

**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: 1<sup>st</sup> SEMESTER**

Course Code	Course Title	Course type	(L-T-P)	Credit	Marks
CEH 1	BRITISH POETRY AND DRAMA: FROM CHAUCER TO THE END OF 16TH CENTURY	C-1	5-1-0	06	50
CEH 2	BRITISH POETRY AND DRAMA: 17TH CENTURY	C-2	5-1-0	06	50
GEE 1	[FOR HONOURS STUDENTS OTHER THAN ENGLISH HONOURS] LANGUAGE, LITERATURE, CULTURE	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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## CURRICULUM

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#### 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] ACADEMIC WRITING AND COMPOSITION	GE-2	5-1-0	06	50
AECC 2	MIL (BENGALI/HINDI) OR COMPULSORY ENGLISH (FOR STUDENTS OTHER THAN BENGALI / 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: 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: 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: 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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**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: LITERATURE OF DIASPORA/PARTITION 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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