

Far Western University
Mahendranagar, Kanchanpur, Nepal
Bachelor of Arts, Major English



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Course Structure

Semester I		
Course Code	Course Title	Credit
ENG101.1	History of English Literature	3
ENG 102.1	Writing and Composition	3
	Semester II	3
ENG 121	Short Story	
ENG 122	Theory and Criticism	
	Semester III	
ENG 231	Paradigm of Writing	3
ENG 232	Drama	3
	Semester IV	
ENG 241	Fiction: British and American Novellas	3
ENG 242	Discourse on Philosophy	3
	Semester V	
ENG 351	Responding to Literature	3
ENG 352	Introduction to Poetry	3
	Semester VI	
ENG 361	Introduction to Interdisciplinary	3
ENG 362	Prose	3
	Semester VII	
ENG 471	World Poetry	3
ENG 473	Critical Traditions from Greek to Postmodernism	3
	Semester VIII	
ENG 481	Research Writing	3
ENG 482	Project Work	3

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Course Title: History of English Literature

Course Code: ENG101.1

Full Marks: 100

Credit hrs: 3

Pass Marks:45

Course Description

This course aims to acquaint the undergraduates with the history of English literature with a focus on the writings of different genres of literature, historical contexts and the reflection upon them over different periods. On the completion of the history of English literature, students will be able

- to give a narrative of English literary history with a sense of clarity, design and focus,
- to show how poems, plays, novels and other forms of writings can be seen functioning
- in literary history, and
- to provide current thinking in the history of English literature.

Unit I. *Old English to the Renaissance*

Old English Literature

Middle English Literature

Sixteenth Century poetry and prose

Shakespeare

Renaissance and Restoration Drama

Unit II. *Restoration to the Romantics*

Seventeenth Century Poetry and Prose

The Eighteenth Century

The Novel: The first hundred years

The Romantic Period

Unit III. *The Victorians*

Victorian Literature 1837-1857

Victorian Literature 1857-1876

Victorian Literature 1876-1901

Unit IV *The Twentieth Century and After*

The Twentieth Century: The Early Years

The Twentieth Century: Between the Wars

The Twentieth Century: The Second World War to the End of the Millennium

Post Script: The Twenty First Century

Prescribed Text: Peck, John & Martin Coyle. *A Brief History of English Literature*. New York: Palgrave Macmillan, 2002.

**Far Western University
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Course Title: **Writing and Composition**
Course Code: ENG 102.1
Semester I

Full Marks: 100
Pass Marks: 45

Credit hrs: 3

This course on writing and composition is designed to prepare students to perform the following activities in the process of writing: to gain knowledge about the writing process and the ways to use the process, to explore events and make an observation, to understand a concept and argue on it, to assess the language and writing to be sensitive across cultures, and finally to analyze rhetorical situations and understand how writing customs vary. Students will read essays and that will prepare them to produce texts on a certain topic in language acceptable in the academic location.

Unit I: Expanding Literacy

- Words and the world
- Rhetorical Situations
- Writing Process
- Reading

Unit II: Expanding Influence

- Exploring an Event
- Making an Observation
- Explaining a concept
- Arguing a Position

Unit III: Expanding Writing Strategies

- Writing Patterns
- Writing in Workplace
- Writing Essay Exams
- Creating Portfolios

Unit IV: Handbook

- Elements in English Sentences
- Correcting Sentence Errors
- Punctuation, Spelling, and Mechanics
- Style
- Editing and Proofreading

Prescribed Text:

Mangelsdorf, Kate and Evelyn Posey. *The World of Writing: A Guide*. Boston: Longman, 2010.

**Far Western University
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Course Title: **Short Story**

Course Code: ENG 121

Semester II

Full Marks: 100

Credit hrs: 3

Pass Marks:45

Course Description

This course aims to introduce students with a spectrum of short stories and their styles, modes and patterns. Students will read stories of authors from different historical periods. On the completion of the course students will be able

to understand the nature of short stories, its elements and its structures,
to analyze the experiences of the characters,
to decipher the different shades of meanings involved.

Unit I: *Introduction to Short Story*

Introduction. *Oxford Book of Short Stories*

Ann Charters. "A Brief History of the Short Stories"

"The Elements of Fiction"

"Glossary of Literary Terms"

Unit II:

Nathaniel Hawthorne. "The Birthmark"

Edger Alan Poe. "The Fall of the House of Usher"

Henry James. "Paste"

O'Henry. "Telemachus, Friend"

W. Somerset Maugham. "The Official Position"

Unit III:

James Joyce. "Grace"

D.H. Lawrence. "The Rocking Horse Winner"

Katherine Mansfield. "The Woman at the Store"

Katherine N. Porter. "The Flowering Judas"

William Faulkner. "The Dry September"

Unit IV:

Elizabeth Bowen. "The Demon Lover"

Morley Callaghan. "The Runaway"

R. K. Narayan. "A Horse and Two Goats"

Eudora Welty. "A Visit of Charity"

Doris Lessing. "Mrs Fortescue"

Prescribed Texts:

Charters, Ann. *The Story and Its Writer: An Introduction to Short Fiction*.

(6th Edition). Boston, New York: Bedford/St. Martin's, 2003.

Pritchett, V. S. ed. *Oxford Book of Short Stories*. New York, Oxford: Oxford University Press, 2010.

**Far Western University
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Course Title: **Theory and Criticism**
Course Code ENG 122
Semester II

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course Description

This course on theory and criticism aims at giving students insights into pre-critical, high theoretical and cultural approaches to literature. The major focus is on close reading of the text and on the analysis carried out using various perspectives. The principle objectives are to impart knowledge about various theoretical approaches, to enhance close reading of texts and textual intricacies while closely reading and analyzing, and to strengthen students' capacity of practical criticism.

The analysis will be based on the following three texts given in the Appendix of the prescribed book: Andrew Marvell's "To His Coy Mistress," Nathaniel Hawthorne's "Young Goodman Brown," and Alice Walker's "Everyday Use."

Unit I. *Pre-critical Responses and Traditional Approaches*

Getting Started: The Precritical Response
Traditional Approaches
Historical and Biographical Approaches
Moral and Philosophical Approaches

Unit II. *Close Textual and Materialist Approaches*

The Formalist Approach
Materialisms

Unit III. *Structuralist, Poststructuralism, Psychoanalytical and Mythical Approaches*

Literature and Linguistics
The Psychological Approach: Freud
Mythological and Archetypal Approaches

Unit IV. *Feminist, Gender, Cultural, Postcolonialist Approaches*

Feminisms and Gender Studies
Cultural Studies
Postcolonial Studies

Prescribed Text: Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to Literature*. 6th ed. Oxford, New York: OUP, 2010.

**Far Western University
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Course Title: **Paradigm of Writing**
Course Code: ENG 231
Semester III

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course Description: This course exposes students to the writing process and introduces them to the traditional modes of writing--narration, exposition, description and persuasion. It is based on the premise that reading relevant, reliable and well developed texts trains students towards learning to write well. Therefore, narrative, expository, descriptive and persuasive readings have been prescribed. The focus is on writing on the basis of standard, reliable and impressive readings. The course separately deals with modes of writing like narration and description, and strategies of writing like classification and definition etc.

Objectives:

The principal objectives of the course are to:

- familiarize students with the writing process,
- strengthen students understanding of the given texts,
- enhance reading skills in order to help students write better texts based on model readings,
- impart skills of writing narrative, expository, descriptive and persuasive texts,
- teach students write texts using different strategies like classification, process analysis, cause and effect, definition, comparison and contrast etc,
- make use of the art of using the language effectively both in reading and writing,
- Enable to write coherent and effective texts in the line of readings following certain writing processes.

Unit I: The Writing Process

Anne Dillard: Transfiguration

How I Wrote the Moth Essay—and Why Narration

Joyce Maynard: Four Generations

Richard Rodriguez: None of this is Fair

(Writing Process) An Interview with Mary E. Mebane

Unit II: Exposition

Classify and Divide

Amy Tan: Mother Tongue

Eric A. Watts: The Color of Success

(Writing Process) Isaac Asimov and Susan Allen Toth

Analyze a process

Garrison Keillor: How to Write a Letter

Philip Weiss: How to Get out of a Locked Trunk

(Writing Process: Nikki Giovanni)

Analyze Cause

Jared Diamond: Who Killed Easter Island

Henry Louis Gates: A Giant Step

(Writing Process: James Seilsopour)

Define

Cindy Schneider: A Name is just a Name

Diane Ackerman: Anosmia

(Writing Process: Ellen Goodman)

Compare and Contrast

Devi Davis: Body Imperfect

Gary Soto: Like Mexicans

(Writing Process: Devi Davis and Russel Baker)

Metaphor and Analogy

Anne Raver: Pulling up Roots

Judith Ortiz Cofer: More Room

(Writing Process: Judith Ortiz Cofer)

Unit III: Description

Appeal to the Senses

Beverly Dipo: No Rainbows, No Roses

Ann Hodgman: No Wonder they Call me a Bitch

(Writing Process: Beverly Dipo)

Unit IV: Persuasion and Argumentation

Appeal to Reason

Thomas Jefferson: The Declaration of Independence

Barbara Ehrenreich: Maintaining the Crime Supply

(Writing Process: Barbara Ehrenreich)

Appeal to Emotion and Ethics

Anna Quindlen: The war on Drinks

Chief Seattle: Reply to the U. S. Government

(Writing Process: Roger Verhulst)

Combining Modes

Jonathan Swift: A Modest Proposal

George Orwell: Politics and the English Language

(Writing Process: A Letter from E. B. White)

Prescribed Text:

Cooley, Thomas. *The Norton Sampler: Short Essays for Composition*. 5th ed. New York/ London: Norton, 1997.

**Far Western University
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Course Title: **Drama**
Course Code: ENG 232
Semester III

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

1 Course Description: This course aims to help students understand the different components that constitute a play. They will explore the nature of a play including its plot, characterization and language. Exposure to different kinds of plays--tragedy, comedy, theater of the absurd, postmodern—is another feature of the course. Finally they will read and interact with plays from the Ancient Greek world to the postmodern times.

Unit I:

Structural Components:

What is a Play?

Plot: Beginning, Middle, End

Characters

Language

Genres:

Classic Tragedy

Classic Comedy

Theater of the Absurd

Postmodern Plays

Unit II:

Sophocles: *Antigone*

William Shakespeare: *Macbeth*

Unit III:

Oliver Goldsmith: *She Stoops to Conquer*

Samuel Beckett: *Waiting for Godot*

Unit IV:

Lorraine Hansberry: *Raisin in the Sun*

Sam Shepard: *Buried Child*

Prescribed Texts:

Rush, David. *A Student Guide to Play Analysis*. Carbondale: Southern Illinois University, 2005.

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Course Title: **Fiction: British and American Novellas**
Course Code: ENG 241
Semester IV

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course Description

This course aims to introduce students with a chronological reading of British and American novella which has been described as “too long for a short story and too short for a novel.” The selection includes writings of male and female writers from Britain and American. Students will experience how the writers of these texts explore trends and themes, feelings and emotions, and structure them in their writings.

On the completion of the course students will be able

- to understand the essential components of a novella,
- to identify different components like the narrative, setting and characters that shape fiction,
- to interpret, analyze, and critically evaluate the distinctive features of each text,
- to understand the distinction between fact and fiction and how fictional representation speculatively creates impression of reality.

Unit I:

Charles Dickens: *A Christmas Carol* (1843)

Robert Louis Stevenson: *The Strange case of Dr. Jekyll and Mr. Hyde* (1886)

Unit II:

Kate Chopin: *The Awakening* (1899)

Edith Wharton: *Ethan Frome* (1911)

Unit III:

George Orwell: *Animal Farm* (1945)

John Steinbeck: *The Pearl* (1945)

Unit IV:

Agatha Christie: *Three Blind Mice* (1948)

Ernest Hemingway: *Old Man and the Sea* (1952)

Prescribed Texts: All the texts prescribed.

**Far Western University
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Course Title: **Discourse on Philosophy**
Course Code: ENG 242

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Semester IV

Philosophy begins with questions about the nature of being and knowing. Socrates constantly asked questions and never claimed that he knows. The more one knows the more s/he wants to know. In this context this course engages students in the questions of how to know and how to live. Students will read the great thinkers of Western philosophy and explore their most compelling ideas. They will take both a chronological and thematic tour of the nature and function of profound concepts and will survey the philosophical understanding of the western world.

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

- get basic understanding about the worldview of the Western world on existence, life and knowledge,
- see the connection of philosophical ideas with the shaping and structure of society,
- understand what changes took place in the Western world in thinking about life and world over the time
- enrich their lives and understanding o some extent through the understanding of lives and philosophical thoughts of various thinkers

Contents

Unit I: Greco-Roman Thinkers

The Man Who Asked Questions: Socrates and Plato

True Happiness: Aristotle

Learning Not to Care: Epictetus, Cicero, Seneca

Who Is Pulling Our Strings?: Augustine

Unit II: Renaissance and Enlightenment Thinkers

The Fox and the Lion: Niccolò Machiavelli

Could You Be Dreaming?: René Descartes

The Elephant in the Room: George Berkeley (and John Locke)

Rose-Tinted Reality: Immanuel Kant

Unit III: Romantic and Secular

Born Free: Jean-Jacques Rousseau

The Owl of Minerva: Georg W.F. Hegel

Unintelligent Design: Charles Darwin

The Death of God: Friedrich Nietzsche

Workers of the World Unite: Karl Marx

Unit IV: Twentieth Century Ideas

Thoughts in Disguise: Sigmund Freud

The Anguish of Freedom: Jean-Paul Sartre, Simone de Beauvoir and Albert Camus

Bewitched by Language: Ludwig Wittgenstein

The Man Who Didn't Ask Questions: Hannah Arendt

Can Computers Think?: Alan Turing and John Searle

Prescribed Text:

Warburton, Nigel. *A Little History of Philosophy*. London: Yale University Press, 2011.

**Far Western University
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Course Title: **Responding to Literature**

Course Code: ENG 351

Semester V

Full Marks: 100

Pass Marks: 45

Credit hrs: 3

Course description:

This course provides students an opportunity to comprehend the process of reading, to explore the possibilities of responding to a literary text and to provide them with insights to critically evaluate literary texts that they encounter. Students will read literary texts, explore the different interpretations possible and, finally, write responses to them. In the process, they will familiarize themselves with different literary terminologies, ideas and tools required to observe and analyze texts appropriately. These activities will strengthen their understanding of the process involved in the art of critical and creative reading and writing. The three phases of reading, responding and evaluating will be explored through the three literary genres: stories, poems, and plays. Students will read primary texts, explore the samples provided in the book and, finally, come up with their own writings.

Unit I: Reading, and Writing about Literature

Literature and Its Types

Active Reading and Responding to Literature: Journal Entries, Discovering Ideas,

Drafting Writing and Revising Essays Responding to Literature: Writing about Likes and Dislikes

Unit II: Writing about Plot, Character, Point of View, and Setting

The Development of a Plot; Writing about that Development

Understanding Character Traits; Distinguishing Between Circumstances and Traits

Round and Flat Characters; Character Disclosure in Literature; Verisimilitude

Reporting an Incident; Conditions Affecting Point of View; Kinds of Points of View

Converging Points of Views

Background of Place, Objects, and Culture in Literature; Setting and its Literary Uses

Unit III: Identifying Idea/Theme, Problem, Figures of Speech, and Comparison and Contrast

Ideas, Assertions, and Values; Significance of Ideas in Literature; Locating Ideas in Literary Texts

Strategies in Exploring and Explaining Problems; Writing about a Problem

Metaphor and Simile; Symbolism and Allegory; Fable, Parable, and Myth; Allusion in Symbolism and Allegory

Strategies of Comparison and Contrast

Unit IV: Strategies on Taking an Exam, Research Paper Writing, and Critical Approaches in the Study of Literature.

Taking Examinations on Literature

Documentation Systems and Styles

Critical Tools in Literary Analysis

Prescribed Text:

Roberts, Edgar. *Writing About Literature*. New Jersey: Prentice Hall 1995.

**Far Western University
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Course Title: **Introduction to Poetry**
Course Code: ENG 352
Semester V

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course description:

The course on poetry will give students an opportunity to learn how poems offer comprehensive thought, feeling, reflection and resolution. It will make them think and gain fresh insights by emotively inspiring, amusing, surprising them while paving a way to understand poetry. In order to introduce students with poetic craft, the course will look into the compressive nature, force and economy of poetry along with words, imagery, rhetorical figures, tone, prosody, form, symbolization, allusions, myth and theme of poetry. On completing the course, students will learn what poetry is and how to read, learn, experience, enjoy and respond to poetry.

Unit One

MEETING POETRY: SIMPLE THEME AND FORM

William Shakespeare: "Sonnet 55: Not marble, Nor the Glided Monuments"

Emily Dickinson: "Because I Could Not Stop For Death"

Robert Frost: "Stopping By the Woods on a Snowing Evening"

CHARACTER AND SETTING: WHO, WHEN, WHERE AND WHAT

Ben Jonson: "Drink to Me, Only, with Thine Eyes"

William Wordsworth: "Lines Composed Above Tintern Abbey"

Robert Browning: "My Last Duchess"

Matthew Arnold: "Dover Beach"

Thomas Hardy: "The Walk"

Unit Two

WORDS: THE BUILDING BLOCKS OF POETRY

Robert Graves: "The Naked and the Nude"

John Donne: "Holy Sonnet 14: *Batter my heart*"

William Blake: "The Lamb"

IMAGERY: THE POEM'S LINK TO THE SENSES

William Blake: "The Tyger"

Samuel Taylor Coleridge: "Kubla Khan"

Ezra Pound: "In a Station of the Metro"

RHETORICAL FIGURES: A SOURCE OF DEPTH AND RANGE IN POETRY

Robert Burns: "A Red, Red Rose"

T. S. Eliot: "Eyes That I Last Saw in Tears"

Langston Hughes: "Harlem"

Sylvia Plath: "Metaphors"

Unit Three

TONE: THE CREATION OF ATTITUDE IN POETRY

Alexander Pope: "Epigram from the French"

Anne Bradstreet: "The Arthur of Her Book"

E. E. Cummings: "she Being Brand l-new"

PROSODY: SOUND, RHYTHM AND RHYME IN POETRY

Gerard Manley Hopkins: "God's Grandeur"

Gwendolyn Brooks: "We Real Cool"

FORM: THE SHAPE OF POEM

George Herbert: "Virtue"

Dylan Thomas: "Do Not Go Gentle Into That Good Night"

E. E. Cummings: "Buffalo Bill's Defunct"

Allen Ginsberg: "A Supermarket in California"

Unit Four

MYTH, SYMBOLISM AND ALLUSION: WINDOWS TO A WIDE EXPANSION OF MEANING

William Butler Yeats: "The Second Coming"

W. S. Merwin: "Odysseus"

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

William Carlos Williams: "Landscape with the Fall of Icarus"

THEME: THE IDEAS AND THE MEANING IN POETRY

Andrew Marvell: "To His Coy Mistress"

John Keats: "Ode on a Grecian Urn"

POETIC CAREER OF A POET

Emily Dickinson: "Success Is Counted Sweetest"

Emily Dickinson: "The Heart Is the Capital of the Mind"

Prescribed Text

Robersts, V. Edgar and Henry E. Jacobs. *Literature: An Introduction to Reading and Writing*. 2nd ed. New Jersey: Prentice Hall, 1989.

**Far Western University
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Course Title: **Introduction to Interdisciplinary**
Course Code: ENG 361
Semester VI

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course Description

The course aims at introducing two of the contemporary dominant themes: ideas of religion and the world of consumerism. These two themes which influence our everyday world can be studied with the help of concepts and their literary representations. Students have to be prepared to establish connections between and among the texts prescribed from different fields of knowledge—arts, religion, literature, environment and films. Starting with writings that introduce interdisciplinary, the selections will provide readings of foundational philosophical themes and literary variations, and modern consumer concepts and the consequences of consumerism in our global future.

Unit 1. Foundational Concepts

Allen Repko: Defining Interdisciplinary Studies

William H. Newell: Educating for a Complex World: Integrative Learning and Interdisciplinary Studies

Paul Hanstedt: Reforming General Education: Three Reasons to Make Writing Across the Curriculum Part of the Conversation

Robert J. Sternberg: Interdisciplinary Problem-Based Learning: An Alternative to Traditional Majors and Minors.

Sandra Mathison and Melissa Freeman: The Logic of Interdisciplinary Studies

Unit II. Literary Representations: Fiction

William Golding: *Lord of the Flies* (novel and movie)

Paulo Coelho: *The Alchemist*

Unit. III Understanding the World and Consumer Culture

David L. Haberman: "Upanishadic Hinduism: Quest for Ultimate Knowledge" (*Ten theories*)

David L. Haberman: Confucianism: The Way of the Sages (*Ten theories*)

Marx: The Economic Basis of Human Nature (*Ten Theories*)

Leo Tolstoy: What is Art?

Vandana Shiva: Ecological Balance in an Era of Globalization

Heather Tyrrell: Bollywood versus Hollywood: Battle of the Dream Factories

Alexander Nutzenadel and Frank Trentmann "Mapping Food and Globalization" (*Food and Globalization*)

Patricia J. Campbell, Aran MacKinnon, and Christy R. Stevens "Information and Communication Technologies" (*Global Studies*)

Unit IV. Literary Representations and Adaptations

Douglas Adams: *The Hitchhiker's Guide to the Galaxy* (Science Fiction and Movie)

William Shakespeare: *Macbeth* (Drama and Movie)

Prescribed Texts:

Course Packet prepared by the university

Literary texts mentioned in the course

**Far Western University
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Course Title: **Prose**
Course Code: ENG 362
Semester VI

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course Description

Literary writings in multiple forms and genres share aesthetic experience. Prose writings, mainly essays, aim at using words to express ideas and feeling, leading readers to contemplation, giving them pleasure by removing them from the day to day experience, persuading them through convincing argument, helping them explore the self and generating ideas about human experience. Essays might be argumentative, narrative, dramatic, poetic or they may employ mixed generic forms. This course on prose primarily introduces students with the elements of essays and exposes them with the ways to approach them. Then it offers essays for reading with the intent of making students take aesthetic pleasure and express their ideas logically, convincingly and persuasively as they develop maturity.

Unit I:

Introduction: The Forms of Literature

Essay: Elements of Essay:

The Essay as a Form of Literature

The Essay and Other Forms of Literature

The Essayist and the Reader

Four Essays and Commentaries:

D.H. Lawrence: "Cocksure Women and Hensure Men"

Nora Ephron: "The Hurling Ashtray"

E.B. White: "Spring [April 1941]"

E.M. Foster: "Our Graves in Gallipoli"

Approaching an Essay

Unit II:

Francis Bacon: "Of Revenge"

Jonathan Swift: "Good Manners and Good Breeding"

Samuel Johnson: "Debtors' Prison"

Leigh Hunt: "Getting Up on Cold Mornings"

Henry Taylor: "On Secrecy"

H.D. Thoreau: "Night and Moonlight"

Unit III:

T.H. Huxley: *from* "Evolution and Ethics"

Samuel Butler: "On Knowing What Gives us Pleasure"

Oscar Wilde: "The True Critic"

Bertrand Russell: "On Being Modern-Minded"

Winston Churchill: "The Dream"

Unit IV:

Virginia Woolf: "The Death of the Moth"

J.B. Priestley: "The Toy Farm"

Graham Greene: "The Lost Childhood"

William Empson: "The Faces of Buddha"

John Updike: "The Bankrupt Man"

Joseph Epstein: "About Face"

Prescribed Texts:

Scholes, Robert et.al. *Elements of Literature*. 4th Edition. New Delhi: Oxford University Press, 2005.

Gross, John. ed. *The Oxford Book of Essays*. Oxford: Oxford University Press, 2008.

**Far Western University
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Course Title: **World Poetry**
Course Code: ENG 471
Semester VII

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course Description:

Poets develop common grounds of conversation in poetic expression in spite of geographical and historical uniqueness and difference in society, culture, language and tradition,. This course on global poetry offers students an opportunity to learn how poets across the globe extract self visions in their poems and converse with global poetic tradition. It aims at giving ideas on how poets around the globe employ the art of poetry--poetic expression, form, tone, metaphors and language-- to present their feelings, emotions and visions, and try to connect humanity forgetting socially constructed differences. The objective of this course is to help see poetic creativity as an art form that brings the world in human, compassionate conversation.

Unit 1: Voices from Europe

Anna Akhmatova:	"A Land not Mine"
Anna Swir:	"A Conversation through the Door"
Antonio Machado:	"Last Night, as I was Sleeping"
Bertolt Brecht:	"I, the Survivor" <i>and</i> "Motto"
Blaza Dimitrova:	"Ars Poetica"
Edith Sodergran:	"The Trees of my Childhood"
Eugenio Montale:	"Lemon Trees"
Gunter Grass:	"Happiness"
Moushegh Iskhkhan:	"The Armenian Language is the Home of the Armenian"
Nazim Hikmet:	"Things I didn't know I Loved"
Tadeusz Rosewicz:	"Who is a Poet"
Umberto Saba:	"The Goat"
Vladimir Holan;	"May, 1945"

Wislawa Szymborska: "The Terrorist, He Watches"

Yannis Ritsos: "Beauty"

Unit 2: Voices from Latin America and the Caribbean

Derek Walcott: "Becune Point"

Eugen Gomringer: "Streets and Flowers"

Gabriela Mistral: "The Footprint"

Jorge Carrera Andrade: "The Guest"

Jorge De Lima: "Distribution of Poetry"

Jorge Luis Borges: "Music Box"

Judith Ortiz Cofer: "Esperanza" *and* "El Olvido"

Kwame Dawes: "Tornado Child"

Nicanor Parra: "A Man"

Octavio Paz: "Flame, Speech"

Pablo Neruda: "Tonight I can Write" *and* "Nothing but Death"

Ruben Dario: "The Wandering Son"

Unit 3: Voices from Africa and Middle East

Augustinho Neto: "Kinaxixi"

Dunya Mikhail: "The War Works Hard"

Fernando Pessoa: "If they want me to be Mystic, Fine *and* I'm a Mystic"

Ina Rousseau: "Eden"

Khalil Gibran: "The Greater Sea"

Kofi Awoonor: "Had Death not had me in Tears"

Mahmood Darwish: "Viewpoint"

Natan Zach: "To put it Differently"

Omar Khayyam: "A Book of Verses underneath the Bough"

RABI'A Rabia:	"[O my Lord]"
Taha Muhammad Ali:	"Exodus"
Wole Soyinka:	"Abiku"

Unit 4: Voices from Asia

Ahmed Shamlou:	"Existence"
Faiz Ahmed Faiz:	"You tell us what to Do" <i>and</i> "Before you Came"
Han Yongwun:	"The Artist"
Ho Ch'I:	"Get Drunk"
Jin Eun-Yong:	"Long Finger Poem"
Ko Un:	"Around Unmun Temple T Ch'Eongdo"
Ku Un:	"What is this World"
Rabindranath Tagore:	"Crossing" <i>and</i> "Fruit-gathering"
Laxmi Prasad Devkota	"The Lunatic"
Sapardi Damono:	"Who are You"
Sadanand Rege:	"Old Leaves from the Chinese Earth"
So Chonju:	"Self-portrait"
Tashini Doshi:	"The Immigrant Song"
Tatsuji Miyoshi:	"The Ground"
Wen I-To:	"Perhaps"
Yen Chen:	"The Plum Hint"

Prescribed Text

Kaminsky, Ilya and Susan Harris, ed. The ECCO Anthology of International Poetry. New York: HarperCollins, 2010.

Some poems from Asia included in the course packet

**Far Western University
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Course Title: **Critical Traditions from Greek to Postmodernism**
Course Code: ENG 472
Semester VII

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

Course Description:

The course focuses on the definitions and criticisms of art in units I and II. The selection of essays is based on the foundational discourses on literature and art from the Greeks to the twentieth century. The range of essays will provide a chronological as well as thematic development of the discourses on art and literature.

Units II and III concentrate on two major traditions of criticism and theory in the contemporary times: the tradition of "high theory" and the subsequent cultural and political turn of theory and criticism.

The objective of the course is to orient students about the three areas of development in criticism and theory: the poetics or the role and function of literature, the heydays of theory known as "high theory," and finally the focus of criticism on cultural issues.

Unit 1. Reflection on Literature and Art

Plato: from *Ion*

Aristotle from *Rhetoric*

Philip Sidney: An Apology for Poetry

Immanuel Kant: from Critique of Judgment

Unit II. Poetics of Literature

William Wordsworth: Preface to the Second Edition of Lyrical Ballads

Friedrich Nietzsche: from The Birth of Tragedy from the Spirit of Music

T.S. Eliot: Tradition and the Individual Talent

Roland Barthes: The Death of the Author

Unit III. Theories from Structuralism to Postmodernism

Ferdinand de Saussure: from Course in General Linguistics

Jacques Lacan: The Mirror Stage

Roman Jakobson: The Metaphoric and Metonymic Poles

Jacques Derrida: Structure, Sign and Play in the Discourse of Human Sciences

Stanley Fish: Is There a Text in This Class?

Jean Francois Lyotard: Answering the Question: What Is Postmodernism?

Unit IV. Discoursing Gender and Politics

Mary Wollstonecraft: from A Vindication of the Rights of Woman

Virginia Woolf: A Room of One's Own

Karl Marx and Friedrich Engels: from The German Ideology

Michel Foucault: Truth and Power

Edward Said: from Orientalism

Judith Butler: Imitation and Gender Insubordination

Prescribed Text:

Adams, Hazard & Leroy Searle: Critical Theory since Plato . London: Wadsworth Publishing. 3 ed. 2004

**Far Western University
Mahendranagar Nepal
Bachelor of Arts, Major English**

Course Title: **Research Writing**
Course Code: ENG 481
Semester VIII
Course Description

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

This course on research writing intends to impart ideas on how to write research papers and the thesis. Starting with the fundamentals of research like locating the area and selecting the topic, the course aims at teaching students skills of citation, documentation, the process of refining the draft to give it a final shape. The course will be conducted in a workshop where the instructor will be guiding students through the process of selecting the area, annotating sources, choosing the topic, writing the draft, citing and documenting the sources, and editing and finalizing the research. The ultimate aim of the course is to train and prepare students in academic writing.

Unit 1: Fundamentals of Research

Basic Information

Choosing a Topic

Unit 2: Locating the Resources

Resources: Library, Computer and Internet

Unit 3: Research Process

Thesis and Outline

Doing the Research

Transforming the Notes into Rough Draft

Revising the Rough Draft

Unit 4: Documenting the Research

MLA Documentation

Language Mechanics

Prescribed Text: Winkler, Anthony C. and Jo Ray McCuen-Metherell. *Writing the Research Paper: A Handbook*. (7 edition). Boston, MA: Wadsworth, 2008. Print.

**Far Western University
Mahendranagar Nepal
Bachelor of Arts, Major English**

Course Title: **Project Work**
Course Code: ENG 482
Semester VIII
Course Description

Full Marks: 100
Pass Marks: 45
Credit hrs: 3

The course aims at engaging students in writing a project work on specific given issues. The work will require individual production in literary, social, and cultural domains. The length of project work will be between 25 to 30 pages in MLA documentation style. Students will be asked to write the project work mainly in the following areas:

1. Annotation of literary and critical books and articles:

Students will be assigned or asked to select at least twenty literary books (novels, plays, anthologies of poems, biographies, autobiographies) or critical/analytical essays, and annotate them. Each annotation must be half a page and the writing should be objective. A personal reflection (subjective) can be recorded at the end of the annotation.

2. Review of literary and critical books, and films

Students will be asked to write a descriptive report, general survey, and critical inspection of at least five books or critical essays or films.

3. Collection of folk literature with their translation in English

Students will be asked to collect and translate folk narratives or folk cultural tradition like jatra, fare, songs, and performances.

4. Biography of Literary writers of Nepal

Students will be asked to write a short biography of Nepali writers. They should focus on early life, achievements, works, and analysis of why the person is a significant member of the society.

5. Essay on Nepali literature/writers

Students will be asked to write critical essays on Nepali literatures and writers. They should reason with evidences and put forward their argument. Students are encouraged to refer to writers and critics in their essays.

6. Essay on social and cultural issues

Students will be asked to write critical essays on relevant social and cultural issues. Any relevant issue can be covered with academic significance.

7. Representation of issues on media and social networking sites

Students should focus on how various issues are represented in social sites and media. They should focus on what kinds of opinions are generated on print and visual media, Facebook, - Twitter, and Instagram? Students should analyze and comment on the issues raised in such media.

Evaluation

Students will individually write the project as an independent study. The instructors will introduce each area to the students in the class for first four weeks and then assign them the task. After the assignment is given, instructors will monitor the work of the students every week. The instructor and the students will negotiate timings for meetings once a week for twelve weeks where each student will be reporting the progress made in the project. At the end of the semester, the students will submit the final draft of the project and defend it in a viva voce. The written project report will be evaluated by a team of evaluators/instructors. There will be no final examination for this course.