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# **Syllabus for English Under CBCS**

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**University of North  
Bengal**

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**2018**

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UNIVERSITY OF NORTH BENGAL

# **Syllabus for English under CBCS**

[w.e.f.2018]

1. HONOURS CORE PAPERS
2. DSE
3. AECC
4. SEC
5. LCC
6. DSC
7. GE

# **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
3. Partition Literature
4. Indian Literature in English Translation
5. Science fiction and Detective Literature
6. Literature of the Indian Diaspora

## **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,'TheBook 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 14<sup>th</sup> 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*, 3<sup>rd</sup> 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*, 3<sup>rd</sup> 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: 14<sup>th</sup> to 17<sup>th</sup> 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: 17<sup>th</sup> and 18<sup>th</sup> 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 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

### **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: 18<sup>th</sup> 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, 8<sup>th</sup> 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 19<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> 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*, 8<sup>th</sup> 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/](http://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](http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html)>
5. Satyajit Roy: *Incredible Adventures of Professor Shonku*, 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) by Liz Hamp-Lyons & Ben Heasley
- c) *Academic Writing: Exploring Process and Strategies* (CUP: 2<sup>nd</sup> 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: 2<sup>nd</sup> 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**

<b>Year</b>	<b>Semester</b>	<b>Discipline Specific Core Course (DSC)</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 (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

		<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 (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)
							DSE 2 Paper 1	
	6					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 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 14<sup>th</sup> 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]

