



**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.***



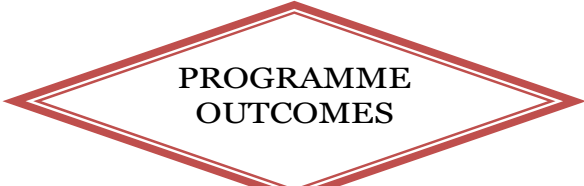
CONTENTS

1. Programme Objectives & Programme Outcomes	2
2. Course Structure for Semesters I & II.....	3-4
3. Syllabus for Semester I.....	5
4. Syllabus & Suggested Reading List for Semester I Major Courses	6-15
5. Syllabus & Suggested Reading List for Semester I Minor Course	16-19
6. Syllabus & Suggested Reading List for Semester I Skill Enhancement Course.....	20-23
7. Syllabus for Semester II.....	24
8. Syllabus & Suggested Reading List for Semester II Major Courses	25-32
9. Syllabus & Suggested Reading List for Semester II Minor Course.....	33-35
10. Syllabus & Suggested Reading List for Semester II Skill Enhancement Course	36-38
11. Syllabus & Suggested Reading List for Semester II & III Ability Enhancement Courses	39-43



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 & IInd 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.

University of North Bengal
Syllabus of ENGLISH for FYUGP
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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. HDF Kitto. *Greek Tragedy: A Literary Study*. 1939.
2. HDF 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. E. V. Rieu. *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. R. L. 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.

University of North Bengal
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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 X 7=14
UNIT 2	2	8	5	2 X 5=10
UNIT 3	2	6	8	2 X 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

University of North Bengal
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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	$4 \times 5 = 20$

University of North Bengal
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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 Caudhuri. 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	$4 \times 5 = 20$

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

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.

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

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.

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	$3 \times 05 = 15$

University of North Bengal
Syllabus of ENGLISH at FYUGP
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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: 2x10=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: 2x10=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: 2x10=20

Business Letters (Formal/Official Letters

CV

Paragraph Writing

Report Writing

Question pattern:

•For 60 Marks

Sl.	Questions	Out of	Marks of each question	Total Marks
No.	to be answered			
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.
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. Heasley. *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 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.



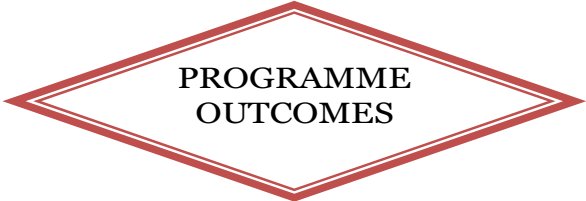
CONTENTS

1. Programme Objectives & Programme Outcomes	2
2. Course Structure for Semesters III & IV.....	3-4
3. Syllabus for Semester III.....	5
4. Syllabus & Suggested Reading List for Semester III Major Course	6-14
5. Syllabus & Suggested Reading List for Semester III Minor Course.....	15-18
6. Syllabus & Suggested Reading List for Semester III Skill Enhancement Course	19-21
7. Syllabus for Semester IV	22
8. Syllabus & Suggested Reading List for Semester IV Major Course	23-31
9. Syllabus & Suggested Reading List for Semester IV Minor Course.....	32-34
10. Syllabus & Suggested Reading List for Semester III Ability Enhancement Course (ENGLAEC001 and ENGAEC002).....	35-39



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
(as per 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
	MAJOR	ENGLMAJ407	17 th & 18 th Cent. Lit - I	4	60	20	-	80
F O U R T H	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
(as per the New Curriculum & Credit Framework 2022)

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: 3x4=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: 6x4=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
Syllabus in ENGLISH for FYUGP
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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. Heasley. *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
(as per the New Curriculum & Credit Framework 2022)

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. *Jacobean 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	$4 \times 5 = 20$

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

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 Tippet. *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 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: 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: 10x2=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: 10x2=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: 10x2=20

Business Letters (Formal/Official Letters)

CV

Paragraph Writing

Report Writing

Question pattern:

•For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
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. Heasley. *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 IN FYUG PROGRAMME
WITH SINGLE MAJOR IN
ENGLISH**

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS V & VI

Effective from the Academic Session 2023-2024

**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 2023-2024.***
- ***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.



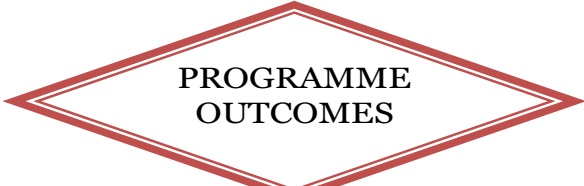
CONTENTS

1. Programme Objectives & Programme Outcomes	2
2. Course Structure for Semesters V & VI.....	3-4
3. Syllabus & Suggested Reading List for Semester V Major Course.....	5-32
4. Syllabus & Suggested Reading List for Semester VI Major Course	33-51
5. Syllabus & Suggested Reading List for Semester V/VI Minor Course	52-55



PROGRAMME OBJECTIVES

- This course in English aims to impart knowledge about the fundamentals of English Literature, Literary Criticism and Theory.
- 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
(as per the New Curriculum & Credit Framework 2022)

Vth & VIth SEMESTERS

						MARKS DISTRIBUTION		
						End Sem	IA*	Project /Assignment.
S								
F I F T H	MAJOR	UENGMAJ35009	British Romantic Literature	4	60	15	-	75
	MAJOR	UENGMAJ35010	19 th Century British Literature	4	60	15	-	75
	MAJOR	UENGMAJ35011	Early 20 th Century British Literature	4	60	15	-	75
S I X T H	MAJOR	UENGMAJ35012	Post World War II British Literature		60	15	-	75
	MAJOR	UENGMAJ36013	European Literature	4	60	15	-	75
	MAJOR	MAJ36014	American Literature	4	60	15	-	75

	MAJOR	UENGMAJ36015	Indian Writings in English	4	60	15	-	75
	MAJOR	UENGMAJ36016	Literary Criticism and Theory	4	60	15		75
	MINOR	UENGMIN30003	English	4	60	15		75
	V/VI							

****IA means Internal Assessment.***

SYLLABUS
FOR
FIFTH SEMESTER

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

SEMESTER V

Paper Title	British Romantic Literature
Paper Code	UENGMAJ35009
Nature of the Paper	Major
Paper Level	300
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 Romantic Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

British Romantic Literature

Unit I: Understanding Key Concepts in Romantic Literature

One question to be answered from Four questions arranged serially from the following topics: [10x1=10]

- The French Revolution and its impact on Romantic Literature
- Nature and Romanticism
- The Romantic Imagination
- **The Major Romantic Poets:** William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, John Keats
- The Gothic

Unit II: British Romantic Poetry

Two questions to be answered from Six questions set serially from all poets. [10x2=20]

Two short questions to be answered from Six questions asked serially: [5x2=10]

William Blake: Introduction to the *Songs of Innocence* – “The Lamb”, “The Chimney Sweeper”; *Songs of Experience* – “Tyger”, “The Chimney Sweeper”

William Wordsworth: “Tintern Abbey”, Lucy Poems

Samuel Taylor Coleridge: “Kubla Khan”, “Dejection: An Ode”

Lord Byron: “On the Castle of Chillon”, “She Walks in Beauty”

Percy Bysshe Shelley: “Ode to the West Wind”; “To a Skylark”

John Keats: “Ode to a Nightingale”, “Ode on a Grecian Urn”, “La Belle Dame Sans Merci”

Unit III: Novels in the Romantic Period

- One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]
- Jane Austen: *Pride and Prejudice*
- Mary Shelley. *Frankenstein*

Unit IV: Essayists in the Romantic Period

Two short questions to be answered from Six questions arranged serially from all the texts: [5x25=10]

- Charles Lamb: Selections from the *Essays of Elia*
 - “Dream Children: A Reverie”
 - “New Year’s Eve”
 - “The Praise of Chimney-Sweepers”
 - "A Dissertation upon Roast Pig"

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	6	10	$2 \times 10 = 20$
3	2	6	5	$2 \times 5 = 10$
4	1	4	10	$1 \times 10 = 10$
5	2	6	5	$2 \times 5 = 10$

Reading:

1. A.C. Baugh Ed. *A Literary History of England*. Vol. III. London: Routledge and Kegan Paul Ltd London, 1967.
2. Arthur Crompton-Rickett. *A History of English Literature*. London, T.C. & E.C. Jack; New York, Dodge Publishing Co, 1912. **(For the Chapter on The Romantic Revival)**
3. William Wordsworth. "Preface to Lyrical Ballads." *Romantic Prose and Poetry*. Ed. by Harold Bloom and Lionel Trilling. New York: OUP, 1973. pp. 594-611.
4. John Keats. "Letter to George and Thomas Keats, 21 December 1817", and "Letter to Richard Woodhouse, 27 October, 1818." *Romantic Prose and Poetry*. Ed. Harold Bloom and Lionel Trilling. New York: OUP, 1973. pp. 766-68, 777-8.
5. Samuel Taylor Coleridge. *Biographia Literaria*. Ed. George Watson. London: Everyman, 1993. Chap. XIII, pp. 161-66.
6. Rene Wellek. *History of Modern Criticism: 1750-1950*. Volume 2. New Haven: Yale University Press, 1955.
7. Morse Peckham. *The Triumph of Romanticism*. Columbia: University of South Carolina Press, 1970.
8. Marilyn Gaull. *English Romanticism: The Human Context*. New York: W.W. Norton Company, 1988.
9. M. H. Abrams *The Mirror and the Lamp*. Oxford: OUP, 1953.
10. M. H. Abrams. Ed. *English Romantic Poets: Modern Essays in Criticism*. New York: Oxford University Press, 1963.
11. M. H. Abrams. *Natural Supernaturalism*. New York: W.W. Norton & Company, 1971.
12. Northrop Frye. Ed. *Romanticism Reconsidered*. New York: Columbia University Press, 1963.

13. Harold Bloom. Ed. *Romanticism and Consciousness*. New York: W.W. Norton & Company, 1970.
14. Harold Bloom. *The Visionary Company*. New York: Liveright Publishers, 1961.
15. Tilottama Rajan. *Dark Interpreter: The Discourse of Romanticism*. Cornell: Cornell University Press, 1980.
16. Harold Bloom. *Blake's Apocalypse: A Study in Poetic Argument*. Cornell: Cornell University Press, 1970.
17. Hazard Adams. *William Blake: A Reading of the Shorter Poems*. Washington: University of Washington Press, 1963.
18. Michael Ferber. *The Social Vision of William Blake*. Princeton: Princeton University Press, 1985.
19. Michael Ferber. *The Poetry of William Blake: Penguin Critical Studies*. London and New York: 1991.
20. Geoffrey Hartman. *Wordsworth's Poetry, 1787-1814*. Yale: Yale UP, 1964.
21. Alan Gardiner. *The Poetry of William Wordsworth. Penguin Critical Studies*. London and New York: Penguin, 1990.
22. W.J. Bate. *Coleridge*. New York: Macmillan, 1968.
23. Humphrey House. *Coleridge: The Clark Lectures*. London: Rupert Hart-Davis, 1953.
24. John Beer. *Coleridge the Visionary*. London: Chatto and Windus, 1959.
25. Harold Bloom. Ed. *Samuel Taylor Coleridge: Modern Critical Views*. New York: Chelsea House Publishers, 1986.

26. Harold Bloom. *Shelley's Mythmaking*. New Haven: Yale University Press, 1959.
27. Earl Wasserman. *Shelley: A Critical Reading*. Baltimore: Johns Hopkins University Press, 1971.
28. Stuart Sperry. *Shelley's Major Verse*. Harvard University Press, 1988.
29. Timothy Clark. *Embodying Revolution: The Figure of the Poet in Shelley's Poetry*. Oxford: Oxford University Press, 1989.
30. Harold Bloom. Ed. *Modern Critical Views: Percy Bysshe Shelley*. New York: Chelsea House Publishers, 1984.
31. Michael Ferber. *The Poetry of Shelley: Penguin Critical Studies*. London: Penguin, 1993.
32. Robert Gleckner. *Byron and the Ruins of Paradise*. Baltimore: Johns Hopkins University Press, 1967.
33. Robert Gleckner. Ed. *Critical Essays on Lord Byron*. New York: G.K. Hall, 1991.
34. Earl Wasserman. *The Finer Tone*. Baltimore: Johns Hopkins University Press, 1953.
35. Stuart Sperry. *Keats the Poet*. Princeton: Princeton UP, 1973.
36. Christopher Ricks. *Keats and Embarrassment*. Oxford: Oxford UP, 1974.
37. Helen Vendler. *The Odes of John Keats*. Harvard: Harvard UP, 1983.
38. Harold Bloom. *Modern Critical Interpretations: The Odes of John Keats*. New York: Chelsea House Publishers, 1987.

39. Brian Stone. *The Poetry of John Keats: Penguin Critical Studies*. London: Penguin, 1992.
40. Bhabotosh Chatterjee. *John Keats: His Mind and Work*. Delhi: Orient Longman, 1971.
41. C.M. Bowra. *The Romantic Imagination*. London: Oxford University Press.
42. John Spencer Hill. *The Romantic Imagination: A Casebook*. London: Macmillan, 1977.
43. Harold Bloom. *Jane Austen's Pride and Prejudice*. Bloom's Modern Critical Interpretations. New York: Chelsea House Pub, 2007.
44. Harold Bloom. *Mary Shelley's Frankenstein*. Bloom's Modern Critical Interpretations. New York: Chelsea House Pub, 1987.
45. Debra Teachman. *Understanding Pride and Prejudice: A Student Casebook to Issues, Sources, and Historical Documents* (The Greenwood Press "Literature in Context" Series). Greenwood, 1997.
46. Brian C. Southam. *Jane Austen: Sense and Sensibility, Pride and Prejudice and Mansfield Park*. London: Macmillan, 1976.
47. Fred Botting. *Mary Shelly: Frankenstein*. New Casebook. London: Palgrave Macmillan, 1995.
48. ISB Brodey. *Jane Austen and the Price of Happiness*. Johns Hopkins University Press, 2024.

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

SEMESTER V

Paper Title	19th Century British Literature
Paper Code	UENGMAJ35010
Nature of the Paper	Major
Paper Level	300
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 Victorian Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

19th Century British Literature

Unit I: Literary and Historical Topics

One question to be answered from Four questions arranged serially from the following topics: [10x1=10]

The Industrial Revolution and its impact on Victorian Literature

Darwinism and its impact on Victorian Literature

Empire, Colonialism and Victorian Literature

Victorian Poets: Tennyson, Browning, The Pre-Raphaelites, Matthew Arnold,

Victorian Novelists: Dickens, Thackeray, the Bronte Sisters, George Eliot, Thomas Hardy

Unit II: Victorian Novel

One question to be answered from Two questions set with alternatives from each text. [10x1=10]

Two short questions to be answered from Six questions arranged serially from all the texts. [5x2=10]

Charlotte Bronte: *Jane Eyre*

Charles Dickens: *A Tale of Two Cities*

Thomas Hardy: *Far from the Madding Crowd*

Unit III: Victorian Poetry

Two questions to be answered from Five questions arranged serially from all the poets. [10x2=20]

Two short questions to be answered from Eight questions arranged serially from all the poets: [5x2=10]

Alfred Tennyson: “The Lady of Shalott”, “Ulysses”

Robert Browning: “My Last Duchess”, “The Last Ride Together”

D.G. Rossetti: “The Blessed Damozel”

Christina Rossetti: “The Goblin Market”

Matthew Arnold: “The Scholar Gypsy”, “Dover Beach”

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	6	10	$1 \times 10 = 10$
3	2	6	5	$2 \times 5 = 10$
4	2	6	10	$2 \times 10 = 20$
5	2	6	5	$2 \times 5 = 10$

Reading:

1. Karl Marx and Friedrich Engels. "Mode of Production: The Basis of Social Life, The Social Nature of Consciousness, and Classes and Ideology." *A Reader in Marxist Philosophy*. Ed. Howard Selsam and Harry Martel. New York: International Publishers, 1963. pp. 186-8, 190-1, 199-201.
2. Darwin, Charles. "Natural Selection and Sexual Selection." *The Descent of Man* in *The Norton Anthology of English Literature* 8th Edn, Vol. 2. Ed. Stephen Greenblatt. New York: Norton, 2006. pp. 1545-9.
3. Mill, John Stuart. "The Subjection of Women." *Norton Anthology of English Literature* 8th Edn., Vol. 2. Ed. by Stephen Greenblatt. New York: Norton, 2006. Chap.1, pp. 1061-9.
4. Susan Gubar and Sandra M. Gilbert. *The Madwoman in the Attic: The Woman Writer and Nineteenth Century Literary Imagination*. New Haven and London: Yale University Press, 1979.
5. E.J. Hobsbaum. *Industry and Empire*. London: Harmondsworth, 1968.
6. William Irving. *Apes, Angels and Victorians: A Study of Darwin, Huxley and Evolution*. New York: University Press of America, 1955.
7. J. Hillis Miller. *The Disappearance of God*. Cambridge University Press, 1963.
8. J. Hillis Miller. *Victorian Subjects*. Harvester-Wheatsheaf, 1990.
9. Raymond Williams. *Culture and Society, 1780-1950*. London: Chatto and Windus, 1967.
10. Suroopa Mukherjee Ed. *Victorian Poets*. Delhi: Worldview Publications, 2001.
11. Robert W. Hill. *Tennyson's Poetry*. New York and London: W.W. Norton & Company, 1971.
12. Roger Ebbatson. *Tennyson. Penguin Critical Studies*. London: Harmondsworth, 1994.

- 13.Christopher Ricks. *Tennyson*. London: Macmillan, 1989.
- 14.Marion Shaw. *Alfred, Lord Tennyson*. Brighton, Sussex, Harvester-Sheaf, 1988.
- 15.Alan Sinfield. *Alfred Tennyson*. Oxford: Basil Blackwell, 1986.
- 16.Joy Wallace. *The Poetry of Tennyson*. Sydney: Sydney University Press, 1995.
- 17.Ian Jack. *Browning's Major Poetry*. Oxford: Clarendon Press, 1973.
- 18.Elaine Jordan. *Alfred Tennyson*. Cambridge: Cambridge University Press, 1988.
- 19.Peter Levi. *Tennyson*. London: Macmillan, 1993.
20. K.C. Kanda. *Selected Dramatic Monologues of Robert Browning (1812-1889)*. New Delhi: Sterling Publishers, 1996.
- 21.J.R. Watson. Ed. *Browning: 'Men and Women' and Other Poems. A Casebook*. Basingstoke and London: Macmillan, 1974.
- 22.Mary Ellis Gibson. *Critical Essays on Robert Browning*. New York and Toronto: Maxwell Macmillan, 1992.
- 23.Roy E. Gridley. *Browning*. London: Routledge and Kegan Paul, 1972.
- 24.Isobel Armstrong Ed. *The Major Victorian Poets: Reconsiderations*. London: Routledge and Kegan Paul, 1969.
- 25.Georgina Battiscombe. *Christina Rossetti: A Divided Life*. London, Constable, 1982.
- 26.Anthony H. Harrison. *Christina Rossetti in Context*. Brighton: Harvester Press, 1988.
- 27.Dolores Rosenblum. *Christina Rossetti: The Poetry of Endurance*. Carbondale and Edwardsville, Southern Illinois University Press, 1986.
- 28.Joseph Bristow. Ed. *Victorian Women Poets*. London: Macmillan Press, 1995.
- 29.J.H. Buckley. *The Victorian Temper*. Cambridge: Harvester University Press, 1951.

30. Tess Coslett. *Victorian Women Poets*. London and New York: Longman, 1996.
31. Douglas Bush. *Matthew Arnold: A Survey of his Poetry and Prose*. London: Palgrave Macmillan, 1971.
32. Richard J. Dunn. *Jane Eyre: Charlotte Bronte*. New York: W.W. Norton & Company, 1971.
33. Harold Bloom. Ed. *Charlotte Bronte's Jane Eyre*. New York: Chelsea House Publishers, 2006.
34. Robert Miles. *Jane Eyre*. New York: Macmillan, 1988.
35. Ruth Glancy. *A Tale of Two Cities: Dickens's Revolutionary Novel*. Boston: Twayne, 1991.
36. Ralph W. Elliott. *Commentary on Dickens's A Tale of Two Cities*. London: Macmillan, 1966.
37. Charles E. Beckwith. *A Tale of Two Cities*. Twentieth Century Interpretations. New Jersey: Prentice Hall, 1972.
38. L. Fletcher. *Far From the Madding Crowd*. A Norton Critical Edition. New York; W.W. Norton & Company, 1987.
39. Ian Gregor. *The Great Web: The Form of Hardy's Major Fiction*. London: Faber, 1974
40. David Cecil. *Hardy: the Novelist*. London: Constable, 1954.
41. Barbara Hardy. *Thomas Hardy. Imagining Imagination: Hardy's Poetry and Fiction*. London and New Brunswick: The Athlone Press, 2000.
42. Dale Kramer. *Thomas Hardy: The Forms of Tragedy*. London: Palgrave Macmillan, 1975.
43. Dale Kramer. *The Cambridge Companion to Thomas Hardy*. Cambridge: Cambridge University Press, 2006.

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

SEMESTER V

Paper Title	Early 20th Century British Literature
Paper Code	UENGMAJ35011
Nature of the Paper	Major
Paper Level	300
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 Modernist Studies.

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

Early 20th Century British Literature

Unit I: Literary and Historical Topics

One question to be answered from Three questions arranged serially from the following topics: [10x1=10]

Imagism, Symbolism, Modernism

The Novel in the Modern Period, Psychoanalysis and The Stream of Consciousness Technique

Poets of the First World War

Poetic Drama

Unit II: The Novel in the Modern Period

One question to be answered from Two questions set with alternatives from each text. [10x1=10]

- **D.H. Lawrence:** *Sons and Lovers*
- **E.M. Forster.** *A Passage to India*
- **Virginia Woolf:** *Mrs. Dalloway*

Unit III: Modern Poetry

One question to be answered from Four questions arranged serially from the following poets. [10x1=10]

Two short questions to be answered from Eight questions arranged serially from all the following poets. [5x2=10]

W.B. Yeats: “Leda and the Swan”; “The Second Coming”; “Sailing to Byzantium”

T.S. Eliot: “The Hollow Men”; “The Love Song of J. Alfred Prufrock”; “Marina”

Wilfred Owen: “Strange Meeting”, “Futility”

W.H. Auden: “The Unknown Citizen”, “Refugee Blues”

Unit III: Modern Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from the following texts. [5x2=10]

- **George Bernard Shaw:** *Arms and the Man*
- **T.S. Eliot:** *Murder in the Cathedral*

Question pattern: For 60 Marks

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

Reading:

1. Freud, Sigmund. "Theory of Dreams", "Oedipus Complex", and "The Structure of the Unconscious." *The Modern Tradition*. Ed. Richard Ellmann. Oxford: OUP, 1965. pp. 571, 578-80, 559-63.
2. Eliot, T.S. "Tradition and the Individual Talent." *Norton Anthology of English Literature*, 8th Edn, Vol. 2. Ed. by Stephen Greenblatt. New York: Norton, 2006. pp. 2319-25.
3. Williams, Raymond. "Introduction." *The English Novel from Dickens to Lawrence*. London: Hogarth Press, 1984. pp. 9-27.
4. M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 2013.
5. Wilfred Stone. *The Cave and the Mountain: A Study of E. M. Forster*. Stanford: Stanford University Press, 1966.
6. Andrew Rutherford. *Twentieth Century Interpretations of A Passage to India*. New Jersey, Prentice Hall, 1971.
7. V.A. Shahane. *Perspectives on E.M. Forster's A Passage to India: A Collection of Critical Essays*. New York: Barnes & Noble, 1968.
8. Malcolm Bradbury. Ed. *E.M. Forster: A Passage to India. A Casebook*. London: Macmillan, 1970.
9. Grandsen, K.W. *E.M. Forster*. Edinburgh & London: Oliver and Boyd, 1962.
10. Harvey, W.J. *Character and the Novel*. London: Chatto&Windus, 1965.
11. Khair, Tabish. *Reading Literature Today*. Co-ed. Sébastien Doubinsky. New Delhi: Sage Publications, 2011.
12. Moody, Philippa. *A Critical Commentary on E.M. Forster's A Passage to India*. London: Macmillan, 1968. Print.
13. Mark Schorer. *Modern British Fiction: Essays in Criticism*. Oxford: Oxford University Press, 1961.

14. Harold Bloom. Ed. *Modern Critical Interpretations: D. H. Lawrence's Sons and Lovers*. New York: Chelsea, 1988.
15. Anthony Burgess. *Flame into Being: The Life and Work of D. H. Lawrence*. New York: Arbor, 1985.
16. Catherine Carswell. *The Savage Pilgrimage: A Narrative of D. H. Lawrence*. Cambridge: Cambridge UP, 1981.
17. H. M. Daleski. *The Forked Flame: A Study of D. H. Lawrence*. London: Faber and Faber, 1965.
18. Judith Farr. Ed. *Twentieth Century Interpretations of Sons and Lovers: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1970.
19. A. H. Gomme. Ed. "Jessie Chambers and Miriam Leivers: An Essay on Sons and Lovers ." *D. H. Lawrence: A Critical Study of the Major Novels and Other Writings*. Hassocks: Harvester, 1978.
20. Mark Spilka. *Renewing the Normative: D. H. Lawrence, A Personal Progress*. Columbia: U of Missouri P, 1992.
21. Mark Spilka. *The Love Ethic of D.H. Lawrence*. Bloomington, Indiana University Press, 1955.
22. Gamini Salgado. *Sons and Lovers. A Casebook*. London: Macmillan, 1972.
23. Harold Bloom. Ed. *Modern Critical Interpretations: Virginia Woolf's Mrs. Dalloway*. New York: Chelsea House, 1988.
24. David Dowling *Mrs. Dalloway: Mapping Streams of Consciousness*. Boston: Twayne, 1991.
25. Hermione Lee. *Virginia Woolf*. New York: Alfred A. Knopf, 1997.
26. Nicholas Marsh. *Virginia Woolf, the Novels*. New York: St. Martin's Press, 1998.
27. John Mepham. *Virginia Woolf*. New York: St. Martin's Press, 1992.
28. Michael Rosenthal. *Virginia Woolf*. New York: Columbia University Press, 1979.

29. Elaine Showalter. "Mrs. Dalloway: Introduction." In *Virginia Woolf: Introductions to the Major Works*. Ed. Julia Briggs. London: Virago Press, 1994.
30. Alex Zwerdling. *Virginia Woolf and the Real World*. Berkeley: University of California Press, 1986.
31. Michael O'Neill. Ed. *The Poems of W.B. Yeats: A Routledge Study Guide and Sourcebook*. London and New York: Routledge, 2003.
32. Edna Longley. *Yeats and Modern Poetry*. Cambridge: Cambridge University Press, 2013.
33. A. Norman Jeffares. *W.B. Yeats: Man and Poet*. New York: Barnes and Noble: 1966.
34. A. Norman Jeffares. *A Commentary on the Collected Poems of Yeats*. Stanford: Stanford University Press, 1968.
35. T.R. Henn. *The Lonely Tower: Studies in the Poetry of W.B. Yeats*. London: Methuen: 1965.
36. Bhabotosh Chatterjee. *The Poetry of W.B. Yeats*. Bombay: Orient Longman, 1962.
37. Nicholas Drake. *The Poetry of W.B. Yeats*. London: Penguin, 1991.
38. John Paul Riquelme. *Critical Insights: T.S. Eliot*. Salem Press: 2009.
39. Manju Jain. *A Critical Reading of the Selected Poems of T.S. Eliot*. New Delhi: OUP, 2001.
40. Grover Smith. *T.S. Eliot's Poetry and Plays*. Chicago : University of Chicago Press, 1956.
41. Nevil Coghill. *Murder in the Cathedral*. With an Introduction and Notes. London: Faber, 1965.
42. Harold Bloom. Ed. *T.S. Eliot's Murder in the Cathedral*. Bloom's Modern Critical Interpretations. New York: Chelsea House, 1988.
43. D.E. Jones. *The Plays of T.S. Eliot*. Toronto: University of Toronto Press, 1965.

44. D.S.R. Welland. *Wilfred Owen: A Critical Study*. London: Chatto & Windus, 1970.
45. George W. Bahlke. *Critical essays on WH Auden*. New York: G.K. Hall & Co. 1976.
46. R. Victoria Arana .*W. H. Auden's Poetry: Mythos, Theory, and Practice*. Cambria: 2009.
47. Nigel Alexander: *Critical Commentary on Bernard Shaw's Arms and the Man and Pygmalion*. London: Macmillan, 1968.

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

SEMESTER V

Paper Title	Post World War II British Literature
Paper Code	UENGMAJ35012
Nature of the Paper	Major
Paper Level	300
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 Post Second World War British Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Post Second World War British Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

Post World War II British Literature

Unit I: Literary and Historical Topics

One question to be answered from Four questions arranged serially from the following topics. [10x1=10]

Existentialism and Post Second World War Literature

Absurd Drama: Samuel Beckett

Post Second World War British Drama: Harold Pinter, John Osborne, Arnold Wesker

Movement Poetry and After: Philip Larkin, Ted Hughes

British Novel after World War II: Graham Greene, William Golding

Unit II: Post World War II British Novel

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

George Orwell: *1984*

William Golding: *Lord of the Flies*

Unit III: Post World War II British Poetry

One question to be answered from Two questions set with alternatives from both poets. [10x1=10]

Two short questions to be answered from Six questions arranged serially: [5x2=10]

Larkin : “Church Going”, “Mr Bleaney”, “Wants”, “Toads”

Ted Hughes : “Hawk Roosting”, “A Childish Prank”, “The Thought-Fox”, “The Jaguar”

Unit IV: Post World War II British Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially: [5x2=10]

Harold Pinter: *Caretaker*

John Osborne: *Look Back in Anger*

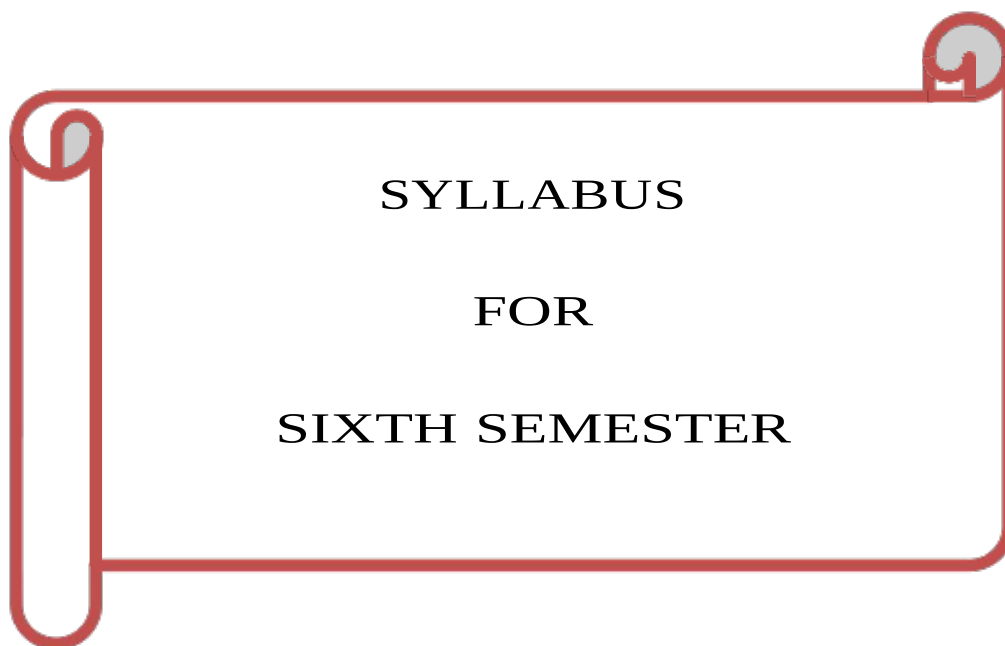
Question pattern: For 60 Marks

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	1	4	10	$1 \times 10 = 10$
4	2	6	5	$2 \times 5 = 10$
5	1	4	10	$1 \times 10 = 10$
6	2	6	5	$2 \times 5 = 10$

Reading:

1. Boris Ford Ed. *The New Pelican Guide to English Literature*. Vol. 8. London: Penguin, 1999.
2. Virginia Tiger. *William Golding: Dark Fields of Discovery*. Marion Boyars, 1974.
3. Virginia Tiger. *William Golding: The Unmoved Target*. Marion Boyars, 2003.
4. Mark Kinkead-Weekes and Ian Gregor. *William Golding: A Critical Study*. London: Faber, 1967.
5. Norman Page. *William Golding: Novels, 1954-1967*. London: Macmillan, 1985.
6. Thomas Horan. *Critical Insights: Animal Farm*. Salem Press, 2018.
7. Linda Cookson, Bryan Loughrey. *Critical Essays on Philip Larkin: The Poems*. Harlow, Essex, England : Longman, 1989.
8. Peter Leith. *Philip Larkin: Life, Art and Love*. London: Bloomsbury, 2014.
9. Susan Bassnett. *Ted Hughes*. Oxford: OUP, 2009.
10. Keith Sagar. *The Laughter of Foxes: A Study of Ted Hughes*. Liverpool: Liverpool University Press, 2000.
11. Terry Gifford and Neil Roberts. *Ted Hughes: A Critical Study*. London and Boston: Faber and Faber, 1981.
12. Faas Ekbert. *Ted Hughes: The Unaccommodated Universe*. Santa Barbara: Black Sparrow Press, 1980.
13. William Baker. *Harold Pinter*. Writers' Lives Series. London and New York: Continuum, 2008.
14. Elin Diamond. *Pinter's Comic Play*. Lewisburg, PA: Bucknell UP, 1985
15. Arthur R. Ganz. Ed. *Pinter: A Collection of Critical Essays*. Twentieth Century Views. Englewood Cliffs, NJ: Prentice Hall, 1972.

16. John Russell Taylor. *Anger and After: A Guide to the New British Drama*. Baltimore and Maryland: Penguin, 1962.
17. Neeraj Malik. Ed. *Look Back in Anger*. New Delhi: Worldview, 2004.



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

SEMESTER VI

Paper Title	EUROPEAN LITERATURE
Paper Code	UENGMAJ36013
Nature of the Paper	Major
Paper Level	300
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 European Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: European Novel

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

Fyodor Dostoevsky: *Notes from Underground*

Albert Camus: *The Outsider*

UNIT II: European Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts: [5x2=10]

Henrik Ibsen: *Ghosts*

Eugène Ionesco: *Rhinoceros*

UNIT III: European Poetry

One question to be answered from Two questions set with alternatives from each poet. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the poets: [5x2=10]

Charles Baudelaire : “Benediction”, “Meditation”, “Correspondences”, “The Albatross” (all from *Les Fleurs du mal*)

Seamus Heaney:

“Digging”, “The Forge”, “Bogland”, “Punishment”

Selections from *New Selected Poems 1966–1987*)

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	6	5	$2 \times 5 = 10$
3	1	4	10	$1 \times 10 = 10$
4	2	6	5	$2 \times 5 = 10$
5	1	4	10	$1 \times 10 = 10$
6	2	6	5	$2 \times 5 = 10$

Reading:

1. Joseph Frank. *Dostoevsky: A Writer in his Time*. Princeton: Princeton UP, 2002.
2. Victor Terras. *Reading Dostoevsky*. Wisconsin: University of Wisconsin Press, 1998.
3. Nicholas A. Berdyaev. *Dostoevsky: An Interpretation*. Valmy Publishing, 2018.
4. Robert Louis Jackson and C.H. Van Schoonveld. *Dostoevsky's Underground Man in Russian Literature*. Praeger, 1981.
5. Anthony Rizzuto. *Camus's Imperial Vision*. Foreword by Quentin Anderson. Southern Illinois. University Press, 1981.
6. Germaine Bree. Ed. *Camus: A Collection of Critical Essays*. 20th Century Views. Prentice Hall: 1959.
7. Ray Moore. *The Stranger by Albert Camus. A Critical Introduction*. Create Space Independent Publishing Platform: 2015.
8. Patrick McCarthy. *Camus: The Stranger*. Cambridge [Cambridgeshire]; New York : Cambridge University Press: 1988.
9. Martin Esslin. *The Theatre of the Absurd*. 1960. Rpt. New Delhi: Bloomsbury India, 2003.
10. Ronald Ayling. *Sean O'Casey: Modern Judgements*. London: Palgrave Macmillan, 1969.
11. John Northam. *Ibsen: A Critical Study*. Cambridge: Cambridge University Press, 1973.
12. Tom Hubbard. *Critical Insights: Poetry of Baudelaire*. Salem Press: 2014.
13. Rosemary H. Lloyd. *Baudelaire's World*. Cornell: Cornell UP, 2002.
14. Harold Bloom. *Bloom's Modern Critical Views. Sean O' Casey*. Chelsea House Pub: 2007.
15. Harold Bloom. *Bloom's Modern Critical Views. Seamus Heaney*. Chelsea House Pub: 1986.

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

SEMESTER VI

Paper Title	AMERICAN LITERATURE
Paper Code	UENGMAJ36014
Nature of the Paper	Major
Paper Level	300
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 American Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: American Novel

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

Mark Twain: *The Adventures of Huckleberry Finn*

Ernest Hemingway: *The Old Man and the Sea*

UNIT II: American Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts: [5x2=10]

Arthur Miller: *The Crucible*

Tennessee Williams: *The Glass Menagerie*

UNIT III: American Poetry

One question to be answered from Two questions set with alternatives from each poet. [10x1=10]

Two short questions to be answered from Four questions arranged serially from both the poets: [5x2=10]

Walt Whitman: Selection from *Leaves of Grass*: “O Captain! My Captain!”, “I Sit and Look out”

Robert Frost: “The Road Not Taken”, “Stopping by Woods on a Snowy Evening”

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	6	5	$2 \times 5 = 10$
3	1	4	10	$1 \times 10 = 10$
4	2	6	5	$2 \times 5 = 10$
5	1	4	10	$1 \times 10 = 10$
6	2	4	5	$2 \times 5 = 10$

Reading:

1. J. Hector St John De Crevecoeur. "What is an American?" (Letter III). *Letters from an American Farmer*. Harmondsworth: Penguin, 1982. pp. 66-105.
2. A. Dasgupta Katyal. *This Unsettling Place: Readings in American Literature*. Delhi:Worldview Critical Edition, 2015.
3. Krishna Sen and A. Sengupta. Ed. *A Short History of American Literature*. Orient Blackswan, 2017.
4. R. Kent Rasmussen. Ed. *Critical Insights: The Adventures of Huckleberry Finn*. Salem Press: 2017.
5. Thomas Cooley. *The Adventures of Huckleberry Finn*. Norton Critical Edition. New York: Norton, 1999.
6. Harold Bloom. Ed. *The Old Man and the Sea*. Modern Critical Interpretations. Infobase Publishing, 2008.
7. Bickford Sylvester, Larry Grimes and Peter L. Hays. *Reading Hemingway's The Old Man and the Sea*. Kent State University Press: 2018.
8. Gerry Brenner. *The Old Man and the Sea: Story of a Common Man*. New York: Twayne Publishers, 1991.
9. Robert C. Evans. *Critical Insights: Arthur Miller*. Salem Press: 2018.
10. Dennis Welland. *Miller: the playwright*. London; New York: Methuen, 1983.
11. Harold Bloom. Ed. *Arthur Miller's The Crucible*. Modern Critical Interpretations. New York: Chelsea House: 1998.
12. R.B. Parker. *Tennessee Williams: The Glass Menagerie*. Englewood Cliffs, N.J.: Prentice-Hall, 1983.
13. Harold Bloom. Ed. *Tennessee Williams: The Glass Menagerie*. Modern Critical Interpretations. New York: Chelsea House, 2008.

14. Robert F. Gross. Ed. *Tennessee Williams: A Casebook*. New York: Routledge, 2002.
15. Greta Heintzelman, Greta and Alycia Smith-Howard. *Critical Companion to Tennessee Williams*. New York: Facts on File, 2005.
16. Delma E. Presley. *The Glass Menagerie: An American Memory*. Boston, MA: G. K. Hall & Co., 1990.
17. Stephen S. Stanton. Ed. *Tennessee Williams: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977.
18. Judith J. Thompson. *Tennessee Williams' Plays: Memory, Myth and Symbol*. New York: Peter Lang Publishing, Inc., 2002.
19. Charles M. Oliver. *Walt Whitman: A Literary Reference to his Life and Work*. New York: Facts on File: 2006.
20. Michael Moon. *Leaves of Grass and Other Writings*. A Norton Critical Edition. New York: Norton, 2002.
21. Morris Dickstein. *Critical Insights: Robert Frost*. Salem Press: 2009.
22. James M. Cox. *Robert Frost: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1962.
23. D.J. Fagan. *Robert Frost: A Literary Reference to his Life and Work*. Infobase Publishing: 2007.

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

SEMESTER VI

Paper Title	INDIAN WRITINGS IN ENGLISH
Paper Code	UENGMAJ36015
Nature of the Paper	Major
Paper Level	300
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 Writings in English.

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: Indian Novel in English

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

R.K. Narayan: *The Guide*

Anita Desai: *In Custody*

UNIT II: Indian Drama in English

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

Vijay Tendulkar: *Silence! The Court is in Session*

Mahasweta Devi: *Mother of 1084*

UNIT III: Indian Poetry in English

One question to be answered from Two questions set with alternatives from both poets. [10x1=10]

Two short questions to be answered from Four questions arranged serially from both poets. [5x2=10]

Kamala Das: “An Introduction”, “Summer in Calcutta”

R. Parthasarathy: “Relics of the Past”, “Twilight in Delhi”

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	6	5	$2 \times 5 = 10$
3	1	4	10	$1 \times 10 = 10$
4	2	6	5	$2 \times 5 = 10$
5	1	4	10	$1 \times 10 = 10$
6	2	4	5	$2 \times 5 = 10$

Reading:

1. Nandini Bhattacharya. *The Guide: New Critical Perspectives*. Delhi: Worldview Publications, 2004.
2. C.N. Srinath. Ed. *R.K. Narayan: An Anthology of Recent Criticism*. Delhi: Pencraft International, 2000.
3. L. Holmstrom. *The Novels of R.K. Narayan*. 1973. Rpt. Calcutta: Writers Workshop, 1992.
4. Krishna Sen. *Critical Essays on R.K. Narayan's The Guide*. Hyderabad: Orient Longman Private Limited, 2004.
5. William Walsh. *R.K. Narayan: A Critical Appreciation*. New Delhi: Allied Publishers Limited, 1983.
6. John Thieme. *R.K. Narayan*. New York & Manchester: Manchester University Press, 2007.
7. Kajali Sharma. *Symbolism in Anita Desai's Novels*. New Delhi: Abhinav Publications, 1991.
8. R.K. Shrivastava. Ed. *Perspectives of Anita Desai*. Vimal Prakashan 1984.
9. R.S. Sharma. *Anita Desai*. New Delhi: Arnold-Heinemann, 1981.
10. Seema Jena. *Voice and Vision of Anita Desai*. New Delhi: South Asia Books, 1990.
11. Madhusudan Prasad. *Anita Desai : The Novelist*. Allahabad, New Delhi : Horizon, 1981.
12. M.K. Naik. *Indian English Poetry: From the Beginnings Upto 2000*. New Delhi: Pencraft International, 2006.
13. M.K. Naik. *Perspectives on Indian Poetry in English*. Abhinav Publications, 1984.
14. Bruce King. *Modern Indian Poetry in English*. Delhi: OUP, Revised edition, 2012.

- 15.M. Sarat Babu. *Indian Drama Today: A Study in the Theme of Cultural Deformity*. Sangam Books / Prestige, 1997.
16. Rajiv S. Patke. *Postcolonial Poetry in English*. Oxford and New York: OUP, 2006.
- 17.Ramendranath Dutta. *Indian English Poetry: A Critical Casebook*. London: Roman Books, 2013.
- 18.Jaydipsinh Dodiya and K. V. Surendran. *Indian English Drama: Critical Perspectives*. New Delhi: Sarup and Sons, 2001.

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

SEMESTER VI

Paper Title	LITERARY CRITICISM AND THEORY
Paper Code	UENGMAJ36016
Nature of the Paper	Major
Paper Level	300
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 Literary Criticism and Theory.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Literary Criticism and Theory as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: Literary Theory

Four questions to be answered from eight questions arranged serially from the following theoretical concepts.[10x4=40]

Modernism

Postmodernism

Structuralism

Deconstruction and Poststructuralism

Psychoanalysis

Feminism

Marxist Literary Criticism

Neo Historicism

Ecocriticism

Postcolonialism

(Students are advised to develop an idea about the key theorists as well)

UNIT II: Essays in Literary Theory & Criticism

Four questions to be answered from eight questions arranged serially from all the texts.[5x4=20]

Virginia Woolf: “Modern Fiction”

Stephen Spender: “Moderns and Contemporaries”

Walter Benjamin: “The Work of Art in the Age of Mechanical Reproduction”

Jean-Francois Lyotard: “Answering the Question: What is Postmodernism?”

Elaine Showalter: “Twenty Years on: A Literature of Their Own Revisited”

Edward Said: Introduction to ***Orientalism***

Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”

Aijaz Ahmad: “‘Indian Literature’: Notes towards the Definition of a Category”

Reading:

1. Raman Selden, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*. London: Longman, 2005.
2. Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4thEdn. New Delhi: Viva Books Private Limited, 2018.
3. Hans Bertens. *Literary Theory: The Basics*. New York: Routledge, 2014.
4. Mary Klages. *Literary Theory: The Complete Guide*. London: Bloomsbury, 2017.
5. Sara Upstone. *Literary Theory: A Complete Introduction*. Mobius: New York, 2017.
6. Terry Eagleton. *Literary Theory: An Introduction*. London: Blackwell, 1983.
7. Terry Eagleton. *After Theory*. London: Allen Lane, 2003.
8. Harry Blamires. *A History of Literary Criticism*. London: Macmillan, 1991.
9. Tim Woods. *Beginning Postmodernism*. Manchester ; New York : Manchester University Press, 1999.
10. Peter Childs. *Modernism*. The New Critical Idiom Series. London and New York: Routledge, 2000.
11. Deborah Parsons. *Theorists of the Modern Novel: James Joyce, Dorothy Richardson and Virginia Woolf*. London and New York: Routledge, 2006.

12. Bill Ashcroft and Pal Ahluwalia. *Edward Said*. Routledge Critical Thinkers. London and New York: Routledge, 2006.
13. Simon Malpas. *Jean-Francois Lyotard*. Routledge Critical Thinkers. London and New York: Routledge, 2005.
14. Adam Roberts. *Fredric Jameson*. Routledge Critical Thinkers. London and New York: Routledge, 2000.
15. Margaret Walters. *Feminism: A Very Short Introduction*. Oxford: OUP, 2006.
16. Patricia Waugh. *Practising Postmodernism Reading Modernism*. London and New York: Edward Arnold, 1992.
17. Patricia Waugh. *Literary Theory and Criticism: An Oxford Guide*. New York: Oxford University Press, 2006.
18. Barbara Engh. *Walter Benjamin*. Routledge Critical Thinkers. London and New York: Routledge, 2008.
19. David Macey. *The Penguin Dictionary of Critical Theory*. London and New York: Penguin Books, 2001.
20. Jeremy Hawthorn. *A Glossary of Contemporary Literary Theory*. London and New York: Edward Arnold, 1992.
21. Jeremy Hawthorn. Ed. *Criticism and Critical Theory*. London: Edward Arnold, 1984.
22. Julian Wolfreys. *Derrida: A Guide for the Perplexed*. London, New York : Continuum, 2007.

**University of North
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ENGLISH for
FYUGP
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SEMESTER V/VI

Paper Title	Understanding Fiction
Paper Code	UENGMIN20002
Nature of Paper	MINOR
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: 75

(Marks for Semester End Theory/Written Examination: 60, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks for Attendance: 5).

**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: 3x4=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:
6x4=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	$2 \times 12 = 24$

