

# **CURRICULUM**

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

**SEMESTER 2, 4 & 6**



**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 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: 2<sup>nd</sup> SEMESTER

| Course Code           | Course Title  | Course type | (L-T-P) | Credit | Marks |
|-----------------------|---|-------------|---------|--------|-------|
| CEH 3                 | BRITISH LITERATURE: 18 <sup>th</sup> CENTURY  | C-3         | 5-1-0   | 06     | 50    |
| CEH 4                 | BRITISH ROMANTIC LITERATURE   | C-4         | 5-1-0   | 06     | 50    |
| GEE 2                 | [FOR HONOURS STUDENTS OTHER THAN ENGLISH HONOURS]<br>ACADEMIC WRITING<br>AND COMPOSITION                            | GE-2        | 5-1-0   | 06     | 50    |
| AECC 2                | MIL (BENGALI/HINDI)<br>OR<br>COMPULSORY<br>ENGLISH<br>(FOR STUDENTS OTHER THAN BENGALI /<br>HINDI AS MOTHER TONGUE) | AECC-2      | 2-0-0   | 02     | 50    |
| SEMESTER TOTAL CREDIT |   |             |         | 20     | 200   |

#### SYLLABUS: ENGLISH (HONOURS) SEMESTER 2

#### CEH 3: BRITISH LITERATURE: 18<sup>th</sup> CENTURY

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

1. Alexander Pope: *The Rape of the Lock*
2. Jonathan Swift: *Gulliver's Travels* (Books III and IV)
3. Thomas Gray: 'Elegy Written in a Country Churchyard'
4. Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*

#### **CEH 4: BRITISH ROMANTIC LITERATURE**

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

1. William Blake: 'The Lamb', 'The Tyger', 'The Chimney Sweeper' (from *The Songs of Innocence and The Songs of Experience*)
2. William Wordsworth: 'Tintern Abbey', 'Ode: Intimations of Immortality'
3. Samuel Taylor Coleridge: 'Kubla Khan', 'Christabel, Part-1'
4. Lord Byron: 'Childe Harold': Canto III, verses 36–45 (lines 316–405); Canto IV, verses 178–186 (lines 1594–1674)
5. P B Shelley: 'Ode to the West Wind', 'To a Skylark', 'Hymn to Intellectual Beauty'
6. John Keats: 'Ode to a Nightingale', 'To Autumn', 'La Belle Dame Sans Merci'
7. i) Mary Shelley: *Frankenstein*  
Or  
ii) Walter Scott: *The Heart of Midlothian*  
Or  
iii) Jane Austen: *Pride and Prejudice*

#### **GEE 2: ACADEMIC WRITING AND COMPOSITION**

**[FOR HONOURS STUDENTS OTHER THAN ENGLISH HONOURS]**

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

1. Basics of MLA Style sheet: How to frame citations and bibliography
2. How to write an Abstract of a long prose piece or an article
3. Critical Appreciation of a given prose passage
4. Paraphrase of an interdisciplinary passage

#### **AECC 2: COMPULSORY ENGLISH**

**(FOR STUDENTS OTHER THAN BENGALI/HINDI AS MOTHER TONGUE)**

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

- **This paper is skill-based, and practical contingencies of several types of workplaces are reflected in the questions.**

1. Précis Writing: 5X1=5
2. Application writing for a job/bank loan/FIR: 10X1=10
3. Report Writing: 15X1=15
4. Comprehension from a given unseen passage (prose/verse/dialogue): 1X10=10

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**B.A. HONOURS IN ENGLISH: 4<sup>th</sup> SEMESTER**

| Course Code                  | Course Title                  | Course type | (L-T-P) | Credit    | Marks      |
|------------------------------|-------------------------------|-------------|---------|-----------|------------|
| CEH 8                        | EUROPEAN CLASSICAL LITERATURE | C-8         | 5-1-0   | 06        | 50         |
| CEH 9                        | MODERN EUROPEAN DRAMA         | C-9         | 5-1-0   | 06        | 50         |
| CEH 10                       | AMERICAN LITERATURE           | C-10        | 5-1-0   | 06        | 50         |
| GE 4                         | ENGLISH NOT OFFERED HERE      | GE-4        | 5-1-0   | 06        | 50         |
| SECEH 2                      | CREATIVE WRITING              | SEC-2       | 2-0-0   | 02        | 50         |
| <b>SEMESTER TOTAL CREDIT</b> |                               |             |         | <b>26</b> | <b>250</b> |

**SYLLABUS: ENGLISH (HONOURS) SEMESTER 4**

**CEH 8: EUROPEAN CLASSICAL LITERATURE**

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

1. Homer: *The Iliad*, Bk – 1 & 2, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles: *Oedipus the King*, tr. Robert Fagles in Sophocles: The Three Theban Plays (Harmondsworth: Penguin, 1984).
3. Plautus: *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. i) Ovid: *Selections from Metamorphoses*, 'Bacchus', (Book III), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975)  
Or  
ii) Horace: Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

**CEH 9: MODERN EUROPEAN DRAMA**

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

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*

**CEH 10: AMERICAN LITERATURE**

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

1. Tennessee Williams: *The Glass Menagerie*
2. i) Edgar Allan Poe: 'The Purloined Letter'  
ii) Scott Fitzgerald: 'The Crack-up'  
iii) William Faulkner: 'Dry September'
3. Anne Bradstreet: 'The Prologue'
4. Walt Whitman: Selections from *Leaves of Grass*: 'O Captain, My Captain', 'Passage to India' (lines 1–68)
5. Sherman Alexie: 'Crow Testament', 'Evolution'

## **SECEH 2: CREATIVE WRITING**

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

**From Units 1, 2 & 3: 1 Question of 5 marks and 10 Questions of 1 mark each, have to be attempted.**

1. What is Creative Writing?
2. The Art and Craft of Writing
3. Modes of Creative Writing
4. Writing a Story with the hints provided: 15 marks
5. Writing a creative Travelogue: 10 marks

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**B.A. HONOURS IN ENGLISH: 6<sup>th</sup> SEMESTER**

| Course Code                  | Course Title   | Course type | (L-T-P) | Credit    | Marks      |
|------------------------------|--|-------------|---------|-----------|------------|
| CEH 13                       | POPULAR LITERATURE   | C-13        | 5-1-0   | 06        | 50         |
| CEH 14                       | WOMEN'S WRITING  | C-14        | 5-1-0   | 06        | 50         |
| DSEEH 3                      | SCIENCE FICTION AND DETECTIVE LITERATURE / LITERATURE AND CINEMA               | DSE-3       | 5-1-0   | 06        | 50         |
| DSEEH 4                      | ANY ONE OF THE FOLLOWING:<br>LITERATURE OF<br>DIASPORA/PARTITION<br>LITERATURE | DSE-4       | 5-1-0   | 06        | 50         |
| <b>SEMESTER TOTAL CREDIT</b> |  |             |         | <b>24</b> | <b>200</b> |

**CE 13: POPULAR LITERATURE**

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

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

**CE 14: WOMEN'S WRITING**

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

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. Gayatri Chakravorty Spivak (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.

**DSEEH 3: ANY ONE OF THE FOLLOWING: A) SCIENCE FICTION AND DETECTIVE LITERATURE / B) LITERATURE AND CINEMA**

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

## **A) SCIENCE FICTION AND DETECTIVE LITERATURE**

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

**OR**

## **B) 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.

## **DSEEH 4: ANY ONE OF THE FOLLOWING: A) LITERATURE OF DIASPORA / B) PARTITION LITERATURE**

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

### **A) LITERATURE OF DIASPORA**

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

**OR**

### **B) PARTITION LITERATURE**

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995)
2. Amitav Ghosh: *The Shadow Lines*
3. a) (i) 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  
(ii) 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) (i) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

OR

(ii) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001)

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