edition, all chapters*

Composition IV: Submit your 20 page dissertation proposal consisting of the following components: introduction, literature review, statement of problem/ research questions, hypothesis, objectives, methodology, limitations/ delimitations, significance of the study, dissertation plan and works cited list.

Primary readings from:

Paltridge, Brian and Sue Starfield, *Thesis and Dissertation Writing in a Second Language: A Handbook for Supervisors*, Routledge, 2007.

Feak, Christime and John Swales, *Telling a Research Story, Doing a Literature Review*, Michigan, 2009.

Parker, Robert Dale. *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. 4th ed., Oxford, 2020.

Modern Language Association, *MLA Handbook for Writers of Research Papers*, 9th ed., MLA, 2021.

Assessment Scheme

Internal Evaluation

As part of the formative assessment, the following scheme is made: (a) Attendance (5%), Portfolio (25%), Participation (10%), Presentation/Discussion and Interaction (10%), Term Paper (**A Thesis Proposal**) with word-range 25003000 (50%).

Ethical Policy

Research scholars will not be allowed to reproduce other's works in one of the following ways: exact words, paraphrasing, manipulation, fabrication and falsification. No collaborative cheating and impersonation will be allowed in the online learning/researching.