

CBCS COURSE FOR B.A.HONOURS PROGRAMME

CORE COURSE

1. English Language: Overview & Usage; Literary Types
2. European Classical Literature
3. Indian Classical Literature & Indian Writing in English
4. British Literature: Old English Period to 14th Century
5. American Literature
6. British Poetry & Drama: 14th to 17th Centuries
7. British Poetry & Drama: 17th and 18th Centuries
8. British Literature: 18th Century
9. British Romantic Literature
10. British Literature: 19th Century
11. Women's Writing
12. British Literature: The Early 20th Century
13. Modern European Drama
14. Postcolonial Literatures

AECC

- English Communication:

SEC

[Any 2 out of the 4 provided]

1. Text Comprehension & Editing

2. Creative Writing
3. Business Communication
4. Technical Writing

DSE

[Any 4 to be opted out of 6]

1. Literary Theory & Criticism
2. Popular literature
3. Partition Literature
4. Indian Literature in English Translation
5. Science fiction and Detective Literature
6. Literature of the Indian Diaspora

Generic Elective (GE)

PAPER 1: Selections from Indian Literature

PAPER 2: Selections from British Literature

CBCS FOR B.A. PROGRAMME

1. DSC: PAPER 1 [Individual & Society]
2. DSC: PAPER 2 [Modern Indian Literature]
3. DSC: PAPER 3 [British Literature]
4. DSC: PAPER4 [Literary Cross Currents]

Language Core Course [LCC]

PAPER 1: Technical Writing Skill

PAPER 2: Professional Writing Skill

AECC

- English Communication:

SEC

[Any 2 out of 4 provided]

1. Text Comprehension & Editing
2. Creative Writing
3. Business Communication
4. Technical writing

DSE

[Any 2 to be opted out of 6]

1. Literary Theory & Criticism
2. Popular literature
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GE

PAPER 1: Selections from Indian Literature

PAPER 2: Selections from British Literature

CBCS B.A. Honours Syllabus in English

University of North Bengal: 2018

Core Course I: English Language: Overview & Usage; Literary Types

Unit I:

Topics: I. General Features of English
II. Influence of Christianity
III. Scandinavian Elements
IV. French Elements
V. Latin and Greek Elements

Unit II: Rhetoric and Prosody

Unit III: Literary Types: Tragedy, Comedy, The Lyric & its variants

Suggested Topics and Background Prose Readings for Class Presentation:

- Language and English Society
- Usage of English
- Foreign Influence on English Language

Reading:

Otto Jespersen, *Growth and Structure of English Language* (Charleston: Nabu Press, 2010)

Albert C. Baugh, *A History of English Language* (London: Routledge, 2002)

Randolph Quirk, *English in Use* (London: Longman 1990)

David Crystal, *The English Language: A Guide Tour of the Language* (London: Penguin 2002)

Jonathan Culpeper, *History of English* (London: Routledge, 2005)

J.A.Cuddon & M.A.R Habib, *The Penguin Dictionary of Literary Terms and Literary Theory: Fifth Edition* (London: Penguin, 2015)

Bose & Sterling: *Elements of English Rhetoric and Prosody* (Calcutta: Chuckerverty, Chatterjee & Co.Ltd,1960)

Core Course2: European Classical Literature

1. Homer: *The Iliad*
2. Sophocles: *Oedipus the King*
3. Plautus: *Pot of Gold*
4. Aeschylus: *Agamemnon*

Suggested Topics and Background Prose Readings for Class Presentation:

- The Epic
- Comedy and Tragedy in Classical Drama
- The Athenian City State
- Catharsis and Mimesis
- Satire
- Literary Cultures in Augustan Rome

Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp.451–73.

Core Course 3: Indian Classical Literature & Indian Writing in English

UNIT: I

1. Kalidasa: *Abhijnana Shakuntalam*, tr.ChandraRajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin,1989)
2. Vyasa ‘The Diving’ and ‘The Sequel to Dicing,’ ‘The Book of Assembly Hall’, ‘The Temptation of Karna’, Book V’ ‘The Book of Effort’, in *The Mahabharata* tr. Tr. ed.J.A.B.Van Buitenen (Chicago:Brill,1975)pp.106-69
3. Sudraka: *Mrcchakatika*, tr. M.M.Ramachandra Kale (New Delhi: Motilal Banarasidas,1962)

UNIT: II

1. R.K. Narayan: *Swami and Friends*
2. Anita Desai: *In Custody*

UNIT: III

1. Derozio : *Freedom to the Slave ,The Orphan Girl*
2. Kamala Das : *An Introduction , My Grandmother’s House*
3. Ezekiel : *The Night of the Scorpion ; Enterprise*
4. Jayanta Mahapatra: *Dawn at Puri, Hunger*

UNIT: IV

5. Mulk Raj Anand: ‘Two Lady Rams’
6. Salman Rushdie: ‘The Free Radio’
7. Rohinton Mistry: ‘Swimming Lesson’
8. Sashi Deshpande: ‘The Intrusion’

Suggested Topics and Background Prose Readings for Class Presentation:

- The Indian Epic Tradition: Themes and Conventions
- Classical Indian Drama: Theory and Practice
- *Alankara* and *Rasa*
- Themes and Contexts of the Indian English Novel

- The Aesthetics of Indian English Poetry
- Modernism in Indian English Literature

Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp.100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp.79–105.
3. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp.158–95.
4. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp.v–vi.
5. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp.61–70.
6. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
7. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp.1–10.

Core Course 4: British Literature: Old English Period to 14th Century

Unit I:

- I. Heroic Poetry
 - II. Christian Poetry
 - III. Alliterative Poems
 - IV. Beginning of Prose
 - V. Beginning of Drama

Unit II:

Beowulf (First 3000+ lines)

Unit III:

Geoffrey Chaucer: *Prologue to the Canterbury Tales*, *The Wife of Bath's Tale* (Prologue)

William Langland: *Piers the Ploughman*

Suggested Topics and Background Prose Readings for Class Presentation:

- Cultural and Historical background of Old English Period
- Religious Traditions in Old English Period
- Church and Drama

Readings:

Mark Atherton, *Complete Old English: Teach Yourself* (London: Hachette, 2012)

Peter Baker, *Introduction to Old English*, 3rd edn. (Chichester: Wiley-Blackwell, 2012)

John Blair, *The Anglo-Saxon Age: A Very Short Introduction* (Oxford: Oxford University Press, 2000).

Hugh Magennis, *The Cambridge Introduction to Anglo-Saxon Literature* (Cambridge: Cambridge University Press, 2011)

Roy Liuzza, *Beowulf: A New Translation*, 2nd edn (Peterborough, Ont.: Broadview, 2012)

Asa Briggs, *A Social History of England*, 3rd Edition, Harmondsworth: Penguin, 1999

Core Course 5: American Literature

UNIT I

- I. Tennessee Williams: *The Glass Menagerie*
- II. Ernest Hemingway: *A Farewell to Arms*

UNIT II

- I. Edgar Allan Poe: 'The Purloined Letter'
- II. F.Scott Fitzgerald: 'The Crack-up'
- III. William Faulkner: 'Dry September'

UNIT III

- I. Anne Bradstreet: *The Prologue*

- II. Walt Whitman: Selection from *Leaves of Grass: O Captain, My Captain; I Sit and Look out*
- III. Robert Frost: *The Road Not Taken; Stopping by Woods on a Snowy Evening*

Suggested Topics and Background Prose Readings for Class Presentation:.

- The American Dream
- Social Realism and the American Novel
- Folklore and the American Novel
- Black Women's Writing
- Questions of Form in American Poetry

Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp.66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp.47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp.29–39.
6. Krishna Sen & A. Sengupta Eds. *A Short History of American Literature*, Orient Blackswan.

Core Course 6: British Poetry & Drama: 14th to 17th Centuries

Unit I

- I. Sonnet selection from Spenser's Amoretti: No: LXVII --*Like as a Huntsman*, LVII--*Sweet Warrior*, LXXV--*One day I Wrote Her Name*

- II. William Shakespeare: Sonnet Nos.18, 65, 137
- III. John Donne: *The Sunne Rising*, *The Good Morrow*, *A Valediction: Forbidding Mourning*

Unit II

- I. William Shakespeare: *Macbeth*, *Twelfth Night*
- II. Christopher Marlowe: *Edward II*

Suggested Topics and Background Prose Readings for Class Presentation:

- Renaissance Humanism,
- Religious and Political Thought
- Ideas of Love and Marriage
- The Stage, Court and City

Readings

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp.476–9.
2. John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp.704–11.
3. Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8,330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs- Merrill, 1970) pp.13–18.

Core Course 7: British Poetry & Drama: 17th and 18th Centuries

Unit I

- I. John Milton: *Paradise Lost* Book I
- II. Alexander Pope: *The Rape of the Lock*

Unit II

- I. John Webster: *Duchess of Malfi*
- II. Richard Brinsley Sheridan: *The Rivals*

Suggested Topics and Background Prose Readings for Class Presentation:

- Religious and Secular Thoughts in the 17th century
- The Stage, the State and the Market`
- The Mock Epic and Satire
- Women in the 17th century
- The Comedy of Manners

Readings

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

Core course 8: British Literature: 18th Century

Unit I

- I. William Congreve: *The Way of the World*
- II. Jonathan Swift: *Gulliver's Travels* (Books: III & IV)
- III. Daniel Defoe: *Robinson Crusoe*

Unit II

- I. Samuel Johnson: *London*
- II. Thomas Gray: *Elegy Written in a Country Churchyard*

Suggested Topics and Background Prose Readings for Class Presentation:

- The Enlightenment and Neo-classicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical press

Readings

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

Core Course 9: British Romantic Literature

Unit I

- I. William Blake – *Introduction to the Songs of Innocence*: 'The Lamb', 'The Chimney Sweeper';
Songs of Experience: 'Tyger', 'The Chimney Sweeper'

Unit II

- I. William Wordsworth – *Tintern Abbey*, *Ode on the Intimations of Immortality*
- II. Samuel Taylor Coleridge – *Kubla Khan*, *Dejection: An Ode*

Unit III

- I. Lord George Gordon Noel Byron - *Childe Harold* Canto III verses 36-45
(Lines: 316 to 405); *On the Castle of Chillon*
- II. Percy Bysshe Shelley – *Ode to the West Wind*, *Ozymandias*, *Hymn to Intellectual Beauty*

- III. John Keats – *Ode to a Nightingale, Ode to Autumn, On First Looking into Chapman’s Homer*

Unit IV

- I. Mary Shelley: *Frankenstein*

Suggested Topics and Background Prose Readings for Class Presentation

- Literature and French Revolution
- Conception of Nature
- Reason and Romantic Imagination
- The Gothic

Readings

1. William Wordsworth, ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.594–611.
2. John Keats, ‘Letter to George and Thomas Keats, 21 December 1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68,777–8.
3. Jean-Jacques Rousseau, ‘Preface’ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Core Course10: British Literature: 19th Century

Unit I

- I. Jane Austen: *Pride and Prejudice*
- II. Charlotte Bronte: *Jane Eyre*
- III. Charles Dickens: *A Tale of Two Cities*

Unit II

- I. Alfred Tennyson : *The Lady of Shalott , Ulysses*
- II. Robert Browning: *My Last Duchess, The Last Ride Together*
- III. Christina Rossetti: *The Goblin Market*

Suggested Topics and Background Prose Readings for Class Presentation

- Utilitarianism
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

Core Course 11: Women's Writing

Unit I

- I. Emily Dickinson: *I cannot live with you; I'm Wife; I've finished that*
- II. Sylvia Plath: *Daddy; Lady Lazarus*
- III. Eunice De Souza: *Advice to Women; Bequest*

Unit II

- I. Alice Walker: *The Colour Purple*

Unit III

- I. Charlotte Perkins Gilman: 'The Yellow Wallpaper'
- II. Katherine Mansfield: 'Bliss'
- III. Mahesweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

Unit IV

- I. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) Chap.1, pp. 11-19; Chap.2, pp. 19-38
- II. Ramabai Ranade: ‘A Testimony of our Inexhaustible Treasures’ in *Pandita Ramabai Through her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp.295-324
- III. Rasasundari Debi: Excerpts from *Amar Jibon* in Susie Tharu and K. Lalita, eds. *Women’s Writing in India*, vol: 1(New Delhi: OUP, 1989) pp: 192-202

Suggested Topics and Background Prose Readings for Class Presentation

- The confessional mode in women’s writing
- Sexual Politics
- Age, Caste and Gender
- Social Reform and Women’s Rights

Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 & 6.
2. Simone de Beauvoir, ‘Introduction’, in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp.3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., ‘Introduction’, in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp.1–25.
4. Chandra Talapade Mohanty, ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’, in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp.172–97.

Core Course 12: British Literature: The Early 20th Century

Unit I

- I. Joseph Conrad: *Heart of Darkness*
- II. D.H. Lawrence: *Sons and Lovers*
- III. Virginia Woolf: *Mrs Dalloway*

Unit II

- I. George Bernard Shaw: *Arms and the Man*

Unit III

- I. W.B. Yeats: *Leda and the Swan; The Second Coming; Sailing to Byzantium*
- II. T.S. Eliot : *The Hollow Men, The Love Song of J. Alfred Prufrock, Marina*

Suggested Topics and Background Prose Readings for Class Presentation

- Modernism, Postmodernism and Non-European Cultures
- The Women's Movement in the early 20th Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The *Avant Garde*

Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Core Course 13: Modern European Drama

1. Henrik Ibsen: *Ghosts*
2. Bertolt Brecht: *The Good Woman of Setzuan*
3. August Strindberg: *Miss Julie*
4. Eugene Ionesco: *Rhinoceros*

Suggested Topics and Background Prose Readings for Class Presentation

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama

- The Theatre of the Absurd

Readings

1. Constantine Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Core Course 14: Postcolonial Literatures

Unit I

- I. Chinua Achebe: *Things Fall Apart*
- II. Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

Unit II

- I. Bessie Head: 'The Collector of Treasures'
- II. Ama Ata Aidoo: 'The Girl who can'
- III. Grace Emily Ogot: 'The Green Leaves'

Unit III

- I. Pablo Neruda: *Tonight I can Write; The Way Spain was*
- II. Derek Walcott: *A Far Cry from Africa; Names*
- III. David Malouf: *Revolving Days; Wild Lemons*
- IV. Mamang Dai: *Small Towns and the River; The Voice of the Mountain*

Suggested Topics and Background Prose Readings for Class Presentation

- Decolonization, Globalization and Literature
- Literature and Identity Politics
- Writing for the New World Audience
- Region, Race and Gender
- Postcolonial Literature and Questions of Form

Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp.8–27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

CBCS Syllabus: 2018
Elective Courses
DSE,GE,AECC & SEC
University of North Bengal

DSE [Discipline Specific Elective Courses]

DSE 1: Literary Theory & Criticism

1. Modernism
2. Postmodernism
3. Feminism
4. Postcolonialism

Essays:

1. Walter Benjamin: *The Work of Art In The Age of Mechanical Reproduction* (London: Penguin,2008)
2. Stephen Spender, 'Moderns and Contemporaries' in *The Struggle of the Modern* by Stephen Spender (Berkeley: University of California Press, 1965)pp.71-78
3. Jean-Francois Lyotard, 'Answering the Question: What is Postmodernism?'In *Modernism /Postmodernism*, ed. Peter Brooker (London:Longman,19) pp.139-150
4. Fredric Jamerson, 'Postmodernism and Consumer Society' In *Modernism/ Postmodernism*, ed. Peter Brooker (London:Longman,1992)pp.163-179
5. Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
6. Susan Heckman: 'Feminism' in *Routledge Companion to Critical Theory*, ed. Simon Malpas and Paul Wake 2006 (London)
7. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp.29–110.
8. Aijaz Ahmad, "Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

DSE 2: Popular Literature

1. Anne Frank: *The Diary of a Young Girl*
2. Richard Bach: *Jonathan Livingston Seagull : The Complete Edition*
3. Paulo Coelho: *The Alchemist*
4. I.B.Rai (Tr.byManjushree Thapa): *There's a Carnival Today*

DSE 3: Partition Literature

1. Bapsi Sidhwa: *Ice Candy Man*
2. DibyenduPalit : *Alam's Own House*
3. Kushwant Singh : *Train To Pakistan*
4. Bhisam Sahani: *Tamas*

DSE 4: Indian Literature in English Translation

Unit I:

1. Rabindranath Tagore : *The Golden Boat, Conch , Arrival*
2. Jibananda Das : *I shall return to this Bengal, Banalata Sen*

Unit II:

3. Girish Karnard: *Hayavadana*

Unit III:

4. Mahasweta Devi : *Mother of 1084*

Unit IV:

5. Premchand: 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking2006).
6. Sarat Chandra Chattopadhyay : *Mahesh* (Drought and other Stories, Sahitya Academy Edition)

DSE 5: Science Fiction and Detective Literature

1. Satyajit Ray – Professor Shonku and the UFO
from
Incredible Adventures of Professor Shonku
2. Arthur Conan Doyle – *The Hound of the Baskervilles*
3. Raymond Chandler- *The Big Sleep*
4. H.R.F. Keating – *Inspector Ghote goes by Train*

Suggested topics and readings for Class Presentations:

1. Crime across the media constructions of criminal identity
2. Cultural stereotypes in crime fiction
3. Crime fiction and cultural nostalgia
4. Crime fiction and ethics
5. Crime and sensations

Readings:

1. J. Edmund Wilson, “Who cares Who Killed Roger Ackroyd?”, *The New Yorker*, 20 June 1945
2. George Orwell, *Raffles and Miss Blandish*, available at : [www.george-orwell.org/Raffles and Miss Blandish/O.html](http://www.george-orwell.org/Raffles_and_Miss_Blandish/O.html)
3. W.H. Auden, *The Guilty Vicarage*, available at:
<harpers.org/archive/1948/05/the-guilty-vicarage/>
4. Raymond Chandler, ‘The Simple Art of Murder’, *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>
5. Satyajit Roy: *Incredible Adventures of Professor Shoanku*, Penguin Books, 1994, New Delhi

DSE 6: Literature of the Indian Diaspora

1. M.G. Vassanji: *The Book of Secrets*
2. Rohinton Mistry : *A Fine Balance*

3. Meera Syal: Anita and Me
4. Jhumpa Lahiri: The Namesake

Suggested topics and readings for Class Presentations:

- The Diaspora
- Nostalgia
- New Medium
- Alienation

Reading:

1. “Introduction: The Diasporic Imaginary” in Mishra, V. (2008), *Literature of the Indian Diaspora*. London; Routledge.
2. “Cultural configurations of the Diaspora”, in Kalra, V.Kaur, R. and Hutynuk, J (2005), *Diaspora and Hybridity*. London: Sage Publications.
3. “ The New Empire within Britain,” in Rushdie, S. (1991) *Imaginary Homelands*. London: Grants Books.

Ability Enhancement Elective Course

Skill Enhancement Course (SEC)

PAPER 1: Text Comprehension & Editing

1. Comprehension of a Text (Poetry)
A text followed by questions
2. Comprehension of a Text (Prose)
A text followed by questions
3. Summary Writing of Prose or Verse Piece
4. Copy Editing and Academic Editing
5. Style sheet Practice and proof reading

Recommended Book : Soft Skills and Employability Skills .Cambridge University Press.
Communicative English . Orient Blackswan.

PAPER 2: Creative Writing

1. What is Creative Writing
2. The Art of Creative Writing
3. Modes of Creative Writing
4. Writing for the Media
5. Preparing for Publication

Recommended books:

- a) *Creative Writing: A Beginner's Manual* by AnjanaNeiraDev and Others, Published by Pearson, Delhi, 2009.
- b) *Study Writing: A Course in Writing Skills for academic Purpose* (CUP:2006) bu Liz Hamp-Lyons & Ben Heasley
- c) *Academic Writing: Exploring Process and Strategies* (CUP: 2nd edition)

PAPER 3:Business Communication

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication (Viva for Internal Assessment)
9. Making oral presentations (Viva for Internal Assessment)

Suggested Readings:

1. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. NewDelhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, NewDelhi
5. *English for Business communication: 2nd edition*, CUP by Simon Sweeney

PAPER 4: Technical Writing

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

SUGGESTED READINGS

1. M. Frank. *Writing as thinking: A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Panley: *“Technical Report Writing Today”* - Biztantra.
5. N.P. Sudharshana & C. Savitha: *English for Technical Communication*, CUP.
6. L. Hamp-Lyons and B. Heasley: *Study Writing A Course in Written English for Academic and Professional Purposes* CUP

Additional Reference Books

7. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

Ability Enhancement Compulsory Course (AECC)

English Communication:

- a) Comprehension
- b) Formal and informal letter Writing
- c) Essay Writing
- d) CV, Resume Writing
- e) Summary/Paraphrasing
- f) Dialogue Writing
- g) Notice
- h) Interview

Suggested Reading:

Interact: A Course in Communicative English, Cambridge University Press

Generic Elective (GE)

GE1: Selections from Indian Literature

Unit I:

- I. Rabindranath Tagore: *The Golden Boat, The Conch, The Arrival* [From Rabindranath Tagore: Selected Poems, trans. William Radice, Penguin]
- II. Kamala Das: *An Introduction, Smoke in Colombo* [From: Only the Soul Knows How to Sing, D.C.Books, Kerala]

Unit II:

- I. Anita Desai: *In Custody*
- II. Mulk Raj Anand – *Coolie*

Unit III:

- I. Vijay Tendulkar: *Silence, The Court is in Session*
- II. Girish Karnad: *Nagamandala*

GE2: Selections from British Literature

Unit I:

- I. William Shakespeare: Sonnets: nos: 18,64,65,73
- II. William Wordsworth: *Daffodils, Lucy Poems*
- III. W.H.Auden: *The Unknown Citizen, Autumn Song*

Unit II:

- I. V.Woolf: *The Duchess and the Jeweller*
- II. George Orwell: *Shooting an Elephant*
- III. H.G.Wells: *The Magic Shop*
- IV. H.Munro: *Open Window*

Unit III:

William Shakespeare: *Macbeth, Twelfth Night*

Detailed Syllabus of BA Programme in English under CBCS

{*Discipline Specific Core*}

PAPER 1

- ‘The Individual and Society’, *Essays. Stories and poems*, Pearson Longman 2004

PAPER 2

- Selections *From Modern Indian Literature: Poems & Short Stories*, ed. Department of English, Delhi, OUP, 1999

Short Stories:

1. Premchand: ‘The Holy Panchayat’
2. R.K.Narayan: ‘The M.C.C’
3. Vaikom Muhammad Basheer: ‘The Card Shaper’s Daughter’
4. Saddat Hasan Manto: ‘Toba Tek Singh’
5. Ambai: ‘Squirrel’
6. Ismat Chugai: ‘Lihaaf’

PAPER 3

1. Charles Dickens: *Oliver Twist*
2. William Shakespeare: *The Merchant of Venice*
3. Selections From *Living Literatures: An Anthology of Prose & Poetry*, Editorial Board, Department of English, University of Delhi, Orient Longman, 2007
Poems: The Renaissance (Sonnets and Love Lyrics) six poems.

PAPER 4:

Play: Vijay Tendulkar : *Silence*, *The Court is in Session*
Mulk Raj Anand : *Coolie*

- Selections From *Living Literatures: An Anthology of Prose & Poetry*, Editorial Board, Department of English, University of Delhi, Orient Longman, 2007

Poems: The Eighteenth Century and the Romantic Age: Seven Poems

Language Core Course [LCC]

Semester II

PAPER 1: Technical Writing Skill

- I. Paragraph Writing
- II. Essay
- III. Summary
- IV. Formal and informal Letter Writing
- V. Dialogue Writing

Semester IV

PAPER 2: Professional Writing Skill

- I. Editorial
- II. Notice
- III. Advertising Copy Writing
- IV. Report Writing
- V. CV/Resume Writing

Recommended Reading : Interact : A Course in Communicative English ,Cambridge University Press.

Scheme for CBCS in B.A. /B.Sc./B.Com/B.B.A. & B.C.A. Honours Program

Year	Semester	Discipline Specific Core Course (DSC)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Discipline Specific Elective Course (DSE)	Generic Elective Course (GE)
1	1	Paper - 1	AECC-1 (ENVS)			GE - 1
		Paper - 2				Paper 1
	2	Paper – 3	AECC-2 (MIL)			GE – 1
		Paper - 4				Paper - 2
2	3	Paper - 5		SEC Paper - 1		GE – 2
		Paper - 6				Paper - 1
		Paper - 7				
	4	Paper - 8		SEC Paper - 2		GE – 2
		Paper - 9				Paper - 2
		Paper - 10				
3	5	Paper - 11			DSE Paper - 1	
		Paper – 12			DSE Paper - 2	
	6	Paper – 13			DSE Paper – 3	
		Paper – 14			DSE Paper - 4	

ii) Scheme for CBCS in B.A. Program

		Discipline specific Core Course (DSC)	Language Core Course (LCC 1)	Language Core Course (LCC 2)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Discipline Specific Elective Course (DSE)	Generic Elective Course (GE)
1	1	Discipline Specific Core 1 (Paper-1)	Bengali /Sanskrit/ Nepali/Hindi (Paper-1)		AECC-1			
		Discipline Specific Core 2 (Paper-1)						
	2	Discipline Specific Core 1 (Paper-2)		English (Paper-1)	AECC-2			
		Discipline Specific Core 2 (Paper-2)						
2	3	Discipline Specific Core 1 (Paper-3)	Bengali / Sanskrit/ Nepali/Hindi (Paper-2)			SEC 1 Paper-1		
		Discipline Specific Core 2 (Paper-3)						
	4	Discipline Specific Core 1 (Paper-4)		English (Paper-2)		SEC 1 Paper-2		
		Discipline Specific Core 2 (Paper-4)						

3	5					SEC 2 Paper-1	DSE 1 Paper 1	GE-1 (Paper-1)
	6					SEC 2 Paper-2	DSE 1 Paper 2 DSE 2 Paper 2	GE-1 (Paper-2)

- SEC and DSE Courses will be the same as DSC Course.
- GE Courses must be different from DSC Course.

Proposed Evaluation Scheme for the CBCS Core papers [*For First Semester in English*]

Core course 1: English language: Overview and usage; literary types

- Two questions bearing 15 marks each need to be answered out of four asked from Unit 1 and Unit 3 combined. [15x2=30]
- Two questions bearing 5 marks each need to be answered out of five asked from Unit 1 and Unit 3 combined. [5x2=10]
- Rhetoric and Prosody. [12+8=20]

Core Course 2: European Classical Literature

- Four questions bearing 10 marks each to be answered out of four questions asked with alternatives. [10x4=40]
- Four questions bearing 5 marks each to be answered. [5x4=20]

Core Course 3: Indian Classical Literature and Indian Writing in English

- Four questions bearing 10 marks each to be answered out of 8 questions provided from unit 1 and 2 combined. [10x4=40]
- One question bearing 10 marks to be answered out of four questions from unit 3. [10x1=10]
- One question bearing 10 marks to be answered out of four questions from unit 4. [10x1=10]

Core Course 4: British Literature: Old English Period to 14th Century

- One question bearing 20 marks to be answered out of 3 questions from unit 1. [20x1=20]
- Two questions bearing 10 marks each to be answered out of 5 questions from Units 2 and 3 combined. [10x2=20]
- Four questions bearing 5 marks each to be answered out of 8 questions from Units 2 and 3 combined. [5x4=20]

