

## SCHEME FOR CBCS ENGLISH CORE PROGRAM

YEAR	SEMESTER	COURSES OFFERED	NAME OF THE COURSE/PAPER	CREDIT	FULL MARKS	
1	Semester-I	CC Paper-I	English Language: Overview & Usage; Literary Types	6	(60+15)=75	
		CC Paper-II	European Classical Literature	6	(60+15)=75	
		Generic Elective (GE): Students of English Honours are to take 2 papers of Generic Elective from other disciplines. Honours students belonging to other disciplines may take the following GE paper:				
		GE Paper-I	Selections from Indian Literature	6	(60+15)=75	
		AECC Paper-1	Environmental Science	2	(80+20)=100	
	Total	4		20	325	
	Semester-II	CC Paper-III	Indian Classical Literature & Indian Writing in English	6	(60+15)=75	
		CC Paper-IV	British Literature: Old English Period to 14th Century	6	(60+15)=75	
		Generic Elective (GE): Students of English Honours are to take 2 papers of Generic Elective from other disciplines. Honours students belonging to other disciplines may take the following GE paper:				
		GE Paper-II	Selections from European Literature	6	(60+15)=75	
AECC Paper-II		English/ MIL	2	(35+15)=50		
Total		4		20	275	

YEAR	SEMESTER	COURSES OFFERED	NAME OF THE COURSE/PAPER	CREDIT	FULL MARKS	
2	Semester-III	CC Paper-V	American Literature	6	(60+15)=75	
		CC Paper-VI	British Poetry & Drama: 14th to 17th Centuries	6	(60+15)=75	
		CC Paper-VII	British Poetry & Drama: 17th and 18th Centuries	6	(60+15)=75	
		Generic Elective (GE):				
		GE Paper-III	To be opted from other subjects	6	(60+15)=75	
		SEC Paper-I	[Any 1 out of the 4] 1. Text Comprehension & Editing 2. Creative Writing 3. Business Communication 4. Technical Writing	2	(60+15)=75	
	Total	5		26	375	
	SEMESTER	COURSES OFFERED	NAME OF THE COURSE/PAPER	CREDIT	FULL MARKS	
	Semester-IV	CC Paper-VIII	British Literature: 18th Century	6	(60+15)=75	
CC Paper IX		British Romantic Literature	6	(60+15)=75		
CC Paper-X		British Literature: 19th Century	6	(60+15)=75		
Generic Elective (GE):						
GE Paper - IV		to be opted from other subjects	6	(60+15)=75		
		SEC Paper-II	[Any 1 out of the 4 provided] 1. Text Comprehension & Editing 2. Creative Writing 3. Business Communication 4. Technical Writing	2	(60+15)=75	
Total	5		26	375		

YEAR	SEMESTER	COURSES OFFERED	NAME OF THE COURSE/PAPER	CREDIT	FULL MARKS
3	Semester-V	CC Paper-XI	Women's Writing	6	(60+15)=75
		CC Paper-XII	British Literature: The Early 20th Century	6	(60+15)=75
		DSE Paper I	Any 1 to be opted	6	(60+15)=75
		DSE Paper II	Any 1 to be opted	6	(60+15)=75
		Total	5		24
	Semester-VI	CC Paper-XIII	Modern European Drama	6	(60+15)=75
		CC Paper-XIV	Postcolonial Literatures	6	(60+15)=75
		DSE Paper III	Any 1 to be opted	6	(60+15)=75
		DSE Paper IV	Any 1 to be opted	6	(60+15)=75
		Total	5		24
<b>Grand Total = 1950</b>					

**Scheme for CBCS in B.A. PROGRAMME COURSE**

		<b>Discipline specific Core Course (DSC)</b>	<b>Language Core Course (LCC 1)</b>	<b>Language Core Course (LCC 2)</b>	<b>Ability Enhancement Compulsory Course (AECC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>Discipline Specific Elective Course (DSE)</b>	<b>Generic Elective Course (GE)</b>
1	1	Discipline Specific Core 1 (Paper-1)	Bengali /Sanskrit/ Nepali/Hindi/ Alternative English (Paper-1)		AECC-1 EVS			
		Discipline Specific Core 2 (Paper-1)						
	2	Discipline Specific Core 1 (Paper-2)		English(compulsory) (Paper-1)	AECC-2 Mil/Commun English			
		Discipline Specific Core 2 (Paper-2)						
2	3	Discipline Specific Core 1 (Paper-3)	Bengali / Sanskrit/ Nepali/Hindi/ Alternative English (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			DSE 2 Paper 1	
			SEC 2 Paper-2	DSE 1 Paper 2	GE-1 (Paper-2)
				DSE 2 Paper 2	

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

## CBCS SYLLABUS FOR ENGLISH B.A.HONOURS AND PROGRAMME COURSES

# University of North Bengal

- *Effective from the Academic Session 2018-2019*
- *Up to 50% of the questions set in any year may be repeated in the following year.*
- *Word-limit for answering the questions are as follow: (NOT EXCEEDING) 150 words for 05 marks, 200 for 06 marks, 250 for 08 marks, 350 for 10 marks, 450 for 12 marks, 650 for 15 marks.*

## **B.A. HONOURS IN ENGLISH UNDER CBCS**

### **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<sub>2</sub>: COMPULSORY ENGLISH**

- English Communication

## **SEC: SKILL ENHANCEMENT COURSES[Any 2]**

- ◆ Any one of the following subject-areas to be chosen as PAPER 1 for 3<sup>rd</sup> Semester

A. Text Comprehension & Editing

B. Creative Writing

- ◆ Any one of the following subject-areas to be chosen as PAPER 2 for 4<sup>th</sup> Semester

C. Business Communication

D. Technical Writing

## **DSE: DISCIPLINE SPECIFIC ELECTIVES**

- ◆ Any two of the following topics are to be opted for the 5<sup>th</sup> semester as DSE 1 & DSE 2 papers

A. Literary Theory & Criticism

B. Popular Literature

C. Literature of the Indian Diaspora

- ◆ Any two of the following topics are to be opted for the 6<sup>th</sup> semester as DSE 3 & DSE 4 papers

D. Indian Literature in English Translation

E. Partition Literature

F. Science Fiction and Detective Literature

## **GE: GENERIC ELECTIVES**

PAPER 1: Selections from Indian Literature

PAPER 2: Selections from European Literature

## **B.A. PROGRAMME IN ENGLISH UNDER CBCS**

### **DSC: DISCIPLINE SPECIFIC CORE COURSES**

PAPER 1: Individual & Society

PAPER 2: Modern Indian Literature

PAPER 3: British Literature

PAPER 4: Literary Cross Currents

### **LANGUAGE CORE COURSE<sub>1</sub> [LCC<sub>1</sub>]: ALTERNATIVE ENGLISH**

PAPER 1: Text Comprehension, Editing and Writing Skill

PAPER 2: Literary Perceptions

### **Language Core Course<sub>2</sub> [LCC<sub>2</sub>]: ENGLISH LANGUAGE CORE**

PAPER 1: Technical Writing Skill

PAPER 2: Professional Writing Skill

### **AECC<sub>2</sub>: COMPULSORY ENGLISH**

- English Communication

### **SEC: SKILL ENHANCEMENT COURSES**

[Any 2 to be opted out of the following 4 choices]

- ◆ Any one of the following subject-areas to be chosen as PAPER 1 for the 3<sup>rd</sup> Semester

A. Text Comprehension & Editing

B. Creative Writing

- ◆ Any one of the following subject-areas to be chosen as PAPER 2 for the 4<sup>th</sup> Semester



- C. Business Communication
- D. Technical Writing

### **DSE: DISCIPLINE SPECIFIC ELECTIVES**

◆ Any one of the following topics to be opted for the 5<sup>th</sup> semester as DSE paper 1

- A. Literary Theory & Criticism
- B. Popular Literature
- C. Literature of the Indian Diaspora

◆ Any one of the following topics to be opted for the 6<sup>th</sup> semester as DSE paper 2

- D. Indian Literature in English Translation
- E. Partition Literature
- F. Science Fiction and Detective Literature

### **GE: GENERIC ELECTIVES**

PAPER 1: Selections from Indian Literature

PAPER 2: Selections from European Literature

# B.A. Honours in English under CBCS Detailed Syllabus

## SEMESTER: 1

### Core Course 1

#### English Language: Overview & Usage; Literary Types

- Three questions to be answered from five questions asked serially from Unit 1 and Unit 3 combined. [ 10x3=30]
- Two short questions to be answered from five questions asked serially from Unit 1. [ 5x2=10]

#### Unit I: History of the English Language

##### Topics:

1. General Features of English
2. Influence of Christianity
3. Scandinavian Elements
4. French Elements
5. Classical (Latin and Greek) Elements

#### Unit II: Rhetoric and Prosody [12+8=20]

#### 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:

1. Otto Jespersen, *Growth and Structure of English Language* (Charleston: Nabu Press, 2010)
2. Albert C. Baugh, *A History of English Language* (London: Routledge, 2002)
3. Randolph Quirk, *English in Use* (London: Longman 1990)

4. David Crystal, *The English Language: A Guide Tour of the Language* ( London : Penguin 2002)
5. Jonathan Culpeper, *History of English* (London: Routledge, 2005)
6. J.A.Cuddon& M.A.R Habib, *The Penguin Dictionary of Literary Terms and Literary Theory: Fifth Edition* ( London: Penguin, 2015)
7. Bose & Sterling: *Elements of English Rhetoric and Prosody* (Calcutta:Chuckerverty, Chatterjee& Co.Ltd,1960)

## **Core Course2:**

### European Classical Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

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.Otto Jespersen, *Growth and Structure of English Language* (Charleston: Nabu Press, 2010)
- 2.Albert C. Baugh, *A History of English Language* (London: Routledge, 2002)
- 3.Randolph Quirk, *English in Use* (London: Longman 1990)
- 4.David Crystal, *The English Language: A Guide Tour of the Language* ( London : Penguin 2002)
- 5.Jonathan Culpeper, *History of English* (London: Routledge, 2005)
- 6.J. A. Cuddon& M.A.R Habib, *The Penguin Dictionary of Literary Terms and Literary Theory: Fifth Edition* ( London: Penguin, 2015)

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

## SEMESTER:2

### Core Course 3

#### Indian Classical Literature & Indian Writing in English

- One question to be answered from three questions set with alternatives from the three writers in Unit 1. [10x1=10]
- One question to be answered from two questions set with alternatives from the two texts in Unit 2. [10x1=10]
- Two short questions to be answered from six questions asked serially covering all the texts in Units 1 and 2 combined. [5x2=10]

#### UNIT I:

1. Kalidasa: *AbhijnanaShakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989)
2. Vyasa: 'The Dicing' and 'The Sequel to Dicing,' 'The Book of Assembly Hall', 'The Temptation of Karna', 'Book V' 'The Book of Effort', in *The Mahabharata* 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*
- One question to be answered from four questions asked serially from the four poets in unit 3. [10x1=10]
  - One question to be answered from four questions asked serially from the four texts in unit 4. [10x1=10]
  - Two short questions to be answered from eight questions asked serially covering all the texts in Units 3 and 4 combined. [5x2=10]

#### UNIT III:

1. Henry Louis Vivian Derozio : "Freedom to the Slave" , "The Orphan Girl"
2. Kamala Das : "An Introduction" , "My Grandmother's House"

3. Nissim Ezekiel : “The Night of the Scorpion” ; “Enterprise”
4. JayantaMahapatra: “Dawn at Puri”, “Hunger”

#### UNIT IV:

1. Mulk Raj Anand: ‘Two Lady Rams’
2. Salman Rushdie: ‘The Free Radio’
3. RohintonMistry: ‘Swimming Lesson’
4. ShashiDeshpande: ‘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

#### Reading:

1. Bharata, *Natyashastra*, tr. ManomohanGhosh, vol. I, 2nd edn.(Calcutta: Granthalaya, 1967) chap. 6: ‘Sentiments’, pp.100–18.
2. *The Mrichchhakatika of Sudraka*. Trans by M R Kale Edited by Kuljeet Singh (Delhi: Motilal and Worldview, 2016).
3. AnandPrakash (ed.).*Interventions: Indian Writing in English* (Delhi: Worldview, 2014).
4. IravatiKarve, ‘Draupadi’, in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp.79–105.
5. VinayDharwadkar, ‘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.
6. Raja Rao, Foreword to *Kanthapura*(New Delhi: OUP, 1989) pp.v–vi.
7. Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp.61–70.
8. Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.

9. 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 14<sup>th</sup> Century

#### Unit I:

- One question to be answered from three questions asked serially from the following topics. [15x1=15]
  1. Heroic Poetry
  2. Christian Poetry
  3. Alliterative Poems
  4. Beginning of Prose
  5. Beginning of Drama
- Three questions to be answered from six questions asked serially and covering all the writers equally from Units 2 and 3 combined. [10x3=30]
- Three short questions to be answered from six questions asked serially and covering all the writers equally from Units 2 and 3 combined. [5x3=15]

#### Unit II:

*Beowulf* (First 3000lines)

#### Unit III:

1. Geoffrey Chaucer: 'Prologue' to *the Canterbury Tales*, 'Prologue' to *The Wife of Bath's Tale*
2. 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:

1. *A Readable Beowulf*. The Old Epic Newly Translated. Trans and Edited by Stanley G. Greenfield. With an Introduction by Alain Renior.( Delhi: Worldview, 2019).
2. Peter Baker. *Introduction to Old English*, 3<sup>rd</sup>edn. (Chichester: Wiley-Blackwell, 2012)
3. Geoffrey Chaucer.*The General Prologue to the Canterbury Tales*.Edited by Harriet Raghunathan.(Delhi: Worldview Critical Edition, 2010).
4. Geoffrey Chaucer.*The Wife of Bath's Prologue and Tale*.Edited by Harriet Raghunathan.Delhi: Worldview Critical Edition, 2000).
5. Hugh Magennis. *The Cambridge Introduction to Anglo-Saxon Literature* (Cambridge: Cambridge University Press, 2011)
6. William Langland.*Piers Plowman.A Modern Verse Translation*.Trans by Peter Sutton (Delhi: Worldview, 2019).
7. John Blair. *The Anglo-Saxon Age: A Very Short Introduction* (Oxford: OUP, 2000).

## **SEMESTER:3**

### **Core Course 5**

### American Literature

#### **Unit I:**

- Two questions to be answered from four questions asked serially and covering both the writers equally. [10x2=20]

1. Tennessee Williams: *The Glass Menagerie*
2. Ernest Hemingway: *A Farewell to Arms*

#### **Unit II:**

- One question to be answered from three questions set with alternatives from the three texts. [10x1=10]

1. Edgar Allan Poe: 'The Purloined Letter'
2. F. Scott Fitzgerald: 'The Crack-up'

## 3. William Faulkner: 'Dry September'

**Unit III:**

- Two questions to be answered from questions set with alternatives from the three poets.  
[10x2=20]
  - Two short questions to be answered from six questions asked serially and covering the three poets.  
[5x2=10]
1. Anne Bradstreet: "The Prologue"
  2. Walt Whitman: Selection from *Leaves of Grass*: "O Captain, My Captain"; "I Sit and Look Out"
  3. 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

**Reading:**

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. A. Katyal, A. Dasgupta, *This Unsettling Place: Readings in American Literature. A Critical Anthology*. (Delhi: Worldview Critical Edition, 2015).
6. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp.29–39.



7. Krishna Sen & A. Sengupta Eds. *A Short History of American Literature*,  
Orient Blackswan.

## **Core Course 6:** British Poetry & Drama: 14<sup>th</sup> to 17<sup>th</sup> Centuries

### **Unit I:**

- Two questions to be answered from three questions set with alternatives from the three poets. [10x2=20]
  - Two short questions to be answered from six questions asked serially covering the three poets [5x2=10]
1. Sonnet selection from Spenser's *Amoretti*: No: LXVII –“Like as a Huntsman,” LVII—“Sweet Warrior,” LXXV—“One day I Wrote Her Name”
  2. William Shakespeare: Sonnet Nos. 18, 65, 137
  3. John Donne: “The Sunne Rising”; “The Good Morrow”; “A Valediction: Forbidding Mourning”

### **Unit II:**

- Two questions to be answered from three questions set with alternatives from the three texts. [10x2=20]
  - Two short questions to be answered from six questions asked serially covering the three texts. [ 5x2=10]
1. William Shakespeare: *Macbeth*, *Twelfth Night*
  2. 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

**Reading:**

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: 17<sup>th</sup> and 18<sup>th</sup> Centuries**Unit I:**

- Two questions to be answered from two questions set with alternatives from the two texts. [10x2=20]
- Two short questions to be answered from six questions asked serially and covering the two texts. [ 5x2=10]

1. John Milton: *Paradise Lost*, Book I
2. Alexander Pope: *The Rape of the Lock*

**Unit II:**

- Two questions to be answered from four questions asked serially covering both the texts equally. [10x2=20]
- Two short questions to be answered from six questions asked serially covering the two texts.

[5x2=10]

1. John Webster: *Duchess of Malfi*
2. Richard Brinsley Sheridan: *The Rivals*

### **Suggested Topics and Background Prose Readings for Class Presentation:**

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

### **Reading:**

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.

## **SEMESTER : 4**

### **Core course 8:**

### **British Literature: 18<sup>th</sup> Century**

- Three questions to be answered from six questions asked serially covering all the writers equally from Unit 1. [10x3=30]
- Two questions to be answered from four questions asked serially covering the two texts equally from Unit 2. [10x2=20]
- Two short questions to be answered from six questions asked serially covering all the texts from Units 1 and 2 combined. [5x2=10]

### **Unit I:**

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

### Unit II:

1. Samuel Johnson: "London"
2. 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

### Reading:

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. Jonathan Swift. *Gulliver's Travels*. Edited by Louis A. Landa (Delhi: Book Land, 2001).
4. 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

- Four questions to be answered from ten questions asked serially and covering all the poets from Units 1, 2 and 3 combined. [ 10x4=40]
- Two short questions to be answered from six questions asked serially covering all the poets from Units 1, 2 and 3 combined. [ 5x2=10]

**Unit I:**

1. William Blake -*Introduction to the Songs of Innocence* : “The Lamb,”“The Chimney Sweeper”

*Songs of Experience*: “Tyger,”“The Chimney Sweeper”

**Unit II:**

1. William Wordsworth – “Tintern Abbey,”“Ode on the Intimations of Immortality”
2. Samuel Taylor Coleridge –“Kubla Khan ,”“Dejection: An Ode”

**Unit III:**

1. Lord George Gordon Noel Byron - *Childe Harold*- Canto III, verses 36-45 (Lines: 316 to 405); “On the Castle of Chillon”
2. Percy Bysshe Shelley –“Ode to the West Wind”;“Ozymandias”; “Hymn to Intellectual Beauty”
3. John Keats –“Ode to a Nightingale”;“Ode to Autumn”;“On First Looking into Chapman’s Homer”

**Unit IV:**

- One question to be answered from two questions asked serially. [10x1=10]  
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

**Reading:**

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**

- Two questions to be answered from three questions set with alternatives from the three texts in Unit 1. [10x2=20]
- Two questions to be answered from three questions set with alternatives from the three poets in Unit 2. [10x2=20]
- Four short questions to be answered from ten questions asked serially covering all the texts from Units 1 and 2 combined. [ 5x4=20]

### **Unit I:**

1. Jane Austen: *Pride and Prejudice*
2. Charlotte Bronte: *Jane Eyre*
3. Charles Dickens: *A Tale of Two Cities*

### **Unit II:**

1. Alfred Tennyson : “The Lady of Shalott”;“Ulysses”
2. Robert Browning: “My Last Duchess”;“The Last Ride Together”
3. Christina Rossetti: “The Goblin Market”

### **Suggested Topics and Background Prose Readings for Class Presentation**

- Utilitarianism ,
- The 19<sup>th</sup> Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

### **Reading:**

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.
3. 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.

## SEMESTER : 5

### Core Course 11 Women's Writing

- One question to be answered from three questions set with alternatives from the three poets in unit 1. [10x1=10]
- One question to be answered from two questions asked serially from unit 2. [10x1=10]
- Four short questions to be answered from ten questions asked serially covering all the texts from Units 1 and 2 combined. [5x4=20]

#### Unit I:

1. Emily Dickinson: "I Cannot Live with You", "I'm Wife"; "I've finished that"
2. Sylvia Plath: "Daddy", "Lady Lazarus"
3. Eunice De Souza: "Advice to Women"; "Bequest"

#### Unit II:

Alice Walker: *The Colour Purple*

#### Unit III:

- One question to be answered from three questions set with alternatives from the three texts. [10x1=10]
  1. Charlotte Perkins Gilman: 'The Yellow Wallpaper'
  2. Katherine Mansfield: 'Bliss'
  3. Mahasweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

#### Unit IV:

- One question to be answered from three questions set with alternatives from the three texts. [10x1=10]
1. Mary Wollstonecraft: *A Vindication of the Rights of Woman* ( New York: Norton,1988) Chap.1,pp.11-19;Chap.2,pp.19-38
  2. RamabaiRanade: ‘A Testimony of our Inexhaustible Treasures’ in *PanditaRamabai Through her Own Words: Selected Works*, tr. MeeraKosambi (New Delhi: OUP, 2000) pp.295-324
  3. 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

### **Reading:**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and6.
2. Simone de Beauvoir, ‘Introduction’, in *The Second Sex*, tr. Constance Borde and ShielaMalovany-Chevallier (London: Vintage, 2010) pp.3–18.
3. KumkumSangari and SudeshVaid, eds., ‘Introduction’, in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp.1–25.
4. *Representing Self, Critiquing Society*.Selected Lifewritings by Women.Edited by MeenakshiMalhotra. (Delhi: Worldview, 2016).
5. Chandra TalapadeMohanty, ‘Under Western Eyes: Feminist Scholarship and ColonialDiscourses’,in*ContemporaryPostcolonialTheory: AReader*,ed.PadminiMongia (New York: Arnold, 1996) pp.172–97.

## **Core Course 12: British Literature: The Early 20<sup>th</sup> Century**



**Unit I:**

- Two questions to be answered from three questions set with alternatives from the three texts. [10x2=20]
  1. Joseph Conrad: *Heart of Darkness*
  2. D.H. Lawrence: *Sons and Lovers*
  3. Virginia Woolf: *Mrs Dalloway*
- One question to be answered from two questions asked serially from unit 2. [10x1=10]
- Two questions to be answered from four questions asked serially covering both the poets equally from unit 3. [10x2=20]
- Two short questions to be answered from six questions asked serially covering all the writersequally from Units 2 and 3 combined. [ 5x2=10]

**Unit II:**

George Bernard Shaw: *Arms and the Man*

**Unit III:**

1. W.B. Yeats: “Leda and the Swan”; “The Second Coming”; “Sailing to Byzantium”
2. 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 20<sup>th</sup> Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The *Avant Garde*

**Reading:**

1. Sigmund Freud, ‘Theory of Dreams’, ‘Oedipus Complex’, and ‘The Structure of the Unconscious’, in *The Modern Tradition*, ed. Richard Ellmann (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.

## **SEMESTER: 6**

### **Core Course 13** Modern European Drama

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts covering them equally. [5x4=20]

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

#### **Reading:**

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 Course14

### Postcolonial Literatures

- One question to be answered from two questions set with alternatives from the two texts in unit 1. [10x1=10]
- One question to be answered from three questions set with alternatives from the three texts in unit 2. [10x1=10]
- Two short questions to be answered from six questions asked serially covering all the writers from Units 1 and 2 combined. [ 5x2=10]

#### Unit I:

1. Chinua Achebe: *Things fall Apart*
2. Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

#### Unit II:

1. Bessie Head: 'The Collector of Treasures'
2. Ama Ata Aidoo : 'The Girl who can'
3. Grace Emily Ogot: 'The Green Leaves'

#### Unit III:

- Two questions to be answered from four questions set with alternatives from the four poets. [10x2=20]
- Two short questions to be answered from six questions asked serially covering all the poets. [ 5x2=10]

1. Pablo Neruda: “Tonight I can Write”; “The Way Spain was”
2. Derek Walcott: “A Far Cry from Africa”; “Names”
3. David Malouf: “Revolving Days”; “Wild Lemons”
4. 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

### **Reading:**

1. Franz Fanon, ‘The Negro and Language’, in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp.8–27.
2. NgugiwaThiong’o, ‘The Language of African Literature’, in *Decolonising the Mind*(London: James Curry, 1986) chap. 1, sections 4–6.
3. *A Warble to Postcolonial Voices Vol I. Short Stories*. BessieHead, Ama Ata Aidoo, Grace Ogot. Edited by Someshwar Sati (Delhi: Worldview Critical Edition, 2016).
4. 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 B.A. PROGRAMME & ELECTIVE COURSES IN ENGLISH**

## **Detailed Syllabus**

# DSE [Discipline Specific Elective Courses]

## TOPIC A: Literary Theory & Criticism

- Four questions to be answered from six questions asked serially from the four topics as elucidated in the corresponding essays [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four topics as elucidated in the corresponding essays covering them equally[5x4=20]

### 1. Modernism

- a) Walter Benjamin: *The Work of Art In The Age of Mechanical Reproduction* ( London: Penguin,2008 )
- b) Stephen Spender, ‘Moderns and Contemporaries’ in *The Struggle of the Modern* by Stephen Spender (Berkeley: University of California Press, 1965)pp.71-78

### 2. Postmodernism

- c) Jean-Francois Lyotard, ‘Answering the Question: ‘What is Postmodernism?’ In *Modernism / Postmodernism*, ed. Peter Brooker (London:Longman,19) pp.139-150
- d) Fredric Jameson, ‘Postmodernism and Consumer Society’ In *Modernism/ Postmodernism*, ed. Peter Brooker (London:Longman,1992)pp.163-179

### 3. Feminism

- e) 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.
- f) Susan Heckman: ‘Feminism’ in *Routledge Companion to Critical Theory*, ed. Simon Malpas and Paul Wake (London,2006)pp.91-101

### 4. Postcolonialism

- g) Edward Said, ‘The Scope of Orientalism’ in *Orientalism* (Harmondsworth: Penguin, 1978) pp.29–110.
- h) Aijaz Ahmad, “ ‘Indian Literature’: Notes towards the Definition of a Category”, in *In*

*Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

### Reading:

1. Raman Selden, Peter Widdowson and Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*: (London: Longman; 5 edition 2005)
2. Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*: 4<sup>th</sup> Edn. (New Delhi: Viva Books Private Limited ,2018)

## TOPIC B: Popular Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts covering them equally. [5x4=20]

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. By Manjushree Thapa): *There's a Carnival Today*

### Suggested Topics and background Prose Reading:

1. Theme of suspense and crime—detective novels
2. Romance and horror
3. Fantasy and science fiction

### Reading:

1. Ken Gelder, *Popular Fiction: The Logics and Practices of a Literary Field*; (Oxon: Routledge, 2004)
2. Peter Swirski, *From Lowbrow to Nobrow*, (Montreal: McGill-Queen's University Press, 2005)
3. David Johnson (Ed). *The Popular and the Canonical: Debating Twentieth-Century Literature 1940–2000* (Routledge)

## TOPIC C: Literature of the Indian Diaspora

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts covering them equally. [5x4=20]

1. M.G. Vassanji: *The Book of Secrets*
2. Rohinton Mistry: *A Fine Balance*
3. Meera Sanyal: *Anita and Me*
4. Jhumpa Lahiri: *The Namesake*

### Suggested Topics and background Prose Reading

1. The Diaspora
2. Nostalgia
3. The New Medium
4. Alienation

### Reading:

1. “Introduction: The diasporic imaginary” in Mishra V. *Literature of the Indian Diaspora*, London: Routledge, 2008.
2. “Cultural Configurations of Diaspora”, in J. Hutynuk, V. S. Kalra, and R. Kaur, eds., London: Sage Publications, 2005.
3. “The New Empire within Britain”, in Rushdie, S. *Imaginary Homelands*, London: Granta Books, 1991.

## TOPIC D: Indian Literature in English Translation

- One question to be answered from two questions set with alternatives from the two poets in unit 1. [10x1=10]
- Two questions to be answered from four questions asked serially covering both the writers equally from Units 2 and 3 combined. [10x2=20]
- Four short questions to be answered from eight questions asked serially covering all the writers equally from Units 1, 2 and 3 combined. [5x4=20]

### Unit I:

1. Rabindranath Tagore : “The Golden Boat”, “Conch ”, “Arrival”
2. Jibanananda Das : “I Shall Return to this Bengal”, “BanalataSen”

**Unit II:**

GirishKarnard: *Hayavadana*

**Unit III:**

MahaswetaDevi: *Mother of 1084*

**Unit IV:**

- One question to be answered from two questions set with alternatives from the two texts.  
[10x1=10]

1. Premchand: ‘The Shroud’, in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking 2006).
2. Sarat Chandra Chattopadhyay : ‘Mahesh’ (*Drought and other Stories*, SahityaAkademi Edition)

**Reading:**

1. Salman Rushdie, *Imaginary Homelands: Essays and Criticism* 1981-1991 (London: Granta, 1992)
2. Aijaz Ahmad, *In Theory: Classes, Nations, Literatures* ( London: Verso 1992)
3. Peter Morey, *Fictions of India. Narrative and Power* (Edinburgh: Edinburgh University Press 2005)
4. *Modern Indian Writing in English: A Multilingual Anthology* edited by D.Kapse (Delhi: Worldview, 2018)

## TOPIC E: Partition Literature

- Four questions to be answered from six questions asked serially from the four texts.  
[10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts covering these equally. [5x4=20]



1. Bapsi Sidhwa: *Ice Candy Man*
2. Dibyendu Palit : *Alam's Own House*
3. Khushwant Singh : *Train To Pakistan*
4. Bhisham Sahni: *Tamas*

### Suggested Topics and background Prose Reading:

1. Colonialism , Nationalism and Partition
2. Colonialism and Violence
3. Homelessness and Exile
4. Women in the Partition

### Reading:

1. Ritu Menon and Kamala Vasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998)
2. *Partition Literature: An Anthology* edited by Debjani Sengupta (Delhi: Worldview, 2018).
3. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004)
4. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* ( Delhi: Kali for Women, 2000)
5. Sigmund Freud, ' Mourning and Melancholia' in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp.3041-53

### Films:

1. *Garam Hawa* (dir. M.S. Sathyu, 1974)
2. *Khamosh Paani: Silent Waters* (dir. Sabina Kumar, 2003)
3. *Subarna Rekha* (dir. Ritwik Ghatak, 1965)

## TOPIC F: Science Fiction and Detective Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
  - Four short questions to be answered from eight questions asked serially from the four texts covering them equally. [5x4=20]
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 background Prose Reading**

1. Crime across Media
2. Construction of Criminal Identity
3. Cultural Stereotypes in Crime Fiction
4. Crime Fiction and Cultural Nostalgia
5. Crime Fiction and Ethics
6. Crime and Censorship

### **Reading:**

1. J.Edmund Wilson, ‘Who Cares Who Killed Roger Ackroyd?’, *The New Yorker*, 20 June 1945
2. W.H.Auden, *The Guilty Vicarage*, available at <https://harpers.org/archive/1948/05/the-guilty-vicarage/>
3. Raymond Chandler, ‘The Simple Art of Murder’, *Atlantic Monthly*, December 1944, available at <http://www.en.utexas.edu/Classes/Bremen/e316k/316kprivate/scans/chandlerart.html>
4. Satyajit Ray: *Incredible Adventures of Professor Shonku*, Penguin

Books, 1994, New Delhi

## **ABILITY ENHANCEMENT ELECTIVE COURSES**

### **Skill Enhancement Course (SEC)**

### **SUBJECT A: Text Comprehension & Editing**

- Comprehension of a Prose piece—a text followed by eight questions bearing 02 marks each [2x8=16]

- Comprehension of a piece of Poetry—a text followed by eight questions bearing 02 marks each [2x8=16]
- One question on Summary writing of a Prose or a Verse piece to be answered [10x1=10]
- One question to be answered from three questions asked from topic 4 (Editing) [6x1=6]
- Proofreading of one prose piece to be done (in reference to the correct version of that paragraph) bearing 12 marks—02 marks each for the correct application of 6 proof reading symbols to be applied. [12x1=12]

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 a Prose or Verse Piece
4. Copy Editing and Academic Editing
5. Style sheet Practice and proofreading

**Recommended Reading:**

1. John Russial,*Strategic Copy Editing*, (New York:New Guilford Books, 2004)
2. Elsie Myers Stainton,*The Fine Art of Copy Editing* , (New York:ColumbiaUniversity Press,2002)
3. William Critchley,*The Pocket Book of Proofreading: A Guide to Freelance Proofreading* (UK:First English Books,2007)
4. Stephen Bailey,*Academic Writing: A Handbook for International Students Paperback* –Student Edition,(New York : Routledge, 2014)

**SUBJECT B: Creative Writing**

- Four questions to be answered from eight questions asked serially from the five topics below. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the five topics below. [5x4=20]

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 book:**

1. AnjanaNeiraDev and Others, *Creative writing: A Beginner's Manual*, (Delhi:Pearson, 2009)
2. Liz Ham,*Study Writing: A Course in Writing Skills for Academic Purpose* (London:Cambridge University Press,2006)
3. IlonaLeki, *Academic Writing: Exploring Process and strategies*, 2<sup>nd</sup> Edition(New York: Cambridge University Press)

## SUBJECT C: Business Communication

- One question to be answered from three questions asked serially from topic 1. [12x1=12]
- Six questions to be answered from twelve questions asked serially from the rest of the topics combined covering them equally. [8x6=48]

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

**Suggested Readings:**

1. Scot Ober, *Contemporary Business Communication*. (Houghton Mifflin, 2008)
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, (New Delhi: Tata McGraw Hill Publishing Company Ltd., 2004)
3. Ron Ludlow & Panton, F. *The Essence of Effective Communications*, (New Delhi: Prentice Hall of India Pvt. Ltd., 1992)
4. R. C. Bhatia, *Business Communication*, (New Delhi: Ane Books Pvt Ltd., 2009)
5. Varinder Kumar & Bodh Raj, *Business Communication* (Delhi: Kalyani Publisher, 2014)

**SUBJECT D: Technical Writing**

- Four questions to be answered from nine questions asked serially from all the three units combined covering them equally. [10x4=40]
- Four short questions to be answered from nine questions asked serially from all the three units combined covering them equally. [5x4=20]

**Unit 1:** Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.

**Unit 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.

**Unit 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 Reading:**

1. Liz Hamp-Lyons and B. Heasley: *Study Writing; A course in written English. For academic and professional purposes*, (New York: Cambridge University Press, 2006)
2. Randolph. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, (New Delhi: Dorling Kindersley, 2010)

3. KalyaniSamantray, *Academic and Research Writing*, (New Delhi : Orient Blackswan, 2017)
4. SavithaChilakamarri,*English for Technical Communication*, (New Delhi:Cambridge English, 2017)
5. Daniel G.Riordan,*Technical Report Writing Today*,10<sup>th</sup>Edition(Boston:Wadsworth,2014)

## GENERIC ELECTIVE (GE)

### Paper 1: Selections from Indian Literature

- Three questions to be answered from four questions set with alternatives equally covering the four writers in units 1 and 3 combined. [10x3=30]
- Four short questions to be answered from eight questions asked serially and equally covering the four writers in units 1 and 3 combined. [5x4=20]

#### Unit I:

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

#### Unit II:

- One question to be answered from two questions set with alternatives from the two texts. [10x1=10]
1. Anita Desai: *In Custody*
  2. Mulk Raj Anand: *Coolie*

#### Unit III:

1. Vijay Tendulkar: *Silence!The Court is in Session*
2. GirishKarnad: *Nagamandala*

**Suggested Reading:**

1. Sisir Kumar Das,*History of Indian Literature* (New Delhi:SahityaAkademi, 2005)
2. RossellaCiocca&NeelamSrivatsava, (ed) *Indian Literature and the World* (New York: Springer, 2017)
3. A. RamakrishnaRao, *Comparative Perspectives on Indian literature* (New Delhi: Prestige Books, 1992)

## Paper 2: Selections from European Literature

- Two questions to be answered from three questions set with alternatives from the three poets in unit 1. [10x2=20]
- One question to be answered from two questions set with alternatives from the two texts in unit 3. [10x1=10]
- Two short questions to be answered from six questions asked serially and covering all the writers from Units 1 and 3 combined. [ 5x2=10]

**Unit I:**

1. William Shakespeare: Sonnetnos: 18,64,65,73
2. William Wordsworth: “Daffodils”, “Lucy Poems”
3. W. H. Auden: “The Unknown Citizen”, “Autumn Song”

**Unit II:**

- Two questions to be answered from four questions set with alternatives from the four texts. [10x2=20]
1. V. Woolf: ‘The Duchess and the Jeweller’
  2. George Orwell: ‘Shooting an Elephant’
  3. H. G. Wells: ‘The Magic Shop’
  4. H. Munro: ‘Open Window’

**Unit III:**

**William Shakespeare:**

1. *Macbeth*
2. *Twelfth Night*

**Reading:**

1. Ernst Robert Curtius, translated by Michael Kowal, *Essays on European Literature* (New Jersey: Princeton Legacy Library, 1973)
2. Menka Ahlawat et al. *Selections from British Literature: Poems and Short Stories* (Delhi: Worldview, 2019).
3. Malcolm Bradbury, James McFarlane, *Modernism: A Guide to European Literature 1890-1930* (London: Penguin, 1991)

**LANGUAGE CORE COURSE<sub>1</sub> [LCC<sub>1</sub>]:**  
**ALTERNATIVE ENGLISH**  
**SEMESTER I**

**PAPER 1: Text Comprehension, Editing & Writing Skill**

- Comprehension of a Prose piece—a text followed by seven questions bearing 02 marks each [2x7=14]
- One question on Summary writing of Prose or Verse piece to be answered [12x1=12]
- One question to be answered from three questions asked serially from topic 3 (Essay Writing) [10x1=10]
- One question to be answered from three questions asked serially from topic 4 (Letter Writing) [10x1=10]
- Proofreading of one prose piece to be done (in reference to the correct version of that paragraph) bearing 14 marks—02 marks each for the correct application of 07 proofreading symbols to be applied. [2x7=14]

1. Comprehension of a Text (Prose)  
A text followed by questions



2. Summary Writing of a Prose or Verse Piece
3. Essay Writing
4. Formal and informal letter Writing
5. Style sheet Practice and proofreading

**Reading:**

1. John Russial, *Strategic Copy Editing*, (New York: New Guilford Books, 2004)
2. Elsie Myers Stainton, *The Fine Art of Copyediting*, (New York: Columbia University Press, 2002)
3. William Critchley, *The Pocket Book of Proofreading: A Guide to Freelance Proofreading* (UK: First English Books, 2007)
4. Stephen Bailey, *Academic Writing: A Handbook for International Students Paperback – Student Edition*, (New York : Routledge, 2014)
5. Robert W Bly, *Webster's New World Letter Writing Handbook* (Wiley Publishing House, Indianapolis, 2004)

## **SEMESTER III**

### **PAPER 2: Literary Perceptions**

- Four questions to be answered from eight questions asked serially from the four texts covering these equally. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts covering them equally. [5x4=20]

1. J. M. Synge: *Riders to the Sea*
2. Edward Fitzgerald: *The Great Gatsby*
3. R. K. Narayan: *The Man-Eater of Malgudi*
4. Mahesh Dattani: *Tara*

**Reading:**

1. B. Chakraborti, *A Talent for the Particular* (Delhi: Worldview, 2012)

2. 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.

**LANGUAGE CORE COURSE [LCC<sub>2</sub>]:  
ENGLISH LANGUAGE CORE  
SEMESTER II**

**PAPER 1: Technical Writing Skill**

Six questions to be answered from twelve questions asked serially from these topics. [10x6=60]

1. Paragraph Writing
2. Essay Writing
3. Summary Writing
4. Formal and informal Letter Writing
5. Dialogue Writing

**Reading:**

2. Marcella Frank, *Writing as Thinking: A Guided Processed Approach* ( London:Pearson College Division, 1989)
3. Liz Hamp-Lyons & B. Heasley: *Study Writing: A Course in written English for Academic & Professional Purposes* ( New York: Cambridge University Press, 1987)

4. Daniel G. Riordan, *Technical Report Writing Today*, 10<sup>th</sup> Edition (Boston: Wadsworth, 2014)

## SEMESTER IV

### PAPER 2: Professional Writing Skill

Six questions to be answered from twelve questions asked serially from the following topics.  
[10x6=60]

1. Editorial Writing
2. Notice Writing
3. Advertising Copy Writing
4. Report Writing
5. CV/Resume Writing

#### Reading:

1. Edward L. Smith, Stephen A. Bernhardt. *Writing At Work: Professional Writing Skills for People on the Job* (New York: McGraw Hill Professional, 1997)
2. Shirley Wilson Logan, Wayne H. Slater (eds.), *Academic and Professional Writing in an Age of Accountability* (Carbondale: Southern Illinois University Press, 2010)

3. John Caples & Fred E. Hahn, *Tested Advertising Methods* (New Jersey :Prentice Hall,1997)
4. Deborah Perlmutter Bloch, *How to Write a Winning Resume* (Illinois:VGM Career Books,1998)

## **ABILITY ENHANCEMENT COMPULSORY COURSE (AECC)**

### **Compulsory English:**

- Comprehension of a Prose piece—a text followed by five questions bearing 02 marks each [2x5=10]
- One question to be answered from four questions asked serially from topic 2 and 3. [10x1=10]
- Three questions to be answered from ten questions asked serially from the rest of the topics combined. [5x3=15]

### **English Communication:**

1. Comprehension
2. Formal and informal letter Writing
3. Essay Writing
4. CV, Resume Writing
5. Summary Writing
6. Dialogue Writing

7. Notice Writing
8. Interview

**Reading:**

1. Deborah Perlmutter Bloch, *How to Write a Winning Resume* (Illinois:VGM Career Books,1998)
2. Robert W Bly, *Webster's New World Letter Writing Handbook* (Wiley Publishing House, Indianapolis, 2004)
3. Sanjay Kumar & PushpLata, *Communication Skills: A Workbook* (New Delhi:OUP,2018)
4. Interact: A Course in Communicative English, Cambridge University

## **DETAILED SYLLABUS OF B.A PROGRAMME IN ENGLISH UNDER CBCS**

### **Discipline Specific Core**

#### **PAPER 1:Individual & Society**

Five questions to be answered from eight questions asked with alternatives from the five Units equally covering all the eight writers. [12x5=60]

- ◆ Selections from ‘The Individual and Society’, *Essays. Stories and Poems*, Pearson Longman: 2004

**Unit I:**

**Caste/Class:**

- OmprakashValmiki : ‘Joothan’
- IsmatChughtai: ‘Kallu’

**Unit II:**

**Gender:**

- Virginia Woolf: 'Shakespeare's Sister'
- Rabindranath Tagore: 'The Exercise Book'

**Unit III:**

**Race:**

- Mary Angelou: "Still I Rise"

**Unit IV:**

**Violence and War**

- Bertolt Brecht: 'General, Your tank is a Powerful Vehicle'
- Amitav Ghosh: 'Ghosts of Mrs. Gandhi'

**Unit V:**

**Globalised World**

- Naomi Klein: 'The Brand Expands'

## **PAPER 2: Modern Indian Literature**

- Five questions to be answered from twelve questions set serially equally covering all the texts. [10x5=50]
- Two short questions to be answered from six questions asked serially equally covering all the texts. [5x2=10]

❖ 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 Sharper's Daughter'
4. Saadat Hasan Manto: 'Toba Tek Singh'
5. Ambai: 'Squirrel'
6. Ismat Chughtai: 'Lihaaf'

## **PAPER 3: British Literature**

**Unit I:**

- Two questions to be answered from four questions asked serially equally covering the two texts. [10x2=20]
  1. Charles Dickens: *Oliver Twist*
  2. William Shakespeare: *The Merchant of Venice*

**Unit II:**

- Two questions to be answered from five questions asked with alternatives equally covering the poets. [10x2=20]
- Four short questions to be answered from ten questions asked serially equally covering the poets. [5x4=20]

❖ 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.

1. Sir Thomas Wyatt: "Whoso List to Hunt".
2. Edmund Spenser: Amoretti LXXV: "One day I wrote her name".
3. William Shakespeare: Sonnet LXV (65): "Since Brass"; Sonnet CXXX (130): "My mistress's eyes"
4. John Donne: "The Sunne Rising"
5. John Milton: Sonnet XVI: "On His Blindness"

**PAPER4:Literary Cross Currents****Unit I:**

- Two questions to be answered from four questions asked serially covering the two texts equally. [10x2=20]
  1. Vijay Tendulkar: *Silence! The Court is in Session*
  2. Mulk Raj Anand: *Coolie*

**Unit II:**

- Two questions to be answered from five questions asked with alternatives equally covering the poets. [10x2=20]
- Four short questions to be answered from ten questions asked serially equally covering the poets. [5x4=20]

- ❖ 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

1. Jonathan Swift: "A Beautiful Young Nymph Going to Bed."
2. William Blake: "The Garden of Love;" "London."
3. William Wordsworth: "Composed upon Westminster Bridge," "It is a Beauteous Evening."
4. Samuel Taylor Coleridge: "Frost at Midnight."
5. John Keats: "To Autumnn."

## SCHEME FOR CBCS IN B.A./B.SC/B.COM HONS PROGRAM

		<b>Core Course (CC)</b>	<b>Ability Enhancement Compulsory Course (AECC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>Discipline Specific Elective Course (DSE)</b>	<b>Generic Elective Course (GE)</b>
1	1	Paper - 1	AECC-1			GE - 1
		Paper - 2	(ENVS)			Paper 1
	2	Paper - 3	AECC-2			GE - 1
		Paper - 4	(MIL)			Paper - 2
2	3	Paper - 5		SEC		GE - 2
		Paper - 6		Paper - 1		Paper - 1
		Paper - 7				



	4	Paper - 8		SEC Paper - 2		GE – 2 Paper - 2
		Paper - 9				
		Paper - 10				
3	5	Paper - 11			DSE Paper - 1	
		Paper – 12				
	6	Paper – 13			DSE Paper – 3	
		Paper – 14			DSE Paper - 4	

**ii) Scheme for CBCS in B.A./ B.Com Programme Course**

		<b>Discipline specific Core Course (DSC)</b>	<b>Language Core Course (LCC 1)</b>	<b>Language Core Course (LCC 2)</b>	<b>Ability Enhancement Compulsory Course (AECC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>Discipline Specific Elective Course (DSE)</b>	<b>Generic Elective Course (GE)</b>
1	1	Discipline Specific Core 1 (Paper-1)	Bengali /Alt English/Sans krit/		AECC-1  ENVS			
		Discipline Specific Core 2 (Paper-1)	Nepali/Hindi (Paper-1)					
	2	Discipline Specific Core 1 (Paper-2)		English (Paper-1)	AECC-2  Bengali / English/Sansk			

		Discipline Specific Core 2 (Paper-2)			rit/ Nepali/Hindi			
2	3	Discipline Specific Core 1 (Paper-3)	Bengali /Alt English/ Sanskrit/ Nepali/Hindi			SEC 1 Paper-1		
		Discipline Specific Core 2 (Paper-3)	(Paper-2)					
	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	

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



### COURSE STRUCTURE FOR ENGLISH (PROGRAM)

Academic Year	Semester	DSC <i>(if DSC1 is from Eng, then DSC2 will be from another subject and vice versa)</i>	LCC1 <i>(Beng/Alt Eng/Sans/Nepali/Hindi)</i>	LCC2 <i>(English)</i>	DSE <i>(2 DSEs will be the same subjects as the 2 DSCs)</i>	GE <i>(from any other subject than DSCs)</i>	SEC <i>(2 SECs will be the same subjects as the 2 DSCs)</i>	AECC	Total Credit
1 <sup>st</sup> Year	1 <sup>st</sup> Sem	DSC1-P1 DSC2-P1	LCC1-P1	X	X	X	X	ENVS (AECC1)	20
	2 <sup>nd</sup> Sem	DSC1-P2 DSC2-P2	X	LCC2-P1	X	X	X	<i>Beng/Eng/Sans/Hindi/Nepali</i> (AECC2)	20
2 <sup>nd</sup> Year	3 <sup>rd</sup> Sem	DSC1-P3 DSC2-P3	LCC1-P2	X	X	X	SEC1-P1	X	20
	4 <sup>th</sup> Sem	DSC1-P4 DSC2-P4	X	LCC2-P2	X	X	SEC1-P2	X	20
3 <sup>rd</sup> Year	5 <sup>th</sup> Sem	X	X	X	DSE1-P1 DSE2-P1	GE-P1	SEC2-P1	X	20
	6 <sup>th</sup> Sem	X	X	X	DSE1-P2 DSE2-P2	GE-P2	SEC2-P2	X	20

Academic Year	Semester	CC	LCC1	LCC2	DSE	GE (from other subjects than English)	SEC	AECC	Total Credit	Total Marks
1 <sup>st</sup> Year	1 <sup>st</sup> Sem	CC-1 CC-2	X	X	X	GE1-P1	X	ENVS (AECC1)	20	325
	2 <sup>nd</sup> Sem	CC-3 CC-4	X	X	X	GE1-P2	X	Beng/Eng/ Sans/ Hindi/Nepali (AECC2)	20	275
2 <sup>nd</sup> Year	3 <sup>rd</sup> Sem	CC-5 CC-6 CC-7	X	X	X	GE2-P1	SEC-1	X	26	375
	4 <sup>th</sup> Sem	CC-8 CC-9 CC-10	X	X	X	GE2-P2	SEC-2	X	26	375
3 <sup>rd</sup> Year	5 <sup>th</sup> Sem	CC-11 CC-12	X	X	DSE-P1 DSE-P2	X	X	X	24	300
	6 <sup>th</sup> Sem	CC-13 CC-14	X	X	DSE-P3 DSE-P4	X	X	X	24	300
<b>TOTAL</b>	<b>6 Semesters</b>	<b>Subject:1 Courses: 14</b>	<b>X</b>	<b>X</b>	<b>Subject:1 Courses: 4</b>	<b>Subjects: 2 Courses: 4</b>	<b>Subject: 1 Courses: 2</b>	<b>Subjects: 2 Courses: 2</b>	<b>140</b>	<b>1950</b>

**COURSE STRUCTURE FOR ENGLISH HONOURS**