

**Tribhuvan University**  
**Humanities and Social Sciences**  
**BA**  
**Major English**  
**Syllabus**  
**2019**

Major English courses for the four-year BA in English aim at developing students' foundational knowledge of English literature, critical tradition, and interpretive practices. These courses will help inculcate in them a spirit of inquiry, critical thinking, and a taste for appreciating literature, besides improving their communicative, analytical, research, and writing skills. The syllabus, by thus consolidating and strengthening the base, looks forward to the specialized study of literature at the Master's and levels thereafter.

**Objectives**

The syllabus, which incorporates current global trends in English Studies while remaining attentive to the national/ local needs, envisages the following broad objectives or outcomes. Upon the completion of BA Major English courses, students will be able—

- to provide a broad understanding of English literature, including the heuristics for reading and writing critically about it,
- to embrace and appreciate the core humanistic values—integrity, empathy, and respect to differences,
- to comprehend and appreciate literatures belonging to different cultural and national traditions,
- to acquire necessary knowledge and skills to undertake serious literary and cultural studies independently,
- to recognize the historical formation of ideas, traditions, and social practices,
- to analyze and understand an issue from multiple perspectives, and
- to develop competency in researching, communicating, and problem-solving

**Eligibility**

To be eligible for admission to four-year BA Major English, students will have completed and received a higher secondary certificate (10-puls 2) or equivalent degree in any discipline or stream from any institution recognized by Tribhuvan University.

**Structure of the Courses**

The four-year Major English programme at Tribhuvan University consists of seven papers and one elective course (optional elective for non-English majors).

Paper	Code No.	Title	Full Marks	Teaching Hours
I	ENG 421	Reading, Writing, and Thinking	100	150
II	ENG 422	History of Literature and Critical tradition	100	150
III		Literature from Early Modern to Modern Period	100	150
IV	ENG 423	Romantic and Victorian Literature	100	150
V	ENG 424	Modern and Postmodern Literature	100	150

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VI	ENG 410	Professional Communication (elective)	100	150
VII	ENG 425	Researching and Writing	100	150
VIII	ENG 426	World Literature in English	100	150

### Evaluation Scheme

Each course carries 100 full marks. Students have to score at least 40 marks to pass the course. Of the total 100 marks, 30 marks will be based on continuous/ internal evaluation and rest of the 70 marks will be awarded based on the students' performance in the final examination taken at the end of the academic year. Students must pass both internal and final examinations. However, ENG 425 has a practicum component (part of internal evaluation) that carries 50% course weight.

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**Paper: I**

**Level: BA Major English**

**Year: First**

**Course Title: Reading, Writing, and Thinking**

**Course Code: ENG 421**

**Course Description**

This course concentrates on the major elements of literature and provides practical guidelines on reading closely and writing analytically. While the first two units give an exclusive coverage of the genres with a demonstration of the skills needed for a successful reading of and writing about literature with critical thinking, the last two units incorporate some of the well-known topics with wide-ranging tools to help entry level students respond critically to literature at the college level.

**Course Contents**

Unit 1: Study of Literature and Its Close Reading

Contact hours.: 40

- Thinking about Literature
  1. Discussed Text: "Tell all the Truth but tell it slant" (Emily Dickinson)
  2. Discussed Text: "The Sacred" (Stephen Dunn)
  3. Activity Text: "When my love swears that she is made of truth" (William Shakespeare)
- Why Study Literature?
  4. Discussed Text: "Praise Song for the Day" (Elizabeth Alexander)
  5. Discussed Text: "Peanuts" (Charles Schulz)
- Approaching Literature
  6. Discussed Text: "Out, Out—" (Robert Frost)
  7. Activity Text: "Snow" (Julia Alvarez)
- Close Reading
  8. Discussed Text: from *My Antonia* (Willa Cather)
  9. Activity Text: "To an Athlete Dying Young" (A. E. Housman)
- Elements of Style
  10. Activity Text: Re-reading "To an Athlete Dying Young" (A. E. Housman)
  11. Discussed Text: from "Old Mr. Marblehall" (Eudora Welty)
  12. Activity Text: from *The Great Gatsby* (F. Scott Fitzgerald)
- Special Considerations for Reading Poetry Closely
  13. Discussed Text: from "The Red Wheelbarrow" (William Carlos Williams)
  14. Activity Text: "Bright Star, would I were steadfast as thou art—" (John Keats)
  15. Discussed Text: "Delight in Disorder" (Robert Herrick)
  16. Activity Text: "My Father's Song" (Simon Ortiz)
- Talking with the Text
  17. Activity Text: "Promises are like pie-crust, made to be broken" (Christina Georgina Rossetti)
  18. Discussed Text: "When, in disgrace with Fortune and men's eyes" (William Shakespeare)
- Graphic Designer
  19. Discussed Text: from *The Scarlet Letter* (Nathaniel Hawthorne)
- From Analysis to Essay: Writing a Close Analysis Essay
  20. Discussed Text: from "Slam, Dunk, & Hook" (Yusef Komunyakaa)
  21. Activity Text: "Fast Break" (Edward Hirsch)
  22. Activity Text: "Travelling through the Dark" (William Stafford)
  23. Activity Text: "Woodchucks" (Maxine Kumin)



Unit 2: Elements of Fiction & Drama

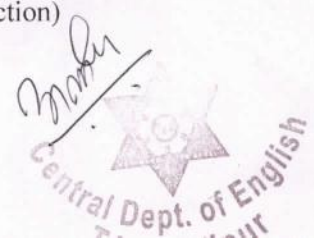
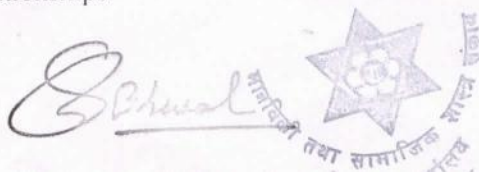
Contact hours.: 40

- Elements of Fiction
  24. Discussed Text: “One of These Days” (Gabriel García Márquez)
  25. Discussed Text: from *Pride and Prejudice* (Jane Austen)
  26. Activity Text: from *Hard Times* (Charles Dickens)
  27. Discussed Text: from “The Masque of the Red Death” (Edgar Allan Poe)
  28. Discussed Text: from *The Grapes of Wrath* (John Steinbeck)
  29. Discussed Text: from “Call it Sleep”(Henry Roth)
  30. Discussed Text: from *1984*(George Orwell)
  31. Activity Text: from *Tess of the D’Urbervilles* (Thomas Hardy)
  32. Discussed Text: from *The Beautiful Things That Heaven Bears* (Dinaw Mengestu)
  33. Discussed Text: from *The Adventures of Huckleberry Finn* (Mark Twain)
  34. Discussed Text: from “Miss Brill”(Katherine Mansfield)
  35. Discussed Text: from “The Lottery”(Shirley Jackson)
  36. Discussed Text: from *Mrs. Dalloway* (Virginia Woolf)
  37. Activity Text: “Seeing Eye”(Brad Watson)
  38. Discussed Text: from *A Crime in the Neighborhood* (Suzanne Berne)
  39. Discussed Text: from *Frankenstein* (Mary Shelley)
  40. Activity Text: from *Brooklyn* (Colm Tóibín)
  41. Discussed Text: “The First Day”(Edward P. Jones)
  42. Activity Text: “Girl”(Jamaica Kincaid)
- Special Considerations for Analyzing Drama
  43. Discussed Text: from *Pygmalion* (George Bernard Shaw)
  44. Discussed Text: from *Othello, the Moor of Venice* (William Shakespeare)
  45. Discussed Text: from *A Doll’s House* (Henrik Ibsen)
  46. Activity Text: from *A Raisin in the Sun* (Lorraine Hansberry)
  47. Discussed Text: from *The Gin Game* (D. L. Coburn)
  48. Activity Text: *Andre’s Mother* (Terrence McNally)
- From Analysis to Essay: Writing an Interpretive Essay
  49. Discussed Text: *Trifles*(Susan Glaspell)

Unit 3 General Topics in Literature: Family, Culture and Love

Contact hours.: 40

- Home & Family
  50. Activity Text: “The Dead”(James Joyce)
  51. Activity Text: “I Stand Here Ironing” (Tillie Olsen)
  52. Activity Text: “A Prayer for My Daughter” (William Butler Yeats)
  53. Activity Text: “My Papa’s Waltz” (Theodore Roethke)
  54. Activity Text: “Those Winter Sundays” (Robert Hayden)
- Home & Family—Student Writing: Comparison and Contrast
- The Writer’s Craft —Close Reading (Connotation)
- Identity & Culture
  55. Activity Text: *Heart of Darkness* (Joseph Conrad)
  56. Activity Text: “Interpreter of Maladies”(Jhumpa Lahiri)
  57. Activity Text: “We Real Cool” (Gwendolyn Brooks)
  58. Activity Text: “The White Man’s Burden” (Rudyard Kipling)
  59. Activity Text: “The Black Man’s Burden” (H. T. Johnson)
- Home & Family—Student Writing: Close Reading Fiction
- The Writer’s Craft —Close Reading (Specialized, Archaic, and Unfamiliar Diction)
- Love & Relationships





- 60. Activity Text: *The Importance of Being Ernest* (Oscar Wilde)
- 61. Activity Text: "To His Coy Mistress" (Andrew Marvell)
- 62. Activity Text: "Coy Mistress" (Anne Finch)
- 63. Activity Text: "Is Arranged Marriage Really Any Worse than Craigslist?" (Anita Jain)
- 64. Activity Text: "Boyfriend" (Randall Munroe)
- Love & Relationships—Student Writing: Analyzing Irony in Drama
- The Writer's Craft —Close Reading (Irony)

Unit 4: Binary Topics in Literature

Contact hours: 40

- Conformity & Rebellion
  - 65. Activity Text: *Hamlet* (William Shakespeare)
  - 66. Activity Text: "The Book of the Dead"(Edwidge Danticat)
  - 67. Activity Text: "anyone lived in a pretty how town" (E. E. Cummings)
  - 68. Activity Text: "An Epitaph" (Matthew Prior)
  - 69. Activity Text: "The Unknown Citizen" (W. H. Auden)
- Conformity & Rebellion—Student Writing: Close Reading Drama
- The Writer's Craft —Close Reading (Tone)
- Tradition & Progress
  - 70. Activity Text: *Daisy Miller* (Henry James)
  - 71. Activity Text: "Everyday Use" (Alice Walker)
  - 72. Activity Text: "Dover Beach" (Matthew Arnold)
  - 73. Activity Text: "The Negro Artist and the Racial Mountain" (Langston Hughes)
  - 74. Activity Text: from *Plum Bun: A Novel without a Moral* (Jessie Redmon Fauset)
- Conformity & Rebellion—Student Writing: Working with Sources
- The Writer's Craft —Close Reading (Syntax)
- War & Peace
  - 75. Activity Text: *Antigone* (Sophocles)
  - 76. Activity Text: "The Shawl" (Cynthia Ozick)
  - 77. Activity Text: "The Management of Grief" (Bharati Mukherjee)
  - 78. Activity Text: "*Dulce et Decorum Est*" (Wilfred Owen)
  - 79. Activity Text: "Soldier's Home" (Ernest Hemingway)
- War & Peace—Student Writing: Analyzing Theme in Drama
- The Writer's Craft —Close Reading (Imagery)

**Evaluation Scheme**

Internal: 30% (Portfolio Mandatory 15%)

External: 70%

**Prescribed Book**

Jago, Carl, *et al.* *Literature and Composition: Reading, Writing, Thinking*. Boston: Bedford/St. Martin's, 2011.



**Paper: II**  
**Level: BA Major English**  
**Year: First**  
**Course Title: History of English Literature and Criticism**  
**Course Code: ENG 422**

**Course Description**

This course covers the key developments in the history of British literature and the history of literary criticism. It emphasizes the growth of English literature, its traditions, conventions and changing characteristics, and includes an overview of the major movements in its literary critical tradition. The course is divided into two segments. The first deals with the history of English literature. In this segment, students will be introduced to the different time periods of English literature, their fundamental concerns, representative writers of those times, and the nature of creative writing. The second segment will familiarize students with the art of criticism from the ancient classical world to the twentieth century. This engagement with the ideas and beliefs, essential for critiquing a piece of literary text, will improve their skill for literary appreciation.

**HISTORY OF ENGLISH LITERATURE**

**Unit 1: Old English Literature to Renaissance and Restoration Drama**

**Contact hours: 30**

*Old English Literature*

*Beowulf*  
"The Seafarer and the Wanderer"  
Battle Poems and "The Dream of the Rood"  
Old English Language

*Middle English Literature*

Norman Conquest to Chaucer  
Julian Of Norwich, Margery Kempe, *Sir Gawain and the Green Knight*  
Geoffrey Chaucer, William Dunbar, Robert Henryson  
William Langland, Medieval Drama, Thomas Malory

*Sixteenth-Century Poetry and Prose*

Sir Thomas Wyatt  
Sixteenth-Century Prose and the Reformation  
The Sonnet: Sir Philip Sidney and William Shakespeare  
Edmund Spenser

*Shakespeare*

Shakespeare in Context  
Shakespeare's Comedies and Histories  
Shakespeare's Tragedies  
Shakespeare's Late Plays

*Renaissance and Restoration Drama*

Renaissance Drama and Christopher Marlowe  
Elizabethan and Jacobean Revenge Tragedy  
Ben Jonson and the Masque  
Restoration Drama





**Unit 2: Seventeenth-century Poetry and Prose to the Romantic Period**

**Contact hours: 30**

*Seventeenth-Century Poetry and Prose*

John Donne  
Ben Jonson to John Bunyan and Andrew Marvell  
John Milton  
John Dryden

*The Eighteenth Century*

Alexander Pope  
The Augustan Age  
Edward Gibbon and Samuel Johnson  
Sensibility

*The Novel: The First Hundred Years*

Daniel Defoe  
Aphra Behn, Samuel Richardson, Henry Fielding, Lawrence Sterne, Tobias Smollett  
Eliza Haywood to Mary Shelly  
Walter Scott and Jane Austen

*The Romantic Period*

The Age of Revolution  
William Blake, William Wordsworth, Samuel Taylor Coleridge  
Lord Byron, Percy Bysshe Shelly, John Keats  
Radical Voices

**Unit 3: Victorian Literature to the Twentieth Century**

**Contact hours: 30**

*Victorian Literature: 1837-1857*

Charles Dickens  
Charlotte and Emily Bronte  
William Makepeace Thackeray, Elizabeth Gaskell  
Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning

*Victorian Literature: 1857-1876*

Victorian Thinkers  
George Eliot  
Wilkie Collins and the Sensation Novel  
Anthony Trollope, Christina Rossetti

*Victorian Literature: 1876-1901*

Thomas Hardy  
George Gissing, George Moore, Samuel Butler, Henry James, Robert Louis Stevenson  
Rudyard Kipling  
George Bernard Shaw, Oscar Wilde, Late Victorian Poetry

*The Twentieth Century: The Early Years*

Joseph Conrad  
Arnold Bennett, H. G. Wells, E. M. Foster, Katherine Mansfield  
D. H. Lawrence  
Georgian Poetry, War Poetry, W. B. Yeats

*The Twentieth Century: Between The Wars*

T. S. Eliot  
James Joyce  
Virginia Woolf  
The 1930s

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

Wartime and Post-war Britain  
Drama  
Novels  
Poetry

*Postscript*

The Twenty-First Century

## HISTORY OF LITERARY CRITICISM

### Unit 4: Classical to the Seventeenth Century

Contact hours: 30

*The Classical Age*

Plato  
Aristotle  
Horace  
Longinus  
Rhetoric: Cicero, Quintilian, Seneca, Petronius, Martianus, Capella

*The Renaissance*

The Complete Man: Elyot, Ascham  
The Art of Poetry: Gascoigne, James VI, Puttenham, Webbe  
The Defence of Poetry: Gosson, Lodge, Sidney, Harington

*The Seventeenth Century*

The Gentleman and the Christian: Peach, Drayton, Reynolds, Milton  
The Debate about Drama: Flecknoe, Howard, Shadwell  
John Dryden  
The Ancients and the Moderns: Temple, Wotton  
The Moral Debate: Mulgrave, Wolseley, Blackmore, Collier, Vanbrugh, Congreve

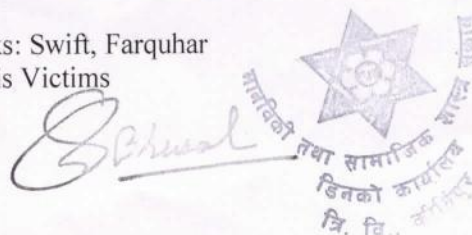


### Unit 5: Eighteenth to the Twentieth Century

Contact hours: 30

*The Eighteenth Century*

Joseph Addison  
The Battle of the Books: Swift, Farquhar  
Alexander Pope and his Victims





Dr. Johnson

*The Romantic Age*

William Wordsworth

Samuel Taylor Coleridge

Romanticism at Bay: Peacock, Shelley, Blake, Keats

*The Victorian Age*

Mathew Arnold

Aestheticism: Pater, Swinburne, Wilde

*The Twentieth Century*

The Modernist Movement: Yeats, Hulme, Pound, Ford

Bloomsbury and Eastwood: Woolf, Forster, Lawrence, Murray

T. S. Eliot

Cambridge Influences: Richards, Empson, Leavis

**Evaluation Scheme**

Internal: 30%

External: 70%

**Prescribed texts:**

Blamires, Harry. *History of Literary Criticism*. London: Palgrave, 1991.

Peck, John and Martin Coyle. *History of English Literature*. New York: Palgrave, 2002.

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