

# **CURRICULUM**

**B.A. Honours in ENGLISH**  
(W.e.f. 2017-2018)



**UNDER CHOICE BASED CREDIT SYSTEM**  
**COOCH BEHAR PANCHANAN BARMA UNIVERSITY**  
**COOCH BEHAR, WEST BENGAL**

**COOCH BEHAR PANCHANAN BARMA UNIVERSITY**  
**CURRICULUM**  
**B. A. HONOURS IN ENGLISH**  
**(6 Semesters Pattern)**  
**(With effect from 2017-2018 academic Sessions and onwards)**



**B.A. Honours in ENGLISH**

There will be six semesters in the three- year B.A Honours in ENGLISH. The Curriculum consists of 14 Core Courses (C), 2 Ability Enhancement Compulsory Courses (AECC), 2 Skill Enhancement Courses (SEC) and 4 Discipline Specific Elective (DSE) Courses and 4 [Generic Elective \(GE\) courses \[to be taken from the pool of Generic Elective courses OTHER THAN ENGLISH\]](#). Each course is of 50 marks. L stands for Lecture Hour, T for Tutorial Hour and P for Practical Hour.

**B.A. HONOURS IN ENGLISH: 1<sup>ST</sup> SEMESTER**

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	<b>CE1 : BRITISH POETRY AND DRAMA: FROM CHAUCER TO THE END OF 16TH CENTURY</b>	C-1	5-1-0	06	50
	<b>CE2: BRITISH POETRY AND DRAMA: 17TH CENTURY</b>	C-2	5-1-0	06	50
	<b>[ENGLISH HONS. STUDENTS WILL CHOOSE FROM OTHER SUBJECTS. OTHER STUDENTS MAY CHOOSE FROM HERE. ]GEE1: LANGUAGE, LITERATURE, CULTURE</b>	<b>GE-1</b>	5-1-0	06	50
	<b>Environmental Studies</b>	<b>AECC-1</b>	4-0-0	04	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>22</b>	<b>200</b>

## B.A. HONOURS IN ENGLISH: 2<sup>ND</sup> SEMESTER

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	<b>CE3: BRITISH LITERATURE: 18TH CENTURY</b>	C-3	5-1-0	06	50
	<b>CE4: BRITISH ROMANTIC LITERATURE</b>	C-4	5-1-0	06	50
	<b>ENGLISH HONS. STUDENTS WILL CHOOSE FROM OTHER SUBJECTS. OTHER STUDENTS MAY CHOOSE FROM HERE. GEE2:ACADEMIC WRITING AND COMPOSITION</b>	<b>GE-2</b>	5-1-0	06	50
	<b>COMPULSORY English/MIL</b>	<b>AECC-2</b>	2-0-0	02	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>20</b>	<b>200</b>

## B.A. HONOURS IN ENGLISH: 3<sup>RD</sup> SEMESTER

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	<b>CE5: BRITISH LITERATURE: 19TH CENTURY</b>	C-5	5-1-0	06	50
	<b>CE6: BRITISH POETRY AND DRAMA: 20TH CENTURY</b>	C-6	5-1-0	06	50
	<b>CE7: BRITISH PROSE:20TH CENTURY</b>	C-7	5-1-0	06	
	<b>GEE 3: OTHER THAN ENG[H] STUDENTS,ANY ONE: LITERATURE, WOMEN'S RIGHTS AND WOMEN'S STUDIES /BASICS OF ELT. ENG[H] ] STUDENTS WILL TAKE FROM OTHER DISCIPLINES</b>	<b>GE-3</b>	5-1-0	06	50
	<b>SECE1: ANY ONE: FILM STUDIES/ BUSINESS COMMUNICATION</b>	<b>AEH-1</b>	2-1-0	02	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>26</b>	<b>250</b>

## B.A. HONOURS IN ENGLISH: 4<sup>TH</sup> SEMESTER

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Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	<b>CE 8: EUROPEAN CLASSICAL LITERATURE</b>	C-8	5-1-0	06	50
	<b>CE9: MODERN EUROPEAN DRAMA</b>	C-9	6	06	50
	<b>CE10: AMERICAN LITERATURE</b>	C-10	6-0-0	06	50
	<b>ENGLISH HONS. STUDENTS WILL CHOOSE FROM OTHER SUBJECTS. OTHER STUDENTS MAY CHOOSE FROM HERE. GEE 4: MEDIA AND COMMUNICATION SKILLS</b>	<b>GE-4</b>	6-0-0	06	50
	<b>SECE2: ANY ONE: Creative Writing/ Technical Writing</b>	<b>AEH-2</b>	2-1-0	02	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>26</b>	<b>250</b>

## B.A. HONOURS IN ENGLISH: 5<sup>TH</sup> SEMESTER

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	<b>CE E11: POSTCOLONIAL LITERATURES</b>	C-11	5-1-0	06	50
	<b>CE 12: INDIAN LITERATURE IN ENGLISH</b>	C-12	5-1-0	06	50
	<b>DSEE1 Literary Criticism</b>	<b>DSE-1</b>		06	50
	<b>DSEE 2: ANY ONE OF THE FOLLOWING: WORLD LITERATURE / INDIAN LITERATURE IN ENGLISH TRANSLATION</b>	<b>DSE-2</b>		06	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>24</b>	<b>200</b>

## B.A. HONOURS IN ENGLISH: 6<sup>TH</sup> SEMESTER

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	<b>CE13: POPULAR LITERATURE</b>	C-13	5-1-0	06	50
	<b>CE 14: WOMEN'S WRITING</b>	C-14	2-0-4	06	50
	<b>DSEE3 Science fiction and Detective Literature / LITERATURE AND CINEMA</b>	<b>DSE - 3</b>		06	50
	<b>DSEE4: ANY ONE OF THE FOLLOWING: LITERATURE OF DIASPORA/PARTITION LITERATURE</b>	<b>DSE-4</b>		06	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>24</b>	<b>200</b>
	<b>GRAND TOTAL CREDIT</b>			<b>142</b>	<b>1300</b>

**SYLLABUS:**

**ENGLISH [HONOURS]**

**CE 1: BRITISH POETRY AND DRAMA: FROM CHAUCER TO THE END OF 16TH CENTURY**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

Geoffrey Chaucer *The Wife of Bath's Prologue*

Edmund Spenser Sonnet LXXV 'One day I wrote her name...'

William Shakespeare. Sonnet 18, 73, 137 and 138

Christopher Marlowe *Edward II*

William Shakespeare *Macbeth*/ William Shakespeare *Twelfth Night*

**CE 2: BRITISH POETRY AND DRAMA: 17TH CENTURY**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

John Donne 'The Sunne Rising', 'Batter My Heart', 'Valediction: forbidding mourning'

Henry Vaughan. "The Retraete", "Regeneration"

John Milton *Paradise Lost: Book 1*

John Webster *The Duchess of Malfi*/William Congreve *The Way of the World*/John Dryden

*All for Love*

### **CE3: BRITISH LITERATURE: 18TH CENTURY**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

Alexander Pope *The Rape of the Lock*

Jonathan Swift *Gulliver's Travels* (Books III and IV)

Thomas Gray 'Elegy Written in a Country Churchyard'

Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

### **CE4: 9. BRITISH ROMANTIC LITERATURE**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

William Blake 'The Lamb', 'The Tyger', 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*)

William Wordsworth 'Tintern Abbey', 'Ode: Intimations of Immortality'

Samuel Taylor Coleridge 'Kubla Khan', 'Christabel part 1'

Lord George Gordon Noel Byron. 'Childe Harold': canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674)

Percy Bysshe Shelley 'Ode to the West Wind', 'To a Skylark', 'Hymn to Intellectual Beauty'

John Keats 'Ode to a Nightingale', 'To Autumn', 'La Belle Dame Sans Merci'

Mary Shelley *Frankenstein*/ Walter Scott *The Heart of Midlothian*/ Jane Austen *Pride and Prejudice*

### **CE5: BRITISH LITERATURE:LATE 19TH CENTURY:**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

Charlotte Bronte *Jane Eyre* or Charles Dickens *Hard Times*

Alfred Tennyson 'The Lady of Shalott', 'Ulysses', 'The Defence of Lucknow'

Robert Browning 'My Last Duchess', 'The Last Ride Together', 'Fra Lippo Lippi'

Christina Rossetti 'The Goblin Market'

Oscar Wilde, *The Importance of Being Ernest*/ G.B. Shaw *Arms and the Man*



## **CE6: BRITISH POETRY AND DRAMA: 20TH CENTURY**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

W.B. Yeats 'Leda and the Swan', 'The Second Coming', 'No Second Troy', 'Sailing to Byzantium'

T.S. Eliot 'The Love Song of J. Alfred Prufrock', 'Sweeney among the Nightingales', 'The Hollow Men'

John Osborne *Look Back in Anger*

J.M. Synge *The Playboy of the Western World*

## **CE7: BRITISH PROSE:20TH CENTURY**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

Joseph Conrad *Lord Jim*

E.M. Forster *A Passage to India*

D.H. Lawrence *Sons and Lovers*

Virginia Woolf *Mrs Dalloway*

## CE 8: EUROPEAN CLASSICAL LITERATURE

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).

Sophocles Oedipus the King, tr. Robert Fagles in Sophocles: The Three Theban Plays (Harmondsworth: Penguin, 1984).

Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).

Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe'

(Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975) **OR**

Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

## **CE 09: MODERN EUROPEAN DRAMA**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

1. Henrik Ibsen *An Enemy of the People*
2. Bertolt Brecht *The Good Woman of Szechuan*
3. Samuel Beckett *Waiting for Godot*
4. Eugene Ionesco *Rhinoceros*

## **CE 10: AMERICAN LITERATURE**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter'
- F. Scott Fitzgerald 'The Crack-up'
- William Faulkner 'Dry September'
4. Anne Bradstreet 'The Prologue'
- Walt Whitman Selections from *Leaves of Grass*:

'O Captain, My Captain'

'Passage to India' (lines 1–68)

Alexie Sherman Alexie 'Crow Testament'

'Evolution'

## **CE 11: POSTCOLONIAL LITERATURES**

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

1. Chinua Achebe *Things Fall Apart*

2. Gabriel Garcia Marquez *One Hundred Years of Solitude*

3. Bessie Head 'The Collector of Treasures'

Ama Ata Aidoo 'The Girl who can'

Grace Ogot 'The Green Leaves'

4. Pablo Neruda 'Tonight I can Write'

'The Way Spain Was'

Derek Walcott 'A Far Cry from Africa'

'Names'

David Malouf 'Revolving Days'

'Wild Lemons'

Mamang Dai 'Small Towns and the River'

'The Voice of the Mountain'

## CE 12: INDIAN WRITING IN ENGLISH

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

1. R.K. Narayan *The Guide*

2. Anita Desai *Clear Light of Day*

3. H.L.V. Derozio 'Freedom to the Slave', 'The Orphan Girl'

Kamala Das 'Introduction', 'My Grandmother's House'

Nissim Ezekiel 'Enterprise', 'The Night of the Scorpion'

A.K. Ramanujan 'The Strider', 'Poet, Lover, Birdwatcher'

4. Mulk Raj Anand 'Two Lady Rams'

Salman Rushdie 'The Free Radio'

Rohinton Mistry 'Swimming Lesson'

Ruskin Bond 'The Eyes Have It'

## CE 13: POPULAR LITERATURE

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. ShyamSelvadurai *Funny Boy*
4. Satyajit Ray *The Golden Fortress* tr. Gopa Mazumder (Puffin Books, New Delhi)

## CE 14: WOMEN'S WRITING

**Question Pattern: 15x2=30; 2X5=10. 010 marks in tutorial.**

1. Emily Dickinson 'Because I could not Stop for Death', 'I'm wife; I've finished that'  
Sylvia Plath 'Daddy', 'Lady Lazarus'  
Eunice De Souza 'Advice to Women', 'Bequest'
2. Alice Walker *The Color Purple*
3. Charlotte Perkins Gilman 'The Yellow Wallpaper'  
Katherine Mansfield 'Bliss'  
Mahashweta Devi 'Draupadi', tr. GayatriChakravortySpivak (Calcutta: Seagull, 2002)

4. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988)

chap. 1, pp. 11–19; chap. 2, pp. 19–38.

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.

**SYLLABUS FOR DSE:**

**DSEE1 Literary Criticism**

**EXPOSURE TO AND LITERARY INSTANTIATION OF THE FOLLOWING NOTIONS,  
CONCEPTS AND THEORIES:**

**A] PRACTICAL SKILLS FOR CRITICAL ANALYSIS: RHETORIC AND PROSODY [THE  
STUDENT WILL BE GIVEN A VERSE PASSAGE NOT EXCEEDING EIGHT LINES. HE OR  
SHE IS EXPECTED TO FIND OUT THE FIGURES OF SPEECH IN THE LINES AND  
EXERCISE A SCANSION OF THE SAME PASSAGE]**

**B] PLATO'S IDEAS OF MIMESIS,  
ARISTOTLE'S IDEAS OF MIMESIS, CATHARSIS,  
LONGINUS' IDEA OF THE SUBLIME,  
POPE'S AND DRYDEN'S BASIC OBSERVATIONS AS LITERARY THEORISTS,  
BLAKE'S CONTRARIES,  
COLERIDGE'S CONCEPT OF FANCY AND IMAGINATION,  
KEATS'S IDEA OF NEGATIVE CAPABILITY,  
ELIOT'S IDEA OF TRADITION AND INDIVIDUAL TALENT**



**DSEE 2: ANY ONE OF THE FOLLOWING: WORLD LITERATURE / INDIAN LITERATURE IN ENGLISH TRANSLATION**

**WORLD LITERATURE**

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Paulo Coelho, *Zaheer* or. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)
3. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.  
Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.  
Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.  
Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).  
Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

Or

**INDIAN LITERATURE IN ENGLISH TRANSLATION**

1. Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006). Or  
Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).

2. Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Assaduddin (New Delhi: Penguin Books, 2009). Or  
Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).
3. Rabindra Nath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction by William Radice* (New Delhi: Penguin India, 2011).
4. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).  
or  
G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)

### DSEE3

#### Science fiction and Detective Literature :

1. Wilkie Collins *The Woman in White*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Ursula k. Leguin *The Left Hand of Darkness*
4. Ray Bradbury *Fahrenheit 451*

### LITERATURE AND CINEMA

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.

2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).

3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.);

4. David Lean[dir.] *A Passage to India*, 1984

#### DSEE 4

**DSEE4: ANY ONE OF THE FOLLOWING: LITERATURE OF DIASPORA/ PARTITION LITERATURE**

#### **LITERATURE OF DIASPORA:**

1. M. G. Vassanji *The Book of Secrets* (Penguin, India)
2. Rohinton Mistry *A Fine Balance* ( Alfred A Knopf)
3. Meera Syal *Anita and Me* (Harper Collins) OR Jhumpa Lahiri *The Namesake* (Houghton Mifflin Harcourt)

#### **PARTITION LITERATURE**

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An*

*Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453– 72 OR Manik Bandhopadhyaya, ‘The Final Solution’, tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39

b). Sa’adat Hasan Manto, ‘Toba Tek Singh’, in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.

c) Jibananda Das, ‘I Shall Return to This Bengal’, tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13. OR Gulzar, ‘Toba Tek Singh’, tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.



# **CURRICULUM**

**B.A.[PROGRAMME COURSES]**

**in ENGLISH**

(W.e.f. 2017-2018)



**UNDER CHOICE BASED CREDIT SYSTEM  
COOCH BEHAR PANCHNAN BARMA UNIVERSITY**

**COOCH BEHAR, WEST BENGAL**



# **COOCH BEHAR PANCHANAN BARMA UNIVERSITY**

## **CURRICULUM**

### **B. A. [GENERAL] IN ENGLISH**

**(6 Semesters Pattern)**

**(With effect from 2017-2018 academic Sessions and onwards)**



### **B.A. [GENERAL] in ENGLISH**

There will be six semesters in the three-year B.A Program in ENGLISH. The Curriculum consists of 12 Core Courses (C) of which 4 core courses are to be taken from Discipline 1 (the program in the subject selected by the candidate); 4 core courses are to be taken from Discipline 2 (any subject other than Discipline 1) and 4 core courses are to be taken from Language Core. Apart from these, 2 Generic Elective courses (GE) [to be taken from the pool of Generic Elective courses, EXCEPT THOSE IN ENGLISH], 2 Ability Enhancement Compulsory Courses (AECC-Elective), 4 Skill Enhancement courses (SEC) (from the program in the subject selected by the candidate) and 2 Discipline Specific Elective courses (DSE) from Discipline-1 and 2 such courses from Discipline-2 are to be taken. Each paper is of 50 marks. L stands for Lecture Hour, T for Tutorial Hour and P for Practical Hour.

**B.A. [GENERAL] IN ENGLISH: 1<sup>ST</sup> SEMESTER**

<b>Course Code</b>	<b>Course Title</b>	<b>Course type</b>	<b>(L-T-P)</b>	<b>Credit</b>	<b>Marks</b>
	<b>DSC 1A: The Individual and Society. Eds</b>	C-1 DSC	5-1-0	06	50
	<b>DSC 2A [ FROM THE OTHER SUBJECT]</b>	C-2	5-1-0	06	50
	<b>Mother language -1[ LCC-MIL CORE 1]</b>	LCC-1	5-1-0	06	50
	<b>Environmental Studies</b>	AECC-2	4-0-0	04	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>22</b>	<b>200</b>



## B.A. [GENERAL] IN ENGLISH: 2<sup>ND</sup> SEMESTER

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	DSC 1B: Selections (poems, short stories) from Modern Indian Literature	C-3	5-1-0	06	50
	DSC 2B [FROM THE OTHER SUBJECT]	C-4	5-1-0	06	50
	<b>MIL/COMPULSORY ENGLISH</b>	<b>AECC</b>	2-0-0	02	50
	<b>English-1[CORE]</b>	<b>LCC2</b>	5-1-0	06	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>20</b>	<b>200</b>

**B.A. [GENERAL] IN ENGLISH: 3<sup>RD</sup> SEMESTER**

<b>Course Code</b>	<b>Course Title</b>	<b>Course type</b>	<b>(L-T-P)</b>	<b>Credit</b>	<b>Marks</b>
	DSC 1C BRITISH LITERATURE	C-5	5-1-0	06	50
	DSC 2C [OTHER SUBJECT]	C-6	5-1-0	06	50
	<b>MOTHER LANGUAGE CORE-2</b>	<b>LCC3</b>	5-1-0	06	50
	<b>SECE1: BUSINESS COMMUNICATION</b>	<b>SEC-I</b>	3-1-0	04	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>22</b>	<b>250</b>

**B.A. [GENERAL] IN ENGLISH: 4<sup>TH</sup> SEMESTER**

S

<b>Course Code</b>	<b>Course Title</b>	<b>Course type</b>	<b>(L-T-P)</b>	<b>Credit</b>	<b>Marks</b>
	DSC 1D: Literary Cross Currents	C7	5-1-0	06	50
	DSC 2D FROM OTHER SUBJECT	C8	6	06	50
	ENGLISH –II [ CORE]	LCC-4	5-1-0	06	50
	<b>SECE2: Creative Writing</b>	<b>SEC-II</b>	4-0-0	04	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>22</b>	<b>250</b>

**B.A. [GENERAL] IN ENGLISH: 5<sup>TH</sup> SEMESTER**

<b>Course Code</b>	<b>Course Title</b>	<b>Course type</b>	<b>(L-T-P)</b>	<b>Credit</b>	<b>Marks</b>
	DSEE 1: A. WOMEN'S WRITING/ B. SHAKESPEARE	C9	5-1-0	06	50
	<b>DSE 2A FROM THE CHOSEN OTHER SUBJECT AS IN CASE OF CORE</b>	C10	5-1-0	06	50
	<b>GE1 FROM THE GENERAL POOL OF THE ELECTIVES</b>	GE1		06	50
	<b>SEMESTER TOTAL CREDIT</b>			<b>18</b>	<b>200</b>

## B.A. [GENERAL] IN ENGLISH: 6<sup>TH</sup> SEMESTER

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
	DSEE 2: ELECTIVE FROM ENGLISH : A. AMERICAN LITERATURE B. BRITISH LITERATURE-2	C11	5-1-0	06	50
	DSE 2B FROM OTHER SUBJECT	C12	5-1-0	06	50
	GE 2 FROM THE GENERAL POOL OF THE ELECTIVES	GE2	6-0-0	06	50
	SEMESTER TOTAL CREDIT			18	200
	GRAND TOTAL CREDIT			122	1200

IN ALL PAPERS THE MARKS DIVISION WILL BE AS FOLLOWS: 10X2+5X2+10X1 IN WRITTEN EXAMINATION AND 10 MARKS AS C.E

Details of prescribed texts [ based on, and, at most at 30% variance with reference to, the UGC syllabus]

**DSC 1-A: The Individual and Society.**

Selections from Vinod Sood, et. al., eds.,The Individual and Society: Essays, Stories and Poems (Delhi: Pearson, 2005).

**1-B: Selections from Modern Indian Literature ed. Dept. of English /Living**

**Literatures ed .Macmillan**

**Short Stories: Premchand, 'The Holy Panchayat'**

**R.K. Narayan, 'The M.C.C.'**

**Vaikom Muhammad Basheer , 'The Card-Sharpers Daughter'**

**Saadat Hasan Manto, 'Toba Tek Singh'**

**Ambai, 'Squirrel'**

**Ismat Chughtai, 'Lihaaf' /'The sacred Duty'**

**Play: Vijay Tendulkar---Silence, The Court is in Session**

**Novella: Rohinton Mistry---Such a Long Journey**

**1-C: Charles Dickens: *A TALE OF TWO CITIES***

**William Shakespeare: *The Merchant of Venice***

**1-D: JOHN KEATS: "To Autumn"**

**O'Henry: "The Gift of the Magi"**

**Tagore: " The Conch", " The Arrival"**

**Arundhati Roy: *God of Small Things***

**DSEE1: A**

**Margaret Atwood: *Surfacing* or Charlotte Bronte: *Jane Eyre***

**Katherine Mansfield, "The Fly"**

**Sylvia Plath: "Daddy"**

**Kamala Das: "An Introduction"**

**OR**

**B.**

**SHAKESPEARE'S SONNETS NUMBER 18, 79, 134, 135, 136**

**SHAKESPEARE, *OTHELLO***

**FILM TEXT OF *OMKARA***

**DSEE 2:     A.**

**Mark Twain, *The Adventures of Huckleberry Finn***

**Walt Whitman, " I sit and Look Out"**

**Ernest Hemmingway, "Old Man at the Bridge"**

**Arthur Miller *All My Sons***

**OR**

**B.**

**S.T.COLERIDGE, " DEJECTION: AN ODE"**

**TENNYSON, " Ulysses"**

**T. S. ELIOT, " Marina"**

**GEORGE BERNARD SHAW, *ARMS AND THE MAN***

**AECC:**

**COMPULSORY ENGLISH/MIL**

**FULL MARKS 50. THIS PAPER IS SKILL BASED, AND PRACTICAL CONTINGENCIES OF SEVERAL TYPES OF WORKPLACES ARE REFLECTED IN THE QUESTIONS.**

**INTERVIEW & SPOKEN ENGLISH---C.E 5 MARKS**

**PRECIS WRITING---5 MARKS**

**APPLICATION FOR BANK LOAN/FIR/JOB---15 MARKS**

**REPORT WRITING---15 MARKS**

**COMPREHENSION [UNSEEN]—5X1 PLUS 10X1 MARKS FROM A GIVEN PASSAGE  
[PROSE/VERSE/DIALOGIC]**