



**SYLLABUS IN FYUG PROGRAMME
WITH SINGLE MAJOR IN
ENGLISH**

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS III & IV

Effective from the Academic Session 2024-2025

**UNIVERSITY OF NORTH BENGAL
RAJA RAMMOHUNPUR
DIST. DARJEELING
PIN- 734013**

(approved by the UGBoS dated 30th June, 2025)

4- YEAR UNDERGRADUATE PROGRAMME WITH
SINGLE MAJOR
UNDER THE NEW CURRICULUM AND CREDIT FRAMEWORK,
2022

ENGLISH

- *Effective from the Academic Session 2024-2025.*
- *Up to 50% of the questions set in any year may be repeated in the following year.*
- *The word limit to answers is as follows:*
(NOT EXCEEDING)
150 words for 05 marks,
200 words for 06 marks,
250 words for 08 marks,
350 words for 10 marks,
450 words for 12 marks.

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PROGRAMME OBJECTIVES

- This course in English aims to impart knowledge about the fundamentals of English Literature.
- The course is designed to familiarize the students with the basic ideas, thoughts, concepts and theories in literary studies.
- The course has been designed in such a way that every student is equipped with certain elementary skills in language and hands-on training in the interpretation of literary texts which can be of help in seeking gainful employment.
- The course intends to introduce students from multidisciplinary backgrounds to the fundamentals of English Literature.
- This course aims to generate an urge among the students for understanding the most pressing literary and theoretical issues.
- The aim of this course is also to provide knowledge and skills to the students to enable them to undertake further studies in English Literature in particular and Theoretical Humanities by extension in future.

PROGRAMME OUTCOMES

After completion of this Course, a learner is expected to:

- Acquire domain knowledge in the discipline.
- Develop a general understanding of English Literature as a distinct subject of study and analyze its inter-disciplinary character as well.
- Study and analyze a literary text from critical and constructive perspectives.
- Have a better understanding of the basics of linguistics and the genres of tragedy, comedy, the epic and the lyric.
- Intensify critical thinking and develop the ability to make logical inferences about literary and theoretical issues.
- Pursue higher education such as Post- Graduate Studies and Research in English and in other interdisciplinary areas.

University of North Bengal
Course Structure of ENGLISH for FYUGP
(asper the New Curriculum & Credit Framework 2022)

IIIrd & IVth SEMESTERS

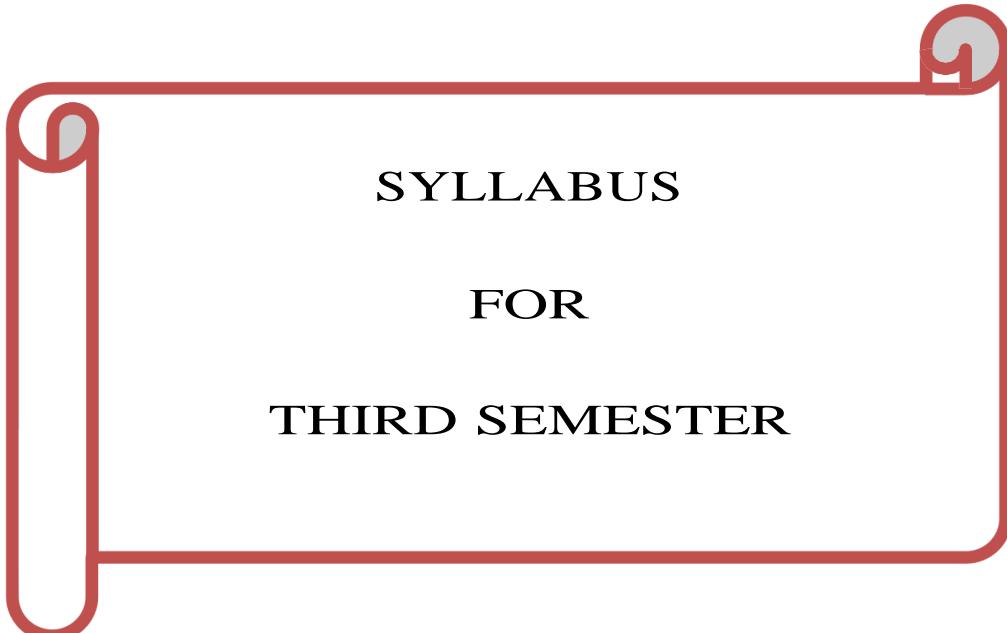
				MARKS DISTRIBUTION			
				End Sem	T*	Project /Assignment.	Total
			S				
T H I R D	MAJOR	ENGLMAJ305	Elizabethan and Jacobean Poetry	4	60	20	- 80
	MAJOR	ENGLMAJ306	Elizabethan Drama and Shakespeare	4	60	20	- 80
	MINOR	ENGLMIN303	Understanding Fiction				
		POOCSEC329	Creative Writing in English	3		20	60
F O U R T H	MAJOR	ENGLMAJ407	17 th & 18 th Cent. Lit - I	4	60	20	- 80
	MAJOR	ENGLMAJ408	17 th & 18 th Cent. Lit - II	4	60	20	- 80

	MINOR	ENGLMIN404	Indian Writing in English	4	60	20	-	80
	AEC	ENGLAEC001	MIL	4	60	20		80
	Semester		English					
	III							

	AEC	ENGLAEC002	Compulsory	4	60	20		80
	Semester		English					
	III							

* *T stands for Tutorials.*

***There will be a Practical for SEC. Practical may include Assignment/ Project to be conducted by the College.*



SYLLABUS
FOR
THIRD SEMESTER

**University of North Bengal
Syllabus in ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)**

SEMESTER III

Paper Title	Elizabethan and Jacobean Poetry
Paper Code	UENGMAJ305
Nature of the Paper	Major
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to introduce the learners to British post-Renaissance poetry.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Elizabethan and Jacobean poetry.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

- **Two questions to be answered from Four questions arranged serially from the following topics. [10x2=20]**

- The Renaissance and its impact on English Literature
- Humanism and its bearings on literature
- Elizabethan Poetry
- The Rise of the Sonnet as a poetic form
- Metaphysical Poetry — Distinctive Features

Unit II: Poetry

- **Two questions to be answered from Six questions set from each poet. [10x2=20]**
- **Four short questions to be answered from Six questions arranged serially from all the poets. [5x4=20]**

1. Sonnets from Spenser's *Amoretti*: No: LXVI: "Like as a Huntsman", LVII: "Sweet Warrior", LXXV: "One day I Wrote Her Name"
2. William Shakespeare: Sonnet Nos. 18, 29, 30, 64, 65, 137
3. John Donne: "The Sunne Rising", "The Good Morrow", "The Anniversarie", "A Valediction: Forbidding Mourning".
4. Andrew Marvell: "The Garden", "To His Coy Mistress"
5. Henry Vaughan: "The Retreat", "Regeneration"
6. George Herbert: "The Pulley", "The Collar"

Reading:

1. Boris Ford. Ed. *The New Pelican Guide to English Literature. Vol. 2. The Age of Shakespeare* . 1955. Rpt. London: Penguin, 1982.
2. Boris Ford. Ed. *The New Pelican Guide to English Literature. Vol. 3. From Donne to Marvell*. 1955. Rpt. London: Penguin, 1982.
3. A.C. Baugh. Ed. *A Literary History of England. Vol. II: The Renaissance (1500 – 1660)*. London and New York: Routledge, 2003.
4. Rina Ramdev. *Sidney, Spenser and Donne: A Critical Introduction*. Delhi: Worldview, 2000.
5. Helen Vendler. *The Art of Shakespeare's Sonnets*. Cambridge and London: Harvard UP, 1997.
6. Paul Innes. *Shakespeare and the English Renaissance Sonnet: Verses of Feigning Love*. New York: St. Martin's Press, 1997.
7. Stephen Booth. *An Essay on Shakespeare's Sonnets*. Yale: Yale UP, 1969.
8. Murray Krieger: *A Window to Criticism: Shakespeare's Sonnets and Modern Poetics*. Princeton: Princeton UP, 1964.
9. Don Paterson. *Reading Shakespeare's Sonnets: A New Commentary*. London: Faber. 2010.
10. Philip Martin. *Shakespeare's Sonnets: Self, Love and Art*. Cambridge: Cambridge UP, 1972.
11. Anne Ferry. *All in War with Time: Love Poetry of Shakespeare, Donne, Jonson, Marvell*. Cambridge, Massachusetts: Harvard UP, 1975.
12. Helen Gardner. *The Metaphysical Poets*. London: Penguin, 1967.
13. Julian Lovelock. *John Donne: Songs and Sonnets. A Casebook*. London: Macmillan, 1982.

14. Rosalie Colie. *My Echoing Song: Andrew Marvell's Poetry of Criticism*. Princeton, N.J.: Princeton UP, 1970.

15. Mario A. Di Cesare. *George Herbert and the Seventeenth-century Religious Poets: Authoritative Texts, Criticism*. Norton, 1978.

Question pattern:

For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	2	4	10	$2 \times 10 = 20$
2	2	6	10	$2 \times 10 = 20$
3	4	6	5	$4 \times 5 = 20$

**University of North Bengal
Syllabus in ENGLISH for FYUGP
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SEMESTER III

Paper Title	Elizabethan Drama and Shakespeare
Paper Code	UENGMAJ306
Nature of the Paper	Major
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course aims to orient the young learners towards the development of British drama with emphasis on Elizabethan drama. It also introduces the learners to the early comic and tragic dramatists and the works of Shakespeare.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Form a brief overview of the Elizabethan dramatists and have an insight into the tragic and comic worlds of William Shakespeare.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

- One question to be answered from Four questions arranged on the following topics. [10x1=10]
 - The Beginning of British Drama: Miracle Plays, Morality Plays, and The Interlude
 - Elizabethan Comedy
 - Elizabethan Tragedy; Elizabethan Revenge Tragedy
 - The University Wits

Unit II: Shakespearean Comedy

- One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]
 - *Twelfth Night*
 - *The Merchant of Venice*
- Two short questions to be answered from Four questions arranged serially from both texts. [5x2=10]

Unit III: Elizabethan and Shakespearean Tragedy

- Two questions to be answered from Four questions set with alternatives from each text. [10x2=20]
 - Christopher Marlowe: *Doctor Faustus*
 - Christopher Marlowe : *Edward II*
 - William Shakespeare: *Macbeth*
 - William Shakespeare: *Hamlet*

- **Two short questions to be answered from a set of Eight questions arranged serially from the Four texts. [5x2=10]**

Reading:

1. F.S. Boas. *Shakespeare and his Predecessors*. 1896. Rpt. New York: Charles Scribner's Sons, 1900.
2. Harry Levin. *The Overreacher: A Study of Christopher Marlowe*. London: Faber & Faber, 1965.
3. Emily Carroll Bartels. *Critical Essays on Christopher Marlowe*. GK Hall & Co. 1997.
4. Clifford Leech. Ed. *Marlowe: A Collection of Critical Essays*. New Jersey: Prentice-Hall, Englewood Cliffs, 1964.
5. Emily C. Bartels, Emma Smith. *Christopher Marlowe in Context*. Cambridge: CUP, 2013.
6. Suroopa Mukherjee. Ed. *Christopher Marlowe: Doctor Faustus*. Delhi: Worldview, 2000.
7. Kitty Dutta. *Christopher Marlowe: Doctor Faustus*. New Delhi: OUP, 1997.
8. W. Clemen. *English Tragedy before Shakespeare: The Development of Dramatic Speech*. London: Methuen, 1961.
9. J. Dollimore. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries*. Brighton: University of Chicago Press, 1984.
10. A. Heller. *Renaissance Man*. London: Routledge and Kegan Paul, 1967.
11. B. Morris. *Christopher Marlowe*. Mermaid Critical Commentary. London: Ernest Benn, 1968.
12. Stevie Davis. *Twelfth Night*. London: Penguin, 1993.
13. R.P. Draper. *Twelfth Night*. London: Macmillan, 1998.

14. John Russell Brown. *Shakespeare and his Comedies*. 1962. Rpt. London: Routledge, 2005.
15. John Dover Wilson. *Shakespeare's Happy Comedies*. London: Faber & Faber, 1969.
- 16.** Lindsay M. Kaplan. *The Merchant of Venice: Texts and Contexts*. New York: Bedford/St. Martin's, 2002.
- 17.** John Gross. *Shylock: A Legend and Its Legacy*. New York: Simon and Schuster, 1992.
- 18.** John W. Mahon and Ellen Macleod Mahon. *The Merchant of Venice: New Critical Essays*. London: Routledge, 2002.
- 19.** James S. Shapiro. *Shakespeare and the Jews*. New York: Columbia University Press, 1996.
20. A.C. Bradley. *Shakespearean Tragedy*. 1904. Rpt. London: Macmillan, 2005.
21. Irving Ribner. *Patterns in Shakespearean Tragedy*. 1960. Rpt. London: Routledge, 2005.
22. David Elloway. *Shakespeare: Macbeth*. London: Macmillan, 1985.
23. Harold Bloom. Ed. *Shakespeare's Macbeth*. New York: Riverhead Books, 2004.
- 24.** Harold Bloom. *Shakespeare: The Invention of the Human*. New York: Riverhead Books, 1998.
- 25.** Terence Hawkes. Ed. *Twentieth-Century Interpretations of Macbeth: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1977.
- 26.** T. S. Eliot. "Hamlet and His Problems." In *The Sacred Wood*. Rpt. Mineola, NY: Dover Publications, 1997.
- 27.** John Dover Wilson. *What Happens in Hamlet*. New York: Cambridge University Press, 1951.
28. G. Wilson Knight. *The Wheel of Fire*. 1930. Rpt. London: Routledge, 2001.

29. Sukanta Chaudhuri. *Infirm Glory: Shakespeare and the Renaissance Image of Man*. Orient Blackswan, 1981.
30. F.T. Bowers. *Elizabethan Revenge Tragedy, 1587 – 1642*. Princeton: Princeton UP, 1966.
31. Ian McCormick. Ed. A. C. Bradley's *Shakespearean Tragedy*. Kolkata: The Book World, 2014.
32. A.N. Braunmuller, Michael Hattaway. *The Cambridge Companion to English Renaissance Drama*. Cambridge: CUP, 2003.
33. Emma Smith, Garrett A. Sullivan. *The Cambridge Companion to English Renaissance Tragedy*. Cambridge: CUP, 2010.

Question pattern:

For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$1 \times 10 = 10$
2	1	4	10	$1 \times 10 = 10$
3	2	4	5	$2 \times 5 = 10$
4	2	8	10	$2 \times 10 = 20$
5	2	8	5	$2 \times 5 = 10$

**University of North Bengal
Syllabus of ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)**

SEMESTER III

Paper Title	Understanding Fiction
Paper Code	UENGMIN10003
Nature of Paper	MINOR
Paper Level	100
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course aims to impart knowledge about the fundamentals of English Fiction. This course is designed to familiarize the learners with the basic ideas, concepts, approaches, theories and issues in interpreting fiction.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of English Novel and English Short Story as a distinct subject of study.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit 1: Key Terms in Fiction

Short notes on FOUR literary terms are to be attempted out of SIX: $3 \times 4 = 12$

1. Bildungsroman
2. Character (flat and round)
3. Gothic novel
4. Epistolary novel
5. Parable
6. Picaresque novel
7. Plot
8. Point of view
9. Stream of consciousness
10. Theme

Unit 2: The English Short Story

Four questions to be answered from six questions, covering all the texts: $6 \times 4 = 24$

- Joseph Conrad : “The Lagoon”
- James Joyce: “Araby”
- O. Henry: “The Gift of the Magi”
- Katherine Mansfield: “The Fly”
- H. E. Bates: “The Ox”
- Virginia Woolf : “The Duchess and the Jeweller”

Unit 3: The English Novel

TWO questions to be answered from FOUR questions set with alternatives from each text. [12x2=24]

- Jane Austen: *Pride and Prejudice*
- Charles Dickens: *David Copperfield*

Reading:

1. J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. London: Penguin, 2015.
2. M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*; Edition, 10. Wadsworth Cengage Learning, 2012.
3. Andrew Bennett, Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. London: Routledge, 2023.
4. Meenakshi Mukherjee. Ed. *Jane Austen: Pride and Prejudice*. Chennai: OUP, 1999.
5. B.C. Southam. *Sense and Sensibility, Pride and Prejudice and Mansfield Park*. Casebook. London and Basingstoke: Macmillan, 1976.
6. E. Rubinstein. Ed. *Twentieth century interpretations of Pride and Prejudice: a collection of critical essays*. Englewood Cliffs, N.J. : Prentice-Hall, 1969.
7. Barbara Hardy. *The Moral Art of Dickens: Essays*. New York: Oxford University Press, 1970.
8. E.D.H Johnson. *Charles Dickens: An Introduction to His Novels*. New York: Random House, 1969.
9. A.O.J. Cockshut. *The Imagination of Charles Dickens*. New York: New York University Press, 1962.
10. K.J. Fielding. *Charles Dickens: A Critical Introduction*. London: Longmans, 1965.

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	6	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	4	12	$2 \times 12 = 24$

**University of North Bengal
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SEMESTER III

Paper Title	Creative Writing in English
Paper Code	POOCSEC329
Nature of the Paper	SEC
Paper Level	200
Paper Type	THEORY and PRACTICAL
Total Credits	3

COURSE OBJECTIVES:

To equip the learners with a basic concept of how to improve their writing skills.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a basic understanding of writing film or literary reviews and writing descriptive or argumentative articles.

FULL MARKS: 60

(Marks for Semester End Theory/Written Examination: 40, Marks for Practical/Assignment/Field Work/Project: 20)

Duration of Examination: 2 Hours.

Unit 1: Writing Skill - I

One question to be answered from three questions set on three topics. [5x1=5]

Writing review of

- i) Films
- ii) Books
- iii) Cultural/Sports events.

Unit II: Writing Skill - II

**Three questions to be answered from five questions set on different modes of writing.
[5x3=15]**

- i) Argumentative writing (for or against a given topic/idea)
- ii) Descriptive writing (description of persons, places, situations, incidents etc.)
- iii) Narrative writing (telling a story with events, characters and themes)
- iv) Expository writing (explain, describe, and give information using evidence, details, and facts to support the topic)
- v) Persuasive writing (to express ideas or opinions on something)

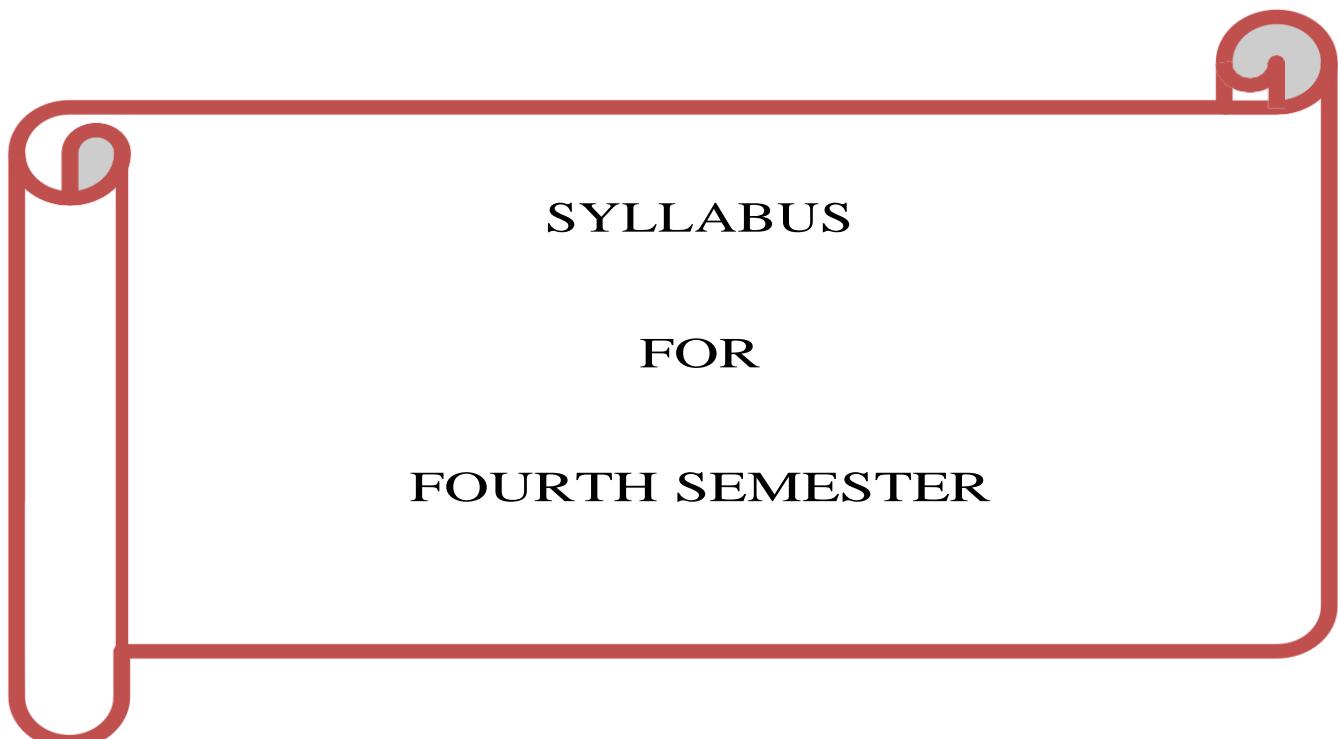
Unit III: Creative Writing

**Writing Newspaper articles, Poems, Stories, Speeches, Travelogues, Dialogues, etc.
Five questions will be set, out of which two ought to be answered [10x2=20]**

Reading:

1. Marcella Frank. *Writing as Thinking: A Guided Processed Approach*. London: Pearson College Division, 1989.
2. Liz Hamp-Lyons & B. Heasely. *Study Writing: A Course in written English for Academic & Professional Purposes*. New York: Cambridge University Press, 1987.
3. Adler Mortimer J. & Charles van Doren. *How to Read a Book: The Classic Guide to Intelligent Reading*. UK, S&S Inc, 1940.
4. Wayne Tennent. *Understanding Reading Comprehension: Processes and Practices*. UK: Sage, 2014.
5. Al-Noori, S M Bushra and T.H. Yousuf. *An Introduction to EFL College Student's Reading Comprehension Skills*. India, Idea Publishing, 2017.
6. Anjana Neira Dev, Anuradha Marwah, and Swati Pal. *Creative Writing: A Beginner's Manual*. Delhi: Pearson Longman, 2009.
7. *Images of Life: Creative and Other Forms of Writing*. Kolkata: The Book World, 2014.

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	3	5	$1 \times 5 = 5$
2	3	5	5	$3 \times 5 = 15$
3	2	5	10	$2 \times 10 = 20$



SYLLABUS
FOR
FOURTH SEMESTER

**University of North Bengal
Syllabus in ENGLISH for FYUGP
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SEMESTER IV

Paper Title	17th and 18th Century Literature — I
Paper Code	UENGMAJ24007
Nature of the Paper	Major
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in 17th century British Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of 17th century British Literature as a distinct subject of study, and develop a comprehensive idea about the epic and the mock-epic and the Restoration dramatic conventions.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

- **ONE question to be answered from FOUR questions arranged serially from the following topics. [10x1=20]**

- Jacobean Drama (Thomas Dekker, Decadent Revenge Tragedy, Francis Beaumont, John Fletcher)
- Restoration and Augustan Verse Satire — (John Dryden, Alexander Pope)
- Restoration Drama (Heroic Tragedy, Sentimental and Anti-Sentimental Comedy)

Unit II: The Epic and the Mock-Epic

- **Two questions to be answered from two questions set with alternatives from each text. [10x2=20]**
- John Milton: *Paradise Lost*, Book I
 - Alexander Pope: *The Rape of the Lock*

Unit III: 17th Century Drama

- **One question to be answered from two questions set with alternatives from two texts.[10x1=10]**
- John Webster: *The Duchess of Malfi*
 - William Congreve: *The Way of the World*

- **Four short questions to be answered from Eight questions asked serially from all four texts in Units II and III. [4x5=20]**

Reading:

1. Boris Ford. Ed. *The New Pelican Guide to English Literature. Vol. 4. From Dryden to Johnson*. 1955. Rpt. London: Penguin, 1982.
2. C.S. Lewis. *A Preface to Paradise Lost*. 1941. Rpt.
3. Harriet Raghunathan. Ed. *John Milton's Paradise Lost Book I*. New Delhi: Worldview Critical Editions, 2014.
4. Ian Jack. *Augustan Satire: Intention and Idiom in English Poetry, 1660-1750*. London: OUP, 1967.
5. David Fairer. *Pope's Imagination*. Manchester: Manchester UP, 1984.
6. David Fairer. *The Poetry of Alexander Pope*. London: Penguin, 1989.
7. J.S. Cunningham. *Pope: The Rape of the Lock*. London, 1961.
8. Geoffrey Tillotson. *The Rape of the Lock and Other Poems*. London and New Haven: Methuen and Yale UP, 1962.
9. Peter Dixon. *The World of Pope's Satires*. London, 1968.
10. Harriet Raghunathan. Ed. *Alexander Pope: The Rape of the Lock*. Delhi: Worldview, 2003.
11. Irving Ribner. *Jacobeans Tragedy: The Quest for Moral Order*. 1962. Rpt. London: Routledge, 2017.
12. N. Rabkin. D. *Twentieth Century Interpretations of The Duchess of Malfi*. Englewood Cliffs. NJ: Prentice-Hall, 1968.
13. J.W. Lever. *The Tragedy of State: A Study in Jacobean Drama*. London: Methuen, 1980.

14. K.M. Singh and Anand Prakash. *John Webster: The Duchess of Malfi*. Delhi: Worldview, 2021. (Rpt.)
15. T. McAlindon. *English Renaissance Tragedy*. London: Macmillan, 1988.
16. Kajal Sengupta. Ed. *William Congreve: The Way of the World*. Delhi: OUP, 1997.
17. P. Lyons. Ed. *Congreve: Comedies*. Casebook. London: Macmillan, 1982.
18. J.L. Styan. *Restoration Comedy in Performance*. Cambridge: Cambridge University Press, 1986.
19. J.W. Wilson. *A Preface to Restoration Drama*. Harvard: Harvard UP, 2000.

Question pattern:

For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$1 \times 10 = 10$
2	2	4	10	$2 \times 10 = 20$
3	1	4	10	$1 \times 10 = 10$
4	4	8	5	$4 \times 5 = 20$

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SEMESTER IV

Paper Title	17th and 18th Century Literature — II
Paper Code	UENGMAJ24008
Nature of the Paper	Major
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, and theories of the Enlightenment, Neo-classical literature, the periodicals of the 18th century and the rise of the English novel.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a comprehensive idea about Neo-classical literature and the origins of the English novel.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

- **ONE question to be answered from FOUR questions arranged serially from the following topics. [10x1=20]**
- The Enlightenment and Neo-classicism
- Realism and the Rise of the Novel (including individual novelists like Samuel Richardson and Henry Fielding)
- Periodical Essays (Joseph Addison, Richard Steele, Samuel Johnson)
- The Precursors of Romantic Poetry

Unit II: Drama and the Novel

- **Two questions to be answered from three questions set with alternatives from three texts. [10x2=20]**
- Jonathan Swift: *Gulliver's Travels*
- Daniel Defoe: *Robinson Crusoe*
- Richard Brinsley Sheridan: *The Rivals*

Unit III: Poetry

- **Two questions to be answered out of Three on Three texts. [10x2=20]**
- Samuel Johnson: “London”
- Thomas Gray: “Elegy Written in a Country Churchyard”
- Oliver Goldsmith: “The Deserted Village”
- **Two short questions to be answered from a set of Six arranged in sequence covering all the six texts in Units II and III. [5x2=10]**

Reading:

1. A.C. Baugh. Ed. *A Literary History of England. Vol. III: The Restoration and the Eighteenth Century*. London and New York: Routledge, 2003.
2. Ian Watt. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Berkely and Los Angeles: University of California Press, 1957.
3. Harold Bloom. Ed. *The Eighteenth-Century English Novel*. Philadelphia: Chelsea House, 2004.
4. Michael Shinagel. Ed. *Daniel Defoe: Robinson Crusoe*. A Norton Critical Edition. London and New York: 1994.
5. G.A. Starr. *Defoe & Spiritual Autobiography*. Princeton, NJ.: Princeton UP, 1965.
6. John Richetti. *The Cambridge Companion to Robinson Crusoe*. Cambridge: CUP, 2018.
7. Albert J. Rivero. *Jonathan Swift: Gulliver's Travels*. A Norton Critical Edition. London and New York: 1970.
8. Christopher Fox. *The Cambridge Companion to Jonathan Swift*. Cambridge: Cambridge University Press, 2003.
9. Brean S. Hammond. *Gulliver's Travels*. Philadelphia: Open University Press, 1988.
10. Charles H. Hinnant. *Purity and Defilement in Gulliver's Travels*. London: Macmillan, 1987.
11. Ronald Knowles. *Gulliver's Travels: The Politics of Satire*. New York: Twayne Publishers, 1996.
12. F. P. Lock. *The Politics of Gulliver's Travels*. Oxford: Clarendon Press, 1980.
13. Roger Lund. *Jonathan Swift's Gulliver's Travels: A Sourcebook*. New York: Routledge, 2006.
14. Claude Julien Rawson. *God, Gulliver, and Genocide: Barbarism and the European Imagination*. New York and Oxford: Oxford University Press, 2001.

15. Frederick N. Smith. Ed. *The Genres of Gulliver's Travels*. Newark, Delaware: University of Delaware Press, 1990.
16. Pramod Nayar. Ed. *Jonathan Swift's Gulliver's Travels*. India: Orient Blackswan, 2011.
17. Brian Tippett. *Gulliver's Travels*. Basingstoke, England: Macmillan, 1989.
18. Tiffany Stern. *Richard Brinsley Sheridan: The Rivals*. London: Norton, 2004.
19. Peter Davison. *Sheridan: Comedies*. Casebook. London: Macmillan, 1986.
20. Harriet Raghunathan. Ed. *Johnson, Gray, Goldsmith: Poet of the Mid-Eighteenth Century*. New Delhi: Worldview Critical Editions, 2014.

Question pattern:

For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	1	4	10	$1 \times 10 = 10$
2	2	6	10	$2 \times 10 = 20$
3	2	3	10	$2 \times 10 = 20$
4	2	6	5	$2 \times 5 = 10$

**University of North Bengal Syllabus of
ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)**

SEMESTER IV

Paper Title	Indian Writing in English
Paper Code	UENGMIN10004
Nature of Paper	MINOR
Paper Level	100
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course aims to impart knowledge about the fundamentals of Indian Writing in English.

This course is designed to familiarize the learners with the basic ideas, concepts, approaches, theories and issues in Indian Writing in English.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Indian English Poetry, Short Story, Novel and Drama as distinct subjects of study.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Indian Poetry in English

Explain any four quotations out of six with reference to the context from six poets.

[3x4=12]

- Tagore: “The Golden Boat”
- Kamala Das: “My Grandmother’s House”
- Ramanujan: “Looking for a Cousin on a Swing”
- Ezekiel: “Poet, Lover, Birdwatcher”
- Mamang Dai: “The Voice of the Mountain”
- K.N. Daruwalla: “Boat-Ride along the Ganga”

Unit 2: Indian Short Story in English

Four questions to be answered from six questions covering all the texts.

[6x4=24]

- Premchand: “The Holy Panchayat”
- R.K. Narayan: “The M.C.C.”
- Vaikom Muhammad Basheer: “The Card Sharper’s Daughter”
- Saadat Hasan Manto: “Toba Tek Singh”
- Satyajit Ray: “Bonkubabu’s Friend”
- Ismat Chughtai:” Lihaaf”

Unit 3: Indian Novel and Drama in English

Two questions to be answered from two questions, set with alternatives from each text.

[12x2=24]

- Mulk Raj Anand: *Untouchable*
- Girish Karnad: *Nagamandala*

Reading:

1. M.K. Naik. *Indian English Poetry: From the Beginnings upto 2000*. New Delhi: Pencraft International, 2006.
2. M.K. Naik. *Perspectives on Indian Poetry in English*. Abhinav Publications, 1984.
3. Bruce King. *Modern Indian Poetry in English*. Delhi: OUP, Revised edition, 2012.
4. Tutun Mukherjee. Ed. *Girish Karnad's Plays: Performance and Critical Perspective*. New Delhi: Pencraft International, 2008.
5. M. Sarat Babu. *Indian Drama Today: A Study in the Theme of Cultural Deformity*. Sangam Books / Prestige, 1997.
6. Margaret Berry. *Mulk Raj Anand: The Man and the Novelist*. Amsterdam: Oriental Press, 1971.
7. P.K. Rajan. *Studies in Mulk Raj Anand*. New Delhi: Abhinav Publications, 1986.
8. Dieter Riemenschneider. *An Ideal of Man in Anand's Novels*. Bombay: Kutub Popular, 1967.
9. K.N. Sinha. *Mulk Raj Anand*. New York: Twayne Publishers, 1972.
10. M.K. Bhatnagar and Rakesh Mittapalli. Ed. *The Novels of Mulk Raj Anand*. New Delhi: Atlantic Publishers, 2000.

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	6	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	4	12	$2 \times 12 = 24$

University of North Bengal
Syllabus of ENGLISH at FYUGP
(as per the New Curriculum & Credit Framework 2022)

SEMESTER: III

PAPER: AEC

PAPER CODE: ENGLAEC001 LEVEL: 100

Paper Description: MIL ENGLISH

Paper Title: Literary Application

Paper Type: Theory; Credits: 4

Full Marks: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials conducted by the Colleges: 20).

Duration of Examination: 2 Hours 30 Minutes

Three long questions to be answered out of three questions set with alternatives from each text. [15 X 3=45]

Three short questions to be answered out of Six questions, two questions from each text: 3 X 5=15

1. J. M. Synge: *Riders to the Sea*
2. F. Scott Fitzgerald: *The Great Gatsby*
3. R. K. Narayan: *The Man-Eater of Malgudi*

Question pattern:

•For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	3	6	15	$3 \times 15 = 45$
2	3	6	5	$3 \times 5 = 15$

University of North Bengal
Syllabus of ENGLISH at FYUGP
(as per the New Curriculum & Credit Framework 2022)

SEMESTER: III

PAPER CODE: ENGLAEC002

LEVEL: 100

Paper Description: COMPULSORY ENGLISH

Paper Title: Enhancing Reading and Writing

Skills

Paper Type: Theory; Credits: 4

Full Marks: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials conducted by the Colleges: 20).

Duration of Examination: 2 Hours 30 Minutes.

Unit I

Two questions to be answered from Four texts. Two questions to be set serially from each text: $10 \times 2 = 20$

William Wordsworth: “Daffodils”

Walt Whitman: “O Captain! My Captain!”

Maya Angelou: “And Still I Rise”

Rabindranath Tagore: “Where the mind is without fear”

Unit II

Two questions to be answered from Four texts. Two questions to be set serially from each text: $10 \times 2 = 20$

Ernest Hemingway: "Old man at the Bridge"

M.K. Gandhi: "How A Client was Saved"

Dorothy Parker: "A Telephone Call"

O. Henry: "The Gift of the Magi"

Unit III: Writing skills:

Two questions to be answered from Four: $10 \times 2 = 20$

Business Letters (Formal/Official Letters)

CV

Paragraph Writing

Report Writing

Question pattern:

•For 60 Marks

Sl.	Questions to be answered	Out of	Marks of each question	Total Marks
No.				
1	2	8	10	$2 \times 10 = 20$
2	2	8	10	$2 \times 10 = 20$
3	2	4	10	$2 \times 10 = 20$

For further Reading:

1. Robert W. Bly. *Webster's New World Letter Writing Handbook*. Wiley Publishing House, 2004.
2. Sanjay Kumar & Pushp Lata. *Communication Skills: A Workbook*. New Delhi: OUP, 2018.
3. *Interact: A Course in Communicative English*. Cambridge: University Press, 2024.
4. Edward L Smith and Stephen A. Bernhardt. *Writing at Work: Professional Writing Skills for People on the Job*. New York: McGraw Hill Professional, 1997.
5. Shirley Wilson Logan and Wayne H. Slater, eds. *Academic and Professional Writing in an Age of Accountability*. Carbondale: Southern Illinois University Press, 2010.
6. Marcella Frank. *Writing as Thinking: A Guided Processed Approach*. London: Pearson College Division, 1989.
7. Liz Hamp-Lyons & B. Heasely. *Study Writing: A Course in written English for Academic & Professional Purposes*. New York: Cambridge University Press, 1987.
8. Daniel G. Riordan. *Technical Report Writing Today*. 10th Edition. Boston: Wadsworth, 2014.



**SYLLABUS FOR FYUG PROGRAMME
(TAH) THREE DISCIPLINE SPECIFIC
COURSES (MULTIDISCIPLINARY)**

**DSC IN
ENGLISH**

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS III & IV

Effective from the Academic Session 2024-2025

**UNIVERSITY OF NORTH BENGAL
RAJA RAMMOHUNPUR
DIST. DARJEELING
PIN- 734013**

(approved by the UGBoS dated 30th June, 2025)

SYLLABUS FOR FYUG PROGRAMME
(TAH) THREE DISCIPLINE SPECIFIC
COURSES (MULTIDISCIPLINARY)

DSC
IN
ENGLISH

UNDER THE NEW CURRICULUM AND CREDIT FRAMEWORK,

2022

ENGLISH

- ***Effective from the Academic Session 2024-2025.***
- ***Up to 50% of the questions set in any year
may be repeated in the following year.***
- ***The word limit to answers is as follows:
(NOT EXCEEDING)***
150 words for 05 marks,
200 words for 06 marks,
250 words for 08 marks,
350 words for 10 marks,
450 words for 12 marks.

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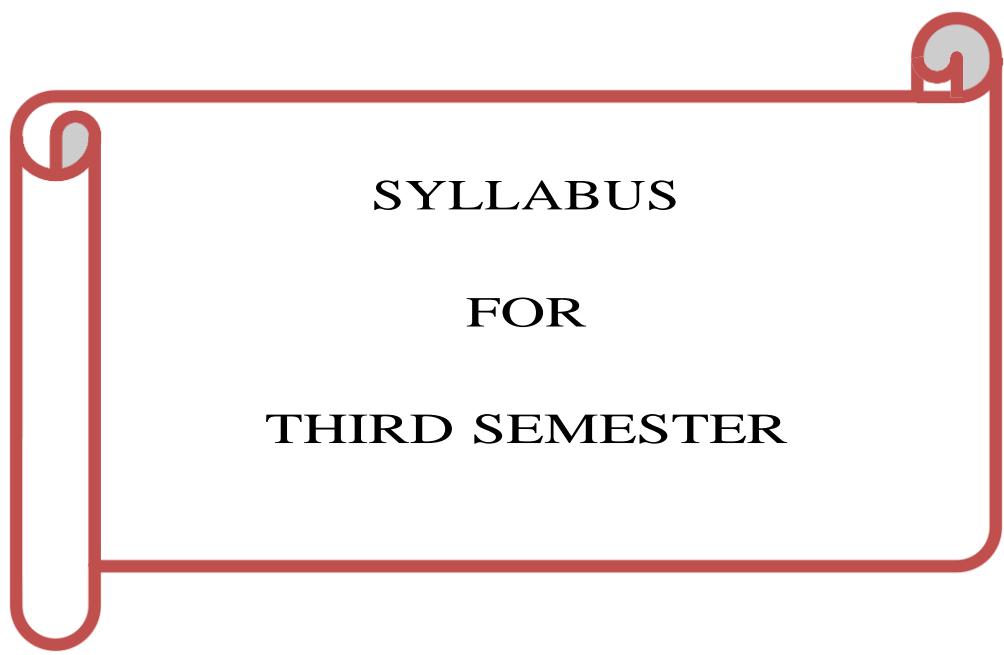
PROGRAMME OBJECTIVES

- This course in English aims to impart knowledge about the fundamentals of English Literature and Language and Indian Writing in English.
- The course is designed to familiarize the students with the basic ideas, thoughts, concepts and theories in literary thought.
- The course has been designed in such a way that every student is equipped with certain elementary skills in language and hands-on training in the interpretation of literary texts which can be of help in seeking gainful employment.
- The course intends to introduce students from multidisciplinary backgrounds on the fundamentals of English Literature.
- This course aims to initiate an intellectual urge among the students for understanding the most pressing literary and theoretical issues.
- The aim of this course is also to provide knowledge and skills to the students to enable them to undertake further studies in English Literature in particular and Theoretical Humanities by extension in future.

PROGRAMME OUTCOMES

After completion of this Course, a learner is expected to:

- Acquire domain knowledge in the discipline.
- Develop a general understanding of English Literature as a distinct subject of study and analyze its inter-disciplinary character as well.
- Study and analyze a literary text from critical and constructive perspectives.
- Have a better understanding of the genres of tragedy, comedy, the epic and the lyric.
- Intensify critical thinking and develop the ability to make logical inferences about literary and theoretical issues.
- Pursue higher education such as Post Graduate Studies and Research in English and in other interdisciplinary areas.



**SYLLABUS
FOR
THIRD SEMESTER**

**University of North Bengal
Syllabus of ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)**

SEMESTER III

Paper Title	Understanding Fiction
Paper Code	ENGLDSC303
Nature of Paper	DSC
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course aims to impart knowledge about the fundamentals of English Fiction.

This course is designed to familiarize the learners with the basic ideas, concepts, approaches, theories and issues in interpreting fiction.

LEARNING OUTCOMES:

After completion, a learner is expected to: Acquire domain knowledge on the discipline.

Develop a general understanding of English Novel and English Short Story as a distinct subject of study.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit 1: Key Terms in Fiction

Short notes on FOUR literary terms are to be attempted out of SIX: $3 \times 4 = 12$

1. Bildungsroman
2. Character (flat and round)
3. Gothic novel
4. Irony
5. Epistolary novel
6. Parable
7. Picaresque novel
8. Plot
9. Point of view
10. Stream of consciousness
11. Short story
12. Theme
13. Foil
14. Setting
15. Science fiction

Unit 2: The English Short Story

FOUR questions to be answered from SIX questions, covering all the texts: $6 \times 4 = 24$

- Joseph Conrad : “The Lagoon”
- James Joyce: “Araby”
- O. Henry: “The Gift of the Magi”
- Katherine Mansfield: “The Fly”
- H. E. Bates: “The Ox”
- Virginia Woolf : “The Duchess and the Jeweller”

Unit 3: The English Novel

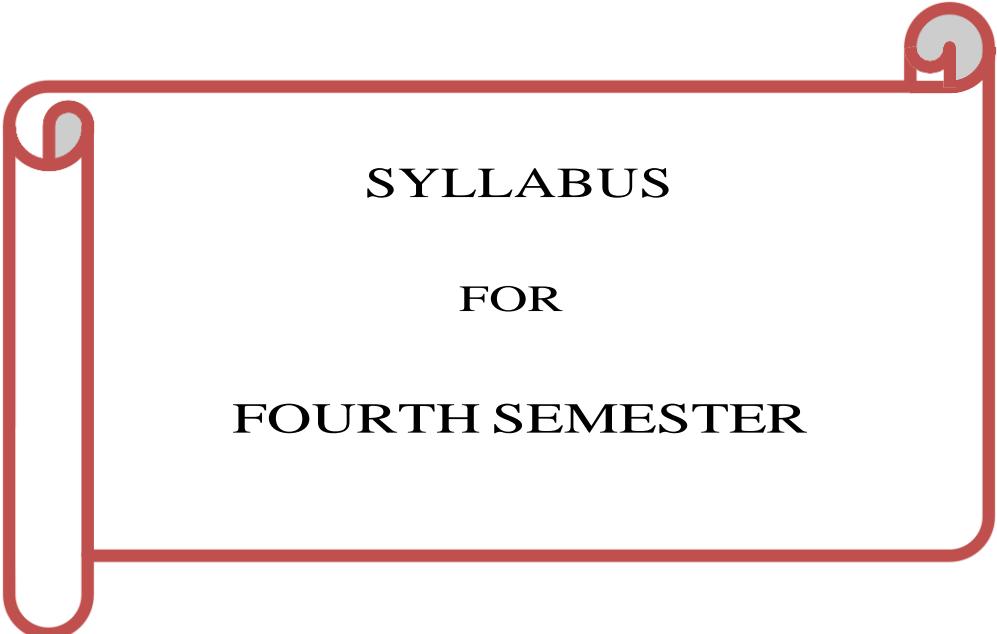
TWO questions to be answered from FOUR questions set with alternatives from each text. [12x2=24]

- Jane Austen: *Pride and Prejudice*
- Charles Dickens: *David Copperfield*

Reading:

1. J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. London: Penguin, 2015.
2. M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*; Edition 10. Wadsworth Cengage Learning, 2012.
3. Andrew Bennett, Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. London: Routledge, 2023.
4. Meenakshi Mukherjee. Ed. *Jane Austen: Pride and Prejudice*. Chennai: OUP, 1999.
5. B.C. Southam. *Sense and Sensibility, Pride and Prejudice and Mansfield Park*. Casebook. London and Basingstoke: Macmillan, 1976.
6. E. Rubinstein. Ed. *Twentieth century interpretations of Pride and Prejudice: A Collection of Critical Essays*. Englewood Cliffs, N.J. : Prentice-Hall, 1969.
7. Barbara Hardy. *The Moral Art of Dickens: Essays*. New York: Oxford University Press, 1970.
8. E.D.H Johnson. *Charles Dickens: An Introduction to His Novels*. New York: Random House, 1969.
9. A.O.J. Cockshut. *The Imagination of Charles Dickens*. New York: New York University Press, 1962.
10. K.J. Fielding. *Charles Dickens: A Critical Introduction*. London: Longmans, 1965.

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	6	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	4	12	$2 \times 12 = 24$



SYLLABUS
FOR
FOURTH SEMESTER

**University of North Bengal
Syllabus of ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)**

SEMESTER IV

Paper Title	Indian Writing in English
Paper Code	ENGLDSC404
Nature of Paper	DSC
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course aims to impart knowledge about the fundamentals of Indian Writing in English.

This course is designed to familiarize the learners with the basic ideas, concepts, approaches, theories and issues in Indian Writing in English.

LEARNING OUTCOMES:

After completion, a learner is expected to: Acquire domain knowledge on the discipline.

Develop a general understanding of Indian English Poetry, Short Story, Novel and Drama as distinct subjects of study.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Indian Poetry in English

Explain any FOUR quotes out of SIX with reference to the context: Six quotes should be provided, covering all the poets: [3x4=12]

- Tagore: “The Golden Boat”
- Kamala Das: “My Grandmother’s House”
- Ramanujan: “Looking for a Cousin on a Swing”
- Ezekiel: “Poet, Lover, Birdwatcher”
- Mamang Dai: “The Voice of the Mountain”
- K.N. Daruwalla: “Boat-Ride along the Ganga”

Unit 2: Indian Short Story in English

FOUR questions to be answered from SIX questions, covering all the texts: 6x4=24

- Premchand: “The Holy Panchayat”
- R.K. Narayan: “The M.C.C.”
- Vaikom Muhammad Basheer: “The Card Sharper’s Daughter”
- Saadat Hasan Manto: “Toba Tek Singh”
- Satyajit Ray: “Bonkubabu’s Friend”
- Ismat Chughtai: “Lihaaf”

Unit 3: Indian Novel and Drama in English

TWO questions to be answered from FOUR questions set with alternatives from each text. [12x2=24]

- Mulk Raj Anand: *Untouchable*
- Girish Karnad: *Nagamandala*

Reading:

1. M.K. Naik. *Indian English Poetry: From the Beginnings upto 2000*. New Delhi: Pencraft International, 2006.
2. M.K. Naik. *Perspectives on Indian Poetry in English*. New Delhi: Abhinav Publications, 1984.
3. Bruce King. *Modern Indian Poetry in English*. Delhi: OUP, Revised edition, 2012.
4. Tutun Mukherjee. Ed. *Girish Karnad's Plays: Performance and Critical Perspective*. New Delhi: Pencraft International, 2008.
5. M. Sarat Babu. *Indian Drama Today: A Study in the Theme of Cultural Deformity*. Sangam Books / Prestige, 1997.
6. Margaret Berry. *Mulk Raj Anand: The Man and the Novelist*. Amsterdam: Oriental Press, 1971.
7. P.K. Rajan. *Studies in Mulk Raj Anand*. New Delhi: Abhinav Publications, 1986.
8. Dieter Riemenschneider. *An Ideal of Man in Anand's Novels*. Bombay: Kutub Popular, 1967.
9. K.N. Sinha. *Mulk Raj Anand*. New York: Twayne Publishers, 1972.
10. M.K. Bhatnagar and Rajeswar Mittapalli. Ed. *The Novels of Mulk Raj Anand*. New Delhi: Atlantic Publishers, 2000.

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	6	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	4	12	$2 \times 12 = 24$

**University of North Bengal
Syllabus of ENGLISH at FYUGP
(as per the New Curriculum & Credit Framework 2022)**

SEMESTER: II & III

PAPER: AEC

PAPER CODE: ENGLAEC001

LEVEL: 100

Paper Description: MIL ENGLISH

Paper Title: Literary Application

Paper Type: Theory; Credits: 4

Full Marks: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials conducted by the Colleges: 20).

Duration of Examination: 1 Hour 30 Minutes

Three long questions to be answered out of Six questions provided with alternatives from each text: $3 \times 15 = 45$

Three short questions to be answered out of Six questions, two questions from each text: $3 \times 5 = 15$

1. J. M. Synge: *Riders to the Sea*
2. F. Scott Fitzgerald: *The Great Gatsby*
3. R. K. Narayan: *The Man-Eater of Malgudi*

Question pattern:

•For 30 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	3	6	15	$3 \times 15 = 45$
2	3	6	05	$3 \times 05 = 15$



**SYLLABUS FOR FYUG PROGRAMME
WITH SINGLE MAJOR IN
ENGLISH**

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS I & II

Effective from the Academic Session 2024-2025

**UNIVERSITY OF NORTH BENGAL
RAJA RAMMOHUNPUR
DIST. DARJEELING
PIN- 734013**

(approved by the UGBoS dated 31st July, 2024)

4- YEAR UNDERGRADUATE PROGRAMME WITH
SINGLE MAJOR
UNDER THE NEW CURRICULUM AND CREDIT FRAMEWORK,
2022

ENGLISH

- *Effective from the Academic Session 2024-2025.*
- *Up to 50% of the questions set in any year may be repeated in the following year.*
- *The word limit to answers is as follows:*
(NOT EXCEEDING)
100 words for 03 marks,
150 words for 05 marks,
175 words for 06 marks,
200 words for 07 marks,
250 words for 08 marks,
350 words for 10 marks,
450 words for 12 marks
600 words for 15 marks.

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PROGRAMME OBJECTIVES

- This course in English aims to impart knowledge about the fundamentals of English Literature and Language.
- The course is designed to familiarize the students with the basic ideas, thoughts, concepts and theories in literary thought.
- The course has been designed in such a way that every student is equipped with certain elementary skills in language and hands-on training in the interpretation of literary texts which can be of help in seeking gainful employment.
- The course intends to introduce students from multidisciplinary backgrounds on the fundamentals of English Literature.
- This course aims to initiate an intellectual urge among the students for understanding the most pressing literary and theoretical issues.
- The aim of this course is also to provide knowledge and skills to the students to enable them to undertake further studies in English Literature in particular and Theoretical Humanities by extension in future.

PROGRAMME OUTCOMES

After completion of this Course, a learner is expected to:

- Acquire domain knowledge in the discipline.
- Develop a general understanding of English Literature as a distinct subject of study and analyze its inter-disciplinary character as well.
- Study and analyze a literary text from critical and constructive perspectives.
- Have a better understanding of the basics of linguistics and the genres of tragedy, comedy, the epic and the lyric.
- Intensify critical thinking and develop the ability to make logical inferences about literary and theoretical issues.
- Pursue higher education such as Post Graduate Studies and Research in English and in other interdisciplinary areas.

University of North Bengal
Course Structure of ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)

Ist & IIInd SEMESTERS

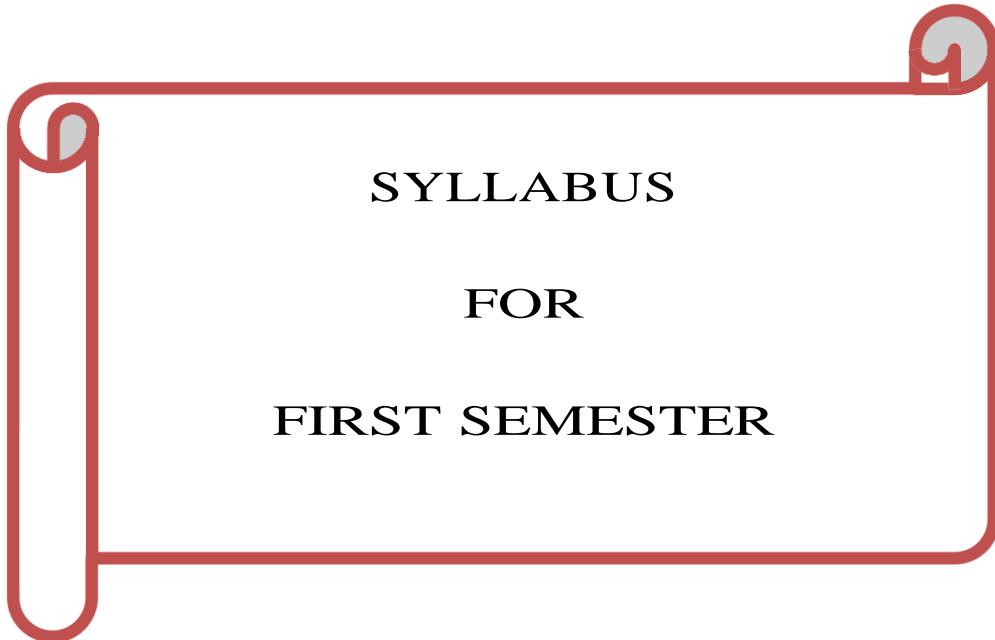
**Course structure design for Single Major and Single
Minor together with allied courses (4 year) UGP**

			MARKS DISTRIBUTION			
			End Sem	IA*	Project /Assignment.	Total
		S				
F I R S T	MAJOR	Rhetoric, Prosody, Basic Linguistic Terms And Literary Types	4	60	20	- 80
	MAJOR	European Classical Literature in Translation	4	60	20	- 80
	MINOR	Understanding Poetry	4	60	20	- 80
	SEC	Basics of Script Writing in English	3	40	20	- 60

S E C O N D	MAJOR	Indian Classical Literature in Translation	4	60	20	-	80
	MAJOR	From the Beginning to the 16 th Century	4	60	20	-	80
	MINOR	Understanding Drama	4	60	20	-	80
	SEC	Proof Reading in English	3	40	20	-	60
	AEC	MIL English	4	60	20	-	80
	Semesters						
	II & III						
	AEC	English	4	60	20	-	80
	Semesters						
	II & III	Compulsory					

***IA refers to Tutorials/Internal Assessment.**

****There will be a Practical for SEC. Practical may include Assignment/ Project to be conducted by the College.**



SYLLABUS
FOR
FIRST SEMESTER

University of North Bengal
Syllabus of ENGLISH for
FYUGP
(as per the New Curriculum & Credit Framework 2022)

SEMESTER I
PAPER I

Paper Title	Rhetoric, Prosody, Basic Linguistic Terms, and Literary Types
Paper Code	ENGLMAJ101
Nature of the Paper	Major
Paper Level	100
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in Rhetoric and Prosody and Elementary Linguistics.

This course aims to introduce learners to the key aspects of the major literary types in Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Acquire domain knowledge on the discipline.

Develop a general understanding of English Language and Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

**(Marks in Semester End Theory/Written Examination: 60, Marks in
Tutorials conducted by the Colleges: 20).**

Duration of Examination: 2 Hours 30 Minutes.

Rhetoric, Prosody, Basic Linguistic Terms, and Literary Types

Unit I: Rhetoric and Prosody

(A) Rhetoric

Three questions to be answered out of Eight. (3X3=9)

(B) Prosody

One question to be answered out of Two. (1X3=3)

Unit II: Basic Linguistic Terms

Four questions to be answered out of Six. (4X6=24)

1. Malapropism
2. Portmanteau words
3. Slang terms
4. False etymology
5. Euphemism
6. English derivative ending ‘-able’
7. Diminutives in English
8. Hybrids
9. Johnsonese
10. Journalese
11. Back formation
12. The force of monosyllabism
13. Spoonerism

- 14.Scandinavian Loan Words in English
- 15.French Loan Words in English
- 16.Classical Loan Words in English
- 17.Latin Ecclesiastical Terms
- 18.Stress Shift
- 19.Consonant Shift
- 20.The medium of Netspeak

Unit III: Literary Types: Tragedy, Comedy, The Epic, The Lyric & its variants

Two Questions to be answered out of Four. (2X12=24)

Tragedy: The Function of Tragedy (Catharsis), Mimesis, Plot and Character in Tragedy, The Tragic Hero, Shakespearean Tragedy

Comedy: Comedy of Humours, Comedy of Manners, Romantic Comedy The Epic, The Lyric, The Ode, The Sonnet, The Elegy, The Ballad.

Question pattern:

For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	10	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	4	12	$2 \times 12 = 24$

Reading for:

Unit I: Rhetoric and Prosody

1. Bahadur Bose, R.R. Nath, and T.S. Sterling. *Elements of English Rhetoric and Prosody*. Calcutta: Chuckerverty, Chatterjee & Co. Ltd., 1960.
2. M. Chakraborti. *Principles of English Rhetoric and Prosody*. Calcutta: The World Press Private Limited, 1997.
3. Kalyannath Dutta. *Rhetoric and Prosody*. Calcutta: Sribhumi Publishing Company, 1997.

Unit II: Basic Linguistic Terms

1. Otto, Jespersen. *Growth and Structure of the English Language*. Charleston: Nabu Press, 2010.
2. Albert C. Baugh. *A History of the English Language*. London: Routledge, 2002.
3. Randolph Quirk. *English in Use*. London: Longman 1990.
4. David Crystal. *The English Language: A Guide Tour of the Language*. London: Penguin 2002.
5. David Crystal. *Language and the Internet*. Cambridge: Cambridge University Press, 2004.
6. J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. London: Penguin, 2015.

Unit III: Literary Types: Tragedy, Comedy, The Lyric & its variants

1. S.H. Butcher. *Aristotle's Theory of Poetry and Fine Art*. New Delhi: Kalyani Publishers, 1996.
2. O. B. Golden & Hardison. *Aristotle's Poetics: A Translation and Commentary for Students of Literature*. University Press of Florida, 1968.

3. Aristotle. *Poetics*. Translated with an introduction and notes by Malcolm Heath. London: Penguin, 1996. chaps. 6–17, 23, 24, and 26.
4. Ingram Bywater. *Aristotle: On the art of Poetry*. Pref. by Gilbert Murray. Oxford: Clarendon Press, 1909.
5. T.S. Dorsch. *Aristotle/Horace/Longinus. Classical Literary Criticism*. London: Penguin Books, 1965.
6. Amlan Dasgupta. *Aristotle's Poetics*. New Delhi: Pearson Longman, 2007.
7. Alex Preminger, T.V.F. Brogan. *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press, Princeton, N.J., 1993.
8. AC Bradley. *Shakespearean Tragedy*. 1904. Rpt. London: Penguin, 1991.
9. William K. Wimsatt, and Cleanth Brooks. *Literary Criticism A Short History*. 1957. Rpt. London: Routledge, 2022.
10. Harry Blamires. *A History of Literary Criticism*. London: Bloomsbury, 1991.
11. M.A.R. Habib. *A History of Literary Criticism and Theory: From Plato to the Present*. Oxford: Blackwell, 2005
12. M.A.R. Habib. *Modern Literary Criticism and Theory: A History*. Oxford: Blackwell, 2008.
13. Moelwyn Merchant. *Comedy*. London and New York: Routledge, 1972.
14. Andrew Stott. *Comedy*. New York, Routledge, 2005.
15. Clifford Leech. *Tragedy*. London and New York: Routledge, 1969.
16. Patrick Murray. *Literary Criticism: A Glossary of Literary Terms*. New York: Longman, 1978.

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**SEMESTER I
PAPER II**

Paper Title	European Classical Literature in Translation
Paper Code	ENGLMAJ102
Nature of Paper	Major
Paper Level	100
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course intends to introduce the learners to the most important texts of Classical Greek and Roman drama in translation.

The objective of this course is to familiarize the learners with the concepts of tragedy and comedy.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Be acquainted with the most basic concepts of Classical European literature and the distinctive features of tragedy and comedy.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials conducted by the Colleges: 20).

Duration of Examination: 2 Hours 30 Minutes.

European Classical Literature in Translation

Unit I: Understanding Key Terms in Drama

Four questions to be answered out of Six. (4X3=12)

1. Anagnorisis
2. Peripeteia
3. Chorus
4. Tragic Conflict
5. Climax
6. Comic Relief
7. Denouement
8. Dramatic irony
9. Hamartia
10. Hubris
11. Soliloquy
12. Three Unities
13. In Medias Res
14. Parabasis
15. Parodos

Unit II: Classical Drama in Translation

Four questions to be answered out of Six. (4X6=24)

1. Aeschylus: *Agamemnon*
2. Sophocles: *Oedipus the King*
3. Euripides: *Medea*
4. Aristophanes: *The Frogs*/ Plautus: *The Pot of Gold*.

Unit III: Classical Drama in Translation

Two Questions to be answered out of Four. Two questions with alternatives are to be set from each text. (2X12=24)

1. Aeschylus: *Agamemnon*
2. Sophocles: *Oedipus the King*
3. Euripides: *Medea*
4. Aristophanes: *The Frogs* / Plautus: *The Pot of Gold*.

Question pattern:

•For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	6	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	4	12	$2 \times 12 = 24$

For Further Reading:

Unit I: Understanding Key Terms in Drama

1. J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. London: Penguin, 2015.
- 2 M. H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*; Edition, 10. Wadsworth Cengage Learning, 2012.
3. Andrew Bennett, Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. London: Routledge, 2023.

Units II & III: Classical Drama in Translation

1. H.D.F Kitto. *Greek Tragedy: A Literary Study*. 1939.
2. H.D.F Kitto. *Form and Meaning in Drama: A Study of Six Greek Plays and of Hamlet*. London & New York: Routledge, 2015.
3. T. James Luce. *Ancient Writers: Greece and Rome*. Charles Scribner's Sons, 1982.
4. Joshua Billings Ed.Oliver Taplin Trans. *Aeschylus: The Oresteia*. A Norton Critical Edition. W. W. Norton & Company, 2018.
5. Robert Fagles. *Oresteia: Agamemnon, The Libation Bearers, Eumenides*. New York & London: Penguin, 1982.
6. Luci Berkowitz, Theodore F. Brunner. *Oedipus Tyrannus*. A Norton Critical Edition. London: Wiley, 1970.

7. Michael J. O'Brien. *Oedipus Rex: A Collection of Critical Essays*. 20th Century Interpretations. New Jersey: Prentice Hall, 1968.
8. Bernard Knox. *The Heroic Temper: Studies in Sophoclean Tragedy*. California: University of California Press, 1983.
9. Robert Fagles. *Sophocles: The Three Theban Plays*. Introduction by Bernard Knox. New York & London: Penguin, 1982.
10. David Littlefield. *The Frogs. A Collection of Critical Essays*. 20th Century Interpretations. Prentice-Hall, Inc., 1968.
11. Richard Rutherford (Introducer), John Davie (Translator). *Medea and Other Plays by Euripides*. New York & London: Penguin, 2003.
12. Sheila Murnaghan. *Medea*. A Norton Critical Edition (Norton Critical Editions). W. W. Norton & Company, 2018.
13. David Barrett. *Frogs and Other Plays*. New York & London: Penguin, 2007.
14. EW Watling. *The Pot of Gold and Other Plays*. London: Penguin: 1965.
15. Marianne McDonald and J Michael Walton Ed. *The Cambridge Companion to Greek and Roman Theatre*. Cambridge: CUP, 2007.
16. George E. Duckworth, Ed. *The Complete Roman Drama Vol I*, Kolkata: The Standard Literature Company Pvt Ltd, 2006.
17. Erich Segal Ed. Plautus; *Four Comedies*. Oxford: OUP, 1996.
Erich Segal. *Roman Laughter: The Comedy of Plautus*. Oxford, OUP, 1987.
18. Alison Sharrock. *Reading Roman Comedy: Poetics and Playfulness in Plautus and Terence*. London, CUP, 2009.
19. C. W. Marshall. *The Stagecraft and Performance of Roman Comedy*, Cambridge, CUP, 2006.
20. RL. Hunter. *The New Comedy of Greece and Rome*, Cambridge, CUP, 1985.

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SEMESTER I

Paper Title	Understanding Poetry
Paper Code	ENGLMIN101
Nature of the Paper	MINOR
Paper Level	100
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course aims to impart knowledge about the fundamentals of English Poetry. This course is designed to familiarize the learners with the basic ideas, concepts, approaches, theories and issues in interpreting poetry.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Acquire domain knowledge on the discipline.

Develop a general understanding of English Poetry as a distinct subject of study.

FULL MARKS: 80

**(Marks in Semester End Theory/Written Examination: 60, Marks in
Tutorials conducted by the Colleges: 20).**

Duration of Examination: 2 Hours 30 Minutes.

Paper 1: UNDERSTANDING POETRY

Unit I: Short notes on Four literary terms out of Six: $4 \times 3 = 12$

Literary terms:

1. Blank Verse

2. Heroic Couplet

3. Lyric

4. Sonnet

5. Ballad

6. Ode

7. Imagery

8. Epic

9. Mock Epic

10. Satire

11. Symbol

12. Conceit

Unit II: Explain any Four quotes out of Six with reference to the context:

6 quotations should be provided, covering all the poets ($4 \times 6 = 24$)

Philip Sidney: “Loving in Truth”

William Shakespeare: “Shall I compare thee to a Summer’s day”

John Donne: “The Good Morrow”

William Blake: “Lamb”

T.S. Eliot: “The Hollow Men”

Unit III: Two questions are to be answered from Five questions covering all the poets: $2 \times 12 = 24$

William Wordsworth: Lucy Poems

John Keats: "Ode to a Nightingale"

Alfred Tennyson: "Ulysses"

Robert Browning: "The Last Ride Together"

Question pattern:

•For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	6	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	5	12	$2 \times 12 = 24$

For Further Reading:

1. J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. London: Penguin, 2015.
2. M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*; Edition, 10. Wadsworth Cengage Learning, 2012.
3. Andrew Bennett, Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. London: Routledge, 2023.
4. Rina Ramdev. *Sidney Spenser & Donne A Critical Introduction*. Delhi: Worldview Publications, 2000.
5. Debjani Sengupta and Shernaz Cama. *Blake, Wordsworth and Coleridge*. Delhi: Worldview Publications, 2003.
6. Suroopa Mukherjee. *Victorian Poets: Tennyson, Browning, Rossetti*. Delhi: Worldview Publications, 2016.
7. Harold Bloom. *The Visionary Company: A Reading of English Romantic Poetry*. New York: Cornell University Press, 1971.
8. David Perkins. *The Quest for Permanence: The Symbolism of Wordsworth, Shelley and Keats*. Cambridge: Harvard University Press, 1959.
7. Manju Jain. *A Critical Reading of the Selected Poems of TS Eliot*. New Delhi: OUP, 1991.

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SEMESTER I

Paper Title	Basics of Script Writing in English
Paper Code	POOASEC101
Nature of the Paper	SEC
Paper Level	100
Paper Type	THEORY and PRACTICAL
Total Credits	3

COURSE OBJECTIVES:

To cultivate the skills necessary for writing a compelling script, including the development of loglines, exploring creative ideas, understanding the importance of research, learning from award-winning scripts, and engaging in peer assessments to foster analytical thinking and constructive discussion.

LEARNING OUTCOMES:

After completion, the learner is expected to:

Have a comprehensive understanding of script fundamentals, the ability to analyse and critique scripts from various media, think creatively and innovatively, and effectively pitch their ideas while working both independently and collaboratively.

FULL MARKS: 60

(Marks in Semester End Theory/Written Examination: 40, Marks in Practical/Assignment/Field Work/Project: 20, to be conducted by the Colleges).

Duration of Examination: 2 Hours.

Unit I:

Fundamental Concepts

- Introduction to Script Writing
- Key Components of a Script: The Three C's - Concept, Character Conflict, Setting, Dialogues
- Structuring a Script: Exposition, Rising Action, Climax, Falling Action, Resolution

Unit II:

Mastering Scriptwriting

- Genres: Romance, Drama, Comedy, Tragedy, Fantasy, Horror, Mystery, Genre-Defying
- Storytelling Technique: Use of Sound and Images to Tell a Story
- Media Formats: Feature Film, Documentary, Shorts, Radio Scripts
- Reading:
Read the Script of an Award Winning Film, Documentary, or Radio Drama
- Logline Creation: Techniques for Writing an Effective Logline

Unit III

Practical Applications

- Script Development: Developing a Script Based on a Prompt
- Media Integration: Incorporating Audio and Visual Clues in the Script
- Final Pitch: Drafting a Pitch to Sell the Script to Potential Producers

QUESTION PATTERN

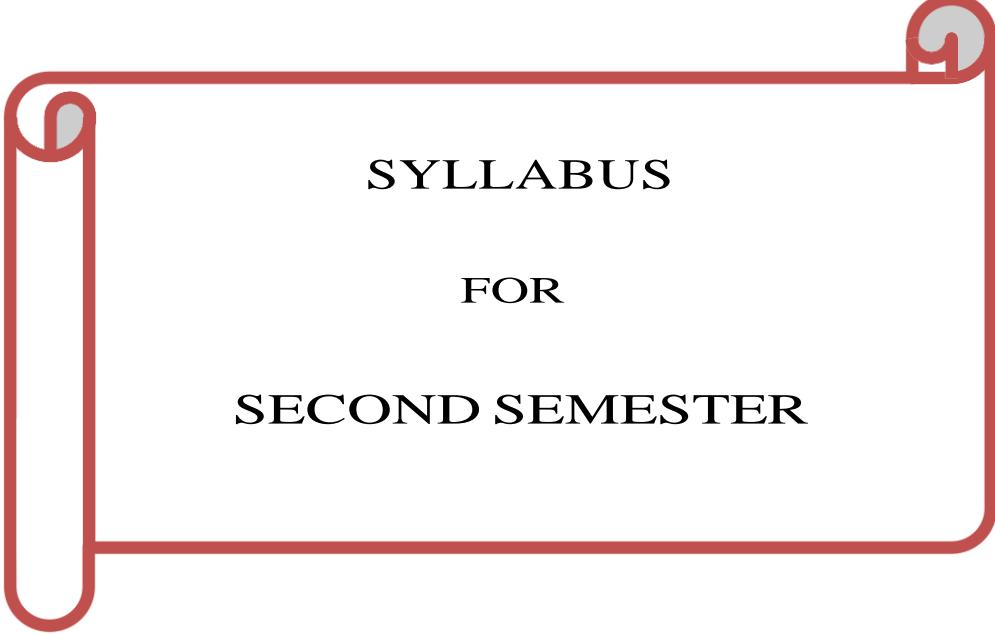
For 40 marks:

Sl. No.	Questions to be Answered	Out Of	Marks of Each Question	Total Marks
UNIT 1	2	6	7	$2 \times 7 = 14$
UNIT 2	2	8	5	$2 \times 5 = 10$
UNIT 3	2	6	8	$2 \times 8 = 16$

N.B. Practical examination shall comprise Assignments/Projects which shall be conducted by the Colleges themselves.

For further Reading:

1. Syd Field. *Screenplay: The foundations of Screenwriting* Delta, 2005.
2. Blake Snyder. *Save the Cat*. Michael Wiese Productions, 2005.
3. Christopher Vogler. *The Writer's Journey*. Michael Wiese Productions, 2020.
4. Robert McKee. *Story*. Blackwell, 1999.
5. John Truby. *The Anatomy of Story*. Faber and Faber, 2008.
6. John Yorke. *Into the Woods*. Penguin, 2013.
7. K. Hariharan. *Writing for the Screen*.
8. Esta de Fossard. *How To Write a Radio Serial Drama for Social Development: A Script Writer's Manual*. Center Publications, 1996.
9. Sheila Curran Bernard. *Documentary Storytelling: Making Stronger and More Dramatic Nonfiction Films*. Focal Press, 2013.
10. Indranil Chakravarty."Teaching the Craft of Screenwriting in India".



SYLLABUS

FOR

SECOND SEMESTER

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**SEMESTER II
PAPER III**

Paper Title	Indian Classical Literature in Translation
Paper Code	ENGLMAJ203
Nature of the Paper	Major
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in Indian Classical Literature in Translation.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Acquire domain knowledge about the discipline.

Develop a general understanding of Indian Classical Literature in Translation as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials conducted by the Colleges: 20).

Duration of Examination: 2 Hours 30 Minutes.

Indian Classical Literature in Translation

Unit I: Understanding Key Concepts in Indian Classical Literature

Two questions to be answered out of Four. (2X10=20)

- The Indian Epic Tradition: Themes and Conventions
- The Indian Epic and the Woman Question
- Alankara, Rasa and Bhava
- Dharma and the Heroic

Unit II: Indian Classical Drama in Translation

- Two questions are to be answered out of Six. Two questions with alternatives are to be set from each text (2X10=20)
- Four questions to be answered out of Six arranged serially from each text. (4X5=20)

1. Kalidasa. *Abhijnana Shakuntalam. The Loom of Time*. Trans. By Chandra Rajan. New Delhi: Penguin, 1989.
2. Vyasa. “The Dicing”, “The Sequel to Dicing”, “The Book of Assembly Hall”, “The Temptation of Karna”, Book V “The Book of Effort”. *The Mahabharata*. Ed. J.A.B. Van Buitenen. Chicago: Brill, 1975. pp. 106-69.
3. Sudraka. *Mrcchakatika*. Trans. By M. M. Ramachandra Kale. New Delhi: Motilal Banarasidas, 1962.

Reading:

1. Bharata. *Natyashastra*. 2nd ed. Vol. I. Trans. by Manomohan Ghosh. Calcutta: Granthalaya, 1967. Chap. 6: Sentiments. pp.100–18.
2. Kuljeet Singh. *The Mrichchhakatika of Sudraka*. Trans by M.R. Kale. Delhi: Motilal and Worldview, 2016.
3. Iravati Karve. “Draupadi.” *Yuganta: The End of an Epoch*. Hyderabad: Disha, 1991. pp. 79-105.
4. Vinay Dharwadkar. “Orientalism and the Study of Indian Literature.” *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Ed. By Carol A. Breckenridge and Peter van der Veer. New Delhi: OUP, 1994. pp. 158–95.
5. Vyasa. *The Mahabharata: The Dicing, The Sequel to Dicing and The Temptation of Karna*. Translated by J. A. B. Van Buitenen. Eds. Kanav Gupta and Meha Pande. Delhi and Kolkata: Worldview Critical Editions, 2016.
6. Romila Thapar. *Sakuntala: Texts, Readings and Histories*. Delhi: Women Unlimited, 2010.
7. Arindam Chakrabarti and Sibaji Bandyopadhyay. Ed. *Mahabharata Now: Narration, Aesthetics, Ethics*. New Delhi: Routledge, 2022.
8. Sudraka. *Mrcchakatikam*. Trans by Sukumari Bhattacharji. Kolkata: Sahitya Akademi, 2008.
9. *Sudraka's Mrcchakatikam: A Reader*. Bolpur: Birutjatio Sahitya Sammiloni, 2022.
10. Saswati Sengupta and Deepika Tandon. *Revisiting Abhijnanasakuntalam: Love Lineage and Language in Kalidasa's Nataka*. Hyderabad: Orient Blackswan: 2011

Question pattern:

For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	2	4	10	$2 \times 10 = 20$
2	2	6	10	$2 \times 10 = 20$
3	4	6	5	$4 \times 5 = 20$

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**SEMESTER II
PAPER IV**

Paper Title	From the Beginning to the 16th Century
Paper Code	ENGLMAJ204
Nature of the Paper	Major
Paper Level	200
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in British Literature from the beginning to the Renaissance.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Acquire domain knowledge about the discipline and form an idea about the basics of British Literature.

FULL MARKS: 80

**(Marks in Semester End Theory/Written Examination: 60, Marks in
Tutorials conducted by the Colleges: 20).**

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

- Two questions to be answered from Five questions arranged serially from the following topics. [2x10=20]
 - Old English Heroic Poetry
 - Old English Elegies
 - Old English Christian Poetry
 - The Beginning of Prose
 - Alliterative Poems
 - Middle English Romances
 - Religious Dream Allegories

Unit II: Literature and Literary Criticism

- Two questions to be answered from Eight questions, Two questions with internal choice to be set from each writer. [2x10=20]
 - Four short questions to be answered from Eight questions arranged serially covering all the writers. [4x5=20]
1. Geoffrey Chaucer: ‘Prologue’ to *The Canterbury Tales*, ‘Prologue’ to *The Wife of Bath’s Tale*
 2. Philip Sidney: *An Apology for Poetry*
 3. Edmund Spenser: *The Faerie Queene*, Book I
 4. Francis Bacon: Of Adversity, Of Truth, Of Studies, Of Travel, Of Friendship, Of Youth and Age

Reading:

1. Malcolm Godden. *The Cambridge Companion to Old English Literature*. Cambridge: CUP, 1991.
2. A.C. Baugh and Kemp Malone. Ed. *A Literary History of England. Vol. I: The Middle Ages (to 1500)*. London and New York: Routledge, 2003.
3. Andrew Sanders. *The Short Oxford History of English Literature*. Oxford: Clarendon Press, 1994.
4. Peter Baker. *Introduction to Old English*. 3rd Edn. Chichester: Wiley-Blackwell, 2012.
5. Hugh Magennis. *The Cambridge Introduction to Anglo-Saxon Literature*. Cambridge: Cambridge University Press, 2011.
6. John Blair. *The Anglo-Saxon Age: A Very Short Introduction*. Oxford: OUP, 2000.
7. Harriet Raghunathan. *Geoffrey Chaucer: The General Prologue to the Canterbury Tales*. Delhi: Worldview Critical Edition, 2010.
8. Harriet Raghunathan. *Geoffrey Chaucer: The Wife of Bath's Prologue and Tale*. Delhi: Worldview Critical Edition, 2000.
9. F.N. Robinson. *Geoffrey Chaucer: The Prologue to the Canterbury Tales*. Delhi: OUP.
10. H.S.V. Jones. *A Spenser Handbook*. New York: Appleton-Century-Crofts, Inc., 1958.
11. Gareth Roberts. *The Faerie Queene*. Delhi: Viva Books, 2003.
12. Visvanath Chatterjee. *Philip Sidney: An Apology for Poetry*. Hyderabad: Orient Longman, 1975.
13. Harry Blamires. *A History of Literary Criticism*. London: Macmillan, 1991.
14. Sukanta Chaudhuri. Ed. *Bacon's Essays: A Selection*. Delhi: Oxford University Press, 1977.

Question pattern:

For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	2	5	10	$2 \times 10 = 20$
2	2	8	10	$2 \times 10 = 20$
3	4	8	05	$4 \times 5 = 20$

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SEMESTER II

Paper Title	Understanding Drama
Paper Code	ENGLMIN102
Nature of Paper	MINOR
Paper Level	100
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course aims to impart knowledge about the fundamentals of English Drama. This course is designed to familiarize the learners with the basic ideas, concepts, approaches, theories and issues in interpreting drama.

LEARNING OUTCOMES:

After completion, a learner is expected to: Acquire domain knowledge on the discipline.

Develop a general understanding of English Drama as a distinct subject of study.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials conducted by the Colleges: 20).

Duration of Examination: 2 Hours 30 Minutes.

Paper 2: UNDERSTANDING DRAMA

Unit I: Short notes on Four literary terms out of Six: $4 \times 3 = 12$

Literary terms:

1. Anagnorisis
2. Peripeteia
3. Chorus
4. Tragic Conflict
5. Climax
6. Comic Relief
7. Denouement
8. Dramatic irony
9. Hamartia
10. Hubris
11. Soliloquy
12. Three Unities

Unit II: Four questions to be answered from Six questions, covering the two texts equally: $4 \times 6 = 24$

John Galsworthy: *Justice*

George Bernard Shaw: *Arms and the Man*

Unit III: Two questions to be answered from Four questions, covering the two texts equally: $2 \times 12 = 24$

William Shakespeare:

1. *Macbeth*
2. *Twelfth Night*

Question pattern:**•For 60 Marks**

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	4	6	3	$4 \times 3 = 12$
2	4	6	6	$4 \times 6 = 24$
3	2	4	12	$2 \times 12 = 24$

For Further Reading:

1. J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. London: Penguin, 2015.
2. M. H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*; Edition, 10. Wadsworth Cengage Learning, 2012.
3. Andrew Bennett, Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. London: Routledge, 2023.
4. Nigel Alexander. *A Critical Commentary on Bernard Shaw's Arms and the Man and Pygmalion*. London: Macmillan, 1968 .
4. Stevie Davis. *Twelfth Night*. London: Penguin, 1993.
5. RP Draper. *Twelfth Night*. London: Macmillan, 2001.
6. SC Sengupta. *Macbeth*. Calcutta: A. Mukherjee & Co. Pvt. Ltd. 2009.
7. David Elloway. *Macbeth*. London: Macmillan, 1985.

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SEMESTER II

Paper Title	Proof Reading in English
Paper Code	POOBSEC215
Nature of Paper	SEC
Paper Level	100
Paper Type	THEORY and PRACTICAL
Total Credits	3

COURSE OBJECTIVES:

To equip the learners with the basic concepts of proofreading and copyediting skills.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a basic understanding of how to proofread and edit a manuscript.

FULL MARKS: 60

(Marks in Semester End Theory/Written Examination: 40, Marks in Practical/Assignment/Field Work/Project: 20, to be conducted by the Colleges).

Duration of Examination: 2 Hours.

Unit I:

- Use of standard proofreading symbols. [5x2=10]

Unit II:

- Rectification of common grammatical errors while proofreading: [5x2=10]

Unit III:

- Proof reading of One prose piece to be attempted (in reference to the correct version of that paragraph) carrying 20 marks—One mark each for the correct application of Twenty proof reading symbols.[1x20=20]

N.B. Practical examination shall comprise Assignments/Projects which shall be conducted by the Colleges themselves.

For further Reading:

1. William Critchley. *The Pocket Book of Proofreading: A Guide to Freelance Proofreading*. UK: First English Books, 2007.
2. Elsie Myers Stainton. *The Fine Art of Copy Editing*. New York: Columbia University Press, 2002.
3. *Interact: A Course in Communicative English*. Cambridge: University Press, 2024.
4. Shirley Wilson Logan and Wayne H. Slater, eds. *Academic and Professional Writing in an Age of Accountability*. Carbondale: Southern Illinois University Press, 2010.

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SEMESTER: II & III

PAPER: AEC

PAPER CODE: ENGLAEC001

LEVEL: 100

Paper Description: MIL ENGLISH

Paper Title: Literary Application

Paper Type: Theory; Credits: 4

Full Marks: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials conducted by the Colleges: 20).

Duration of Examination: 1 Hour 30 Minutes

Three long questions to be answered out of Six questions provided with alternatives from each text: $3 \times 15 = 45$

Three short questions to be answered out of Six questions, two questions from each text: $3 \times 5 = 15$

1. J. M. Synge: *Riders to the Sea*
2. F. Scott Fitzgerald: *The Great Gatsby*
3. R. K. Narayan: *The Man-Eater of Malgudi*

Question pattern:

•For 30 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	3	6	15	$3 \times 15 = 45$
2	3	6	05	$3 \times 05 = 15$

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SEMESTER: II & III

PAPER CODE: ENGLAEC002

LEVEL: 100

Paper Description: COMPULSORY ENGLISH

**Paper Title: Enhancing Reading and
Writing Skills**

Paper Type: Theory; Credits: 4

Full Marks: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorials
conducted by the Colleges: 20).

Duration of Examination: 1 Hour 30 Minutes.

Unit I

**Two short questions to be answered from Four texts, Two questions to be set
serially from each text: $2 \times 10 = 20$**

William Wordsworth: “Daffodils”

Walt Whitman: “O Captain! My Captain!”

Maya Angelou: “And Still I Rise”

Rabindranath Tagore: “Where the mind is without fear”

Unit II

Two short questions to be answered from Four texts, Two questions to be set serially from each text: $2 \times 10 = 20$

Ernest Hemingway: “Old man at the Bridge”

M.K. Gandhi: “How A Client was Saved”

Dorothy Parker: “A Telephone Call”

O’Henry: “The Gift of the Magi”

Unit III

Writing skills: **Two questions must be answered from Four: $2 \times 10 = 20$**

Business Letters (Formal/Official Letters)

CV

Paragraph Writing

Report Writing

Question pattern:

•For 60 Marks

Sl.	Questions to be answered	Out of	Marks of each question	Total Marks
No.				
1	2	8	10	$2 \times 10 = 20$
2	2	8	10	$2 \times 10 = 20$
3	2	4	20	$2 \times 10 = 20$

For further Reading:

1. Robert W. Bly. *Webster's New World Letter Writing Handbook*. Wiley Publishing House, 2004.
2. Sanjay Kumar & Pushp Lata. *Communication Skills: A Workbook*. New Delhi: OUP, 2018.
3. *Interact: A Course in Communicative English*. Cambridge: University Press, 2024.
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