

# **CURRICULUM**

**B.A. HONOURS IN ENGLISH**  
(*W.e.f. AY 2017-2018*)

**SEMESTER 1, 3 & 5**



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

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**CURRICULUM**  
**B. A. HONOURS IN ENGLISH**  
**(6 Semesters Pattern)**  
 (With effect from AY 2017-2018 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
CEH 1	<b>BRITISH POETRY AND DRAMA: FROM CHAUCER TO THE END OF 16TH CENTURY</b>	C-1	5-1-0	06	50
CEH 2	<b>BRITISH POETRY AND DRAMA: 17TH CENTURY</b>	C-2	5-1-0	06	50
GEE 1	<b>[FOR HONOURS STUDENTS OTHER THAN ENGLISH HONOURS] LANGUAGE, LITERATURE, CULTURE</b>	GE-1	5-1-0	06	50
AECC 1	ENVIRONMENTAL STUDIES	AECC-1	4-0-0	04	50
<b>SEMESTER TOTAL CREDIT</b>				<b>22</b>	<b>200</b>

## **SYLLABUS: ENGLISH (HONOURS) SEMESTER 1**

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

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

1. Geoffrey Chaucer: *The Wife of Bath's Prologue*
2. Edmund Spenser: Sonnet LXXV ('One Day I Wrote Her Name...')
3. William Shakespeare: Sonnet 18, 73, 137 and 138
4. Christopher Marlowe: *Edward II*
5. William Shakespeare: *Macbeth / Twelfth Night*

### **CEH 2: BRITISH POETRY AND DRAMA: 17TH CENTURY**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

1. John Donne: 'The Sunne Rising', 'Batter My Heart', 'A Valediction: Forbidding Mourning'
2. Henry Vaughan: 'The Retreate', 'Regeneration'
3. John Milton: *Paradise Lost: Book 1*
4. a) John Webster: *The Duchess of Malfi*  
Or  
b) William Congreve: *The Way of the World*  
Or  
c) John Dryden: *All for Love*

### **GEE 1: LANGUAGE, LITERATURE, CULTURE**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks).**

1. Language: Regional, cultural, class-based, situation-based variations
2. The Classical influence on English Language and culture
3. The Scandinavian impact on English Language and culture
4. The French influences on English Language and culture
5. Media, technology and internet: How these affect the English language and culture

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**B.A. HONOURS IN ENGLISH: 3<sup>rd</sup> SEMESTER**

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
CEH 5	BRITISH LITERATURE: 19TH CENTURY	C-5	5-1-0	06	50
CEH 6	BRITISH POETRY AND DRAMA: 20TH CENTURY	C-6	5-1-0	06	50
CEH 7	BRITISH PROSE: 20TH CENTURY	C-7	5-1-0	06	50
GE 3	ENGLISH NOT OFFERED HERE	GE-3	5-1-0	06	50
SECEH 1	ANY ONE: FILM STUDIES / BUSINESS COMMUNICATION	SEC-1	2-0-0	02	50
<b>SEMESTER TOTAL CREDIT</b>				<b>26</b>	<b>250</b>

**SYLLABUS: ENGLISH (HONOURS) SEMESTER 3**

**CEH 5: BRITISH LITERATURE: LATE 19TH CENTURY**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

1. a) Charlotte Bronte: *Jane Eyre*  
Or  
b) Charles Dickens: *Hard Times*
2. Alfred Tennyson: 'The Lady of Shalott', 'Ulysses', 'The Defence of Lucknow'
3. Robert Browning: 'My Last Duchess', 'The Last Ride Together', 'Fra Lippo Lippi'
4. Christina Rossetti: 'The Goblin Market'
5. a) Oscar Wilde: *The Importance of Being Earnest*  
Or  
b) G.B. Shaw: *Arms and the Man*

**CEH 6: BRITISH POETRY AND DRAMA: 20TH CENTURY**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

1. W.B. Yeats: 'Leda and the Swan', 'The Second Coming', 'No Second Troy', 'Sailing to Byzantium'
2. T.S. Eliot: 'The Love Song of J. Alfred Prufrock', 'Sweeney among the Nightingales', 'The Hollow Men'
3. John Osborne: *Look Back in Anger*
4. J.M. Synge: *The Playboy of the Western World*

**CEH 7: BRITISH PROSE: 20TH CENTURY**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

1. Joseph Conrad: *Lord Jim*
2. E.M. Forster: *A Passage to India*
3. D.H. Lawrence: *Sons and Lovers*
4. Virginia Woolf: *Mrs Dalloway*

**SECEH 1: ANY ONE OF THE FOLLOWING: A) FILM STUDIES / B) BUSINESS COMMUNICATION**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

**A) FILM STUDIES**

**1. Basic Cinematic Techniques:**

**10X1=10**

- i. Montage
- ii. Jump cut
- iii. Mise en scène
- iv. Flashback
- v. Long shot
- vi. Close-up
- vii. Pan
- viii. Voice over
- ix. Backlighting
- x. Freezing
- xi. Slow motion

**2. Critical Appreciation of any 1 (one) film from below: [Any 3 (three) will be set in the exam.]**

**15X1=15**

- i. *La Dolce Vita*
- ii. *Bicycle Thief*
- iii. *Piyasa*
- iv. *Meghe Dhaka Tara*
- v. *Gupi Gayen Bagha Bayen*
- vi. *Titanic*
- vii. *Sholay*

**3. Short note on any 1 (one) film personality: [Any 4 (four) will be set]**

**5x1=5**

- i. Mrinal Sen
- ii. Gulzar
- iii. Utpal Dutt
- iv. Amitabh Bachchan
- v. Aparna Sen

4. Short Questions from Unit 1. [Students have to answer 10 (ten) questions out of 14 (fourteen)]  
1x10=10

OR

**B) BUSINESS COMMUNICATION**

1. Any 1 (one) of the following have to be answered: 15X1=15

- i. Writing (i) Notice Inviting Quotation/Tender (ii) Letter for submission of Quotation/Tender
- ii. Writing Appointment/Joining Letter
- iii. Drafting a Brochure

2. Any 1 (one) of the following have to be answered: 10X1=10

- i. Docketing
- ii. File Tracking
- iii. Legalities of Draft
- iv. Drafting circulars
- v. Minutes/Agenda keeping

3. Any 1 (one) of the following have to be answered: 5X1=5

- i. Types of Office Communication: (i) Lateral (ii) Down line
- ii. Advertisement Writing (of a product)

4. Any 10 (ten) of the following have to be answered: 1X10=10

- i. Use of Internet and email in business communication
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**B.A. HONOURS IN ENGLISH: 5<sup>th</sup> SEMESTER**

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

**SYLLABUS: ENGLISH (HONOURS) SEMESTER 5**

**CEH 11: POSTCOLONIAL LITERATURES**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

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'

**CEH 12: INDIAN WRITING IN ENGLISH**

**Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)**

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', 'Anxiety'
4. Mulk Raj Anand: 'Two Lady Rams'  
Salman Rushdie: 'The Free Radio'  
Rohinton Mistry: 'Swimming Lesson'  
Ruskin Bond: 'The Eyes Have It'

## DSEEH 1: LITERARY CRITICISM

Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)

**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 scansion of the same passage)

**B)**

1. Plato's ideas of Mimesis
2. Aristotle's ideas of Mimesis, Catharsis
3. Longinus' idea of the Sublime
4. Pope's and Dryden's basic observations as literary theorists
5. Blake's Contraries
6. Coleridge's concept of Fancy and Imagination
7. Keats's idea of Negative Capability
8. Eliot's idea of Tradition and Individual Talent

**DSEEH 2: ANY ONE OF THE FOLLOWING: A) WORLD LITERATURE / B) INDIAN LITERATURE IN ENGLISH TRANSLATION**

Question Pattern: 15x1=15, 10X1=10, 5X1=5, 1X10=10. CE=10 (including attendance of 4 marks)

**A) WORLD LITERATURE**

1. V.S. Naipaul: *Bend in the River* (London: Picador, 1979)
2. Paulo Coelho: *The Zaheer*  
Or  
Antoine De Saint-Exupery: *The Little Prince* (New Delhi: PigeonBooks, 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**



## **B) 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 Black Swan, 2010)
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