

ENGLISH

CBCS SYLLABUS

CBCS SYLLABUS FOR ENGLISH

B.A.HONOURS AND PROGRAMME COURSES

University of North Bengal

- ▣ *Effective from the Academic Session 2018-2019*
- ▣ *Up to 50% of the questions set in any year may be repeated in the following year.*
- ▣ *Word-limit for answering the questions are as follow: (NOT EXCEEDING) 150 words for 05 marks, 200 for 06 marks, 250, for 08 marks, 350 for 10 marks, 450 for 12 marks, 650 for 15 marks.*

B.A. HONOURS IN ENGLISH UNDER CBCS

CORE COURSE

1. *English Language: Overview & Usage; Literary Types*
2. European Classical Literature
3. Indian Classical Literature & Indian Writing in English
4. British Literature: Old English Period to 14th Century
5. American Literature
6. British Poetry & Drama: 14th to 17th Centuries
7. British Poetry & Drama: 17th and 18th Centuries

- 8.** British Literature: 18th Century
- 9.** British Romantic Literature
- 10.** British Literature: 19th Century
- 11.** Women's Writing
- 12.** British Literature: The Early 20th Century
- 13.** Modern European Drama
- 14.** Postcolonial Literatures

AECC2:COMPULSORYENGLISH

♣ *English Communication*

SEC: SKILL ENHANCEMENT COURSES[Any 2]

♦ *Any one of the following subject-areas to be chosen as PAPER 1 for 3rd Semester*

- A. Text Comprehension &Editing
- B. CreativeWriting

♦ **Any one of the following subject-areas to be chosen as PAPER 2 for 4th Semester**

- C. Business
CommunicationD.TechnicalWri
ting

DSE: DISCIPLINE SPECIFIC ELECTIVES

♦ **Any two of the following topics are to be opted for the 5th semester as DSE 1 & DSE 2 papers**

DSE 1: A. Literary Theory & Criticism

OR

B. Essays in Literary Theory & Criticism

DSE 2: C. Popular Literature

OR

D. Literature of the Indian Diaspora

♦ **Any two of the following topics are to be opted for the 6th semester as DSE 3 & DSE 4 papers**

DSE 3: E. Indian Literature in English Translation: Poems and Stories

OR

F. Indian Literature in English Translation: Plays

DSE 4: G. Partition Literature

OR

H. Science fiction and Detective Literature

GE: GENERIC ELECTIVES

PAPER 1: Selections from Indian Literature

PAPER 2: Selections from European Literature

B.A. PROGRAMME IN ENGLISH UNDER CBCS

DSC: DISCIPLINE SPECIFIC CORE COURSES

PAPER 1: Individual & Society PAPER 2: Modern Indian Literature

PAPER 3: British Literature PAPER 4: Literary Cross Currents

LANGUAGE CORE COURSE₁ [LCC₁]: ALTERNATIVE ENGLISH

PAPER 1: Text Comprehension, Editing and Writing Skill PAPER 2:

Literary Perceptions

LanguageCoreCourse₂[LCC₂]:ENGLISHLANGUAGECORE

PAPER 1: Technical Writing Skill PAPER

2: Professional Writing Skill

AECC₂:COMPULSORYENGLISH

♣ English Communication

SEC: SKILL ENHANCEMENT COURSES

[Any 2 to be opted out of the following 4 choices]

♦ **Any one of the following subject-areas to be chosen as PAPER 1 for the 3rd Semester**

A. Text Comprehension & Editing

B. Creative Writing

♦ **Any one of the following subject-areas to be chosen as PAPER 2 for the 4th Semester**

C. Business

Communication D. Technical Writing

DSE: DISCIPLINE SPECIFIC ELECTIVES

♦ *Any one of the following topics is to be opted for the 5th semester as DSE paper 1*

♦ **A. Popular Literature**
OR

♦ **B. Literature of the Indian Diaspora**

♦ **Any one of the following topics is to be opted for the 6th semester as DSE paper 2**

C. Partition Literature

OR

D. Science Fiction and Detective Literature

GE: GENERIC ELECTIVES

PAPER 1: Selections from Indian Literature

PAPER 2: Selections from European Literature

B.A. Honours in English under CBCS Detailed Syllabus

SEMESTER: 1

Core Course 1

English Language: Overview & Usage; Literary Types

- Three questions to be answered from five questions asked serially from Unit 1 and Unit 3 combined. [10x3=30]
- Two short questions to be answered from five questions asked serially from Unit 1. [5x2=10]

Unit I: History of the English Language

Topics:

1. General Features of English
2. Influence of Christianity
3. Scandinavian Elements
4. French Elements
5. Classical (Latin and Greek) Elements

Unit II: Rhetoric and Prosody [12+8=20]

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

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ Language and English Society
- ♣ Usage of English
- ♣ Foreign Influence on English Language

Reading:

1. Otto Jespersen, *Growth and Structure of English Language* (Charleston: Nabu Press, 2010)
2. Albert C. Baugh, *A History of 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. Jonathan Culpeper, *History of English* (London: Routledge, 2005)
6. J.A. Cuddon & M.A.R. Habib, *The Penguin Dictionary of Literary Terms and Literary Theory: Fifth Edition* (London: Penguin, 2015)
7. Bose & Sterling: *Elements of English Rhetoric and Prosody* (Calcutta: Chatterjee & Co. Ltd, 1960)

Core Course 2:

European Classical Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

1. Homer: *The Iliad*
2. Sophocles: *Oedipus the King*
3. Plautus: *Pot of Gold*
4. Aeschylus: *Agamemnon*

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ TheEpic
- ♣ Comedy and Tragedy in ClassicalDrama
- ♣ The Athenian CityState
- ♣ Catharsis and Mimesis
- ♣ Satire
- ♣ Literary Cultures in AugustanRome

Readings:

1. Otto Jespersen, *Growth and Structure of English Language* (Charleston: Nabu Press, 2010) Albert C. Baugh, *A History of English Language* (London: Routledge, 2002)
2. Randolph Quirk, *English in Use* (London: Longman 1990)
3. David Crystal, *The English Language: A Guide Tour of the Language* (London: Penguin 2002)
4. Jonathan Culpeper, *History of English* (London: Routledge, 2005)
5. J. A. Cuddon & M.A.R Habib, *The Penguin Dictionary of Literary Terms and Literary Theory: 5th Edition* (London: Penguin, 2015)
6. Bose & Sterling: *Elements of English Rhetoric and Prosody* (Calcutta: Chatterjee & Co. Ltd, 1960)

SEMESTER:2

Core Course 3

Indian Classical Literature & Indian Writing in English

- One question to be answered from three questions set with alternatives from the three writers in Unit 1. [10x1=10]
- One question to be answered from two questions set with alternatives from the two texts in Unit 2. [10x1=10]
- Two short questions to be answered from six questions asked serially covering all the texts in Units 1 and 2 combined. [5x2=10]

UNIT I:

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

UNIT II:

1. R.K. Narayan: *Swami and Friends*

2. Anita Desai: *InCustody*

- One question to be answered from four questions asked serially from the four poets in unit 3. [10x1=10]
- One question to be answered from four questions asked serially from the four texts in unit 4. [10x1=10]
- Two short questions to be answered from eight questions asked serially covering all the texts in Units 3 and 4 combined. [5x2=10]

UNIT III:

1. Henry Louis Vivian Derozio : *Freedom to the Slave, The Orphan Girl*
2. Kamala Das: *An Introduction, My Grandmother's House*
3. Nissim Ezekiel : *The Night of the Scorpion, Enterprise*
4. Jayanta Mahapatra: *-Dawn at Puri, Hunger*

UNIT IV:

1. Mulk Raj Anand: *Two Lady Rams*
2. Salman Rushdie: *The Free Radio*
3. Rohinton Mistry: *Swimming Lesson*
4. Shashi Deshpande: *The Intrusion*

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ The Indian Epic Tradition: Themes and Conventions
- ♣ Classical Indian Drama: Theory and Practice
- ♣ *Alankara and Rasa*

- ♣ Themes and Contexts of the Indian English Novel
- ♣ The Aesthetics of Indian English Poetry
- ♣ Modernism in Indian English Literature

Reading:

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn. (Calcutta: Granthalaya, 1967) chap. 6: Sentiments, pp. 100–18.
2. *The Mrichchhakatika of Sudraka*. Trans by M R Kale Edited by Kuljeet Singh (Delhi: Motilal and Worldview, 2016).
3. Anand Prakash (ed.) *Interventions: Indian Writing in English* (Delhi: Worldview, 2014).
4. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
5. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the*

Postcolonial Predicament: Perspectives on South Asia, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994)pp.158–95.

6. Raja Rao, Foreword to *Kanthapura*(New Delhi: OUP, 1989) pp.v–vi.
7. Salman Rushdie, CommonwealthLiteraturedoesnot exist,in*Imaginary Homelands* (London: Granta Books, 1991)pp.61–70.
8. Meenakshi Mukherjee, ‘DividedbyaCommonLanguage’,in*ThePerishableEmpire*(New Delhi: OUP, 2000)pp.187–203.
9. Bruce King, ‘Introduction’,in*ModernIndianPoetryinEnglish*(NewDelhi:OUP,2ndedn, 2005)pp.1–1

Core Course 4

British Literature: Old English Period to 14th Century

Unit I:

- One question to be answered from three questions asked serially from the following topics. [15x1=15]
 1. Heroic Poetry
 2. Christian Poetry
 3. Alliterative Poems
 4. Beginning of Prose
 5. Beginning of Drama
- Three questions to be answered from six questions asked serially and covering all the writers equally from Units 2 and 3 combined. [10x3=30]
- Three short questions to be answered from six questions asked serially and covering all the writers equally from Units 2 and 3 combined. [5x3=15]

Unit II:

Beowulf (First 3000 lines)

Unit III:

1. Geoffrey Chaucer: 'Prologue' to *The Canterbury Tales*, 'Prologue' to *The Wife of Bath's Tale*
2. William Langland: *Piers the Ploughman*

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ Cultural and Historical background of Old English Period
- ♣ Religious Traditions in Old English Period
- ♣ Church and Drama

Readings:

1. Stanley G. Greenfield (ed. & Trans.) *A Readable Beowulf*, With an Introduction by Alain Renier, (Delhi: Worldview, 2019).
2. Peter Baker. *Introduction to Old English*, 3rd edn. (Chichester: Wiley-Blackwell, 2012)
3. Geoffrey Chaucer, *The General Prologue to the Canterbury Tales*. Edited by Harriet Raghunathan. (Delhi: Worldview Critical Edition, 2010).
4. Geoffrey Chaucer. *The Wife of Bath's Prologue and Tale*. Edited by Harriet Raghunathan. Delhi: Worldview Critical

Edition,2000).

5. Hugh Magennis. *The Cambridge Introduction to Anglo-Saxon Literature*(Cambridge: Cambridge University Press,2011)
6. William Langland.*PiersPlowman.A Modern Verse Translation*.Trans by PeterSutton (Delhi: Worldview, 2019).
7. John Blair. *The Anglo-Saxon Age: A Very Short Introduction* (Oxford: OUP,2000).

SEMESTER:3

Core Course 5

Unit I:

American Literature

- Two questions to be answered from four questions asked serially and covering both the writers equally. [10x2=20]

1. Tennessee Williams: *The Glass Menagerie*
2. Ernest Hemingway: *A Farewell to Arms*

Unit II:

- One question to be answered from three questions set with alternatives from the three texts. [10x1=10]
1. Edgar Allan Poe: *The Purloined Letter*
 2. F. Scott Fitzgerald: *The Crack-up*
 3. William Faulkner: *Dry September*

Unit III:

- Two questions to be answered from three questions set with alternatives from the three poets. [10x2=20]
 - Two short questions to be answered from six questions asked serially and covering the three poets. [5x2=10]
1. Anne Bradstreet: *The Prologue*
 2. Walt Whitman: Selection from *Leaves of Grass: O Captain, My Captain; I Sit and Look Out*
 3. Robert Frost: *The Road Not Taken, Stopping by Woods on a Snowy Evening*

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ The American Dream
- ♣ Social Realism and the American Novel
- ♣ Folklore and the American Novel
- ♣ Black Women's Writing

♣ Questions of Form in American Poetry

Reading:

1. Hector St John Crevecoeur, *What is an American*, (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbors', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. A. Katyal, A. Dasgupta, *This Unsettling Place: Readings in American Literature. A Critical Anthology*. (Delhi: Worldview Critical Edition, 2015).
6. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.
7. Krishna Sen & A. Sengupta Eds. *A Short History of American Literature*, Orient Blackswan.

Core Course 6:

British Poetry & Drama: 14th to 17th Centuries

Unit I:

- Two questions to be answered from three questions set with alternatives from the three poets. [10x2=20]
 - Two short questions to be answered from six questions asked serially covering the three poets [5x2=10]
1. Sonnet selection from Spenser's *Amoretti*: No: LXVI: *Like a Huntsman*, LVII: *Sweet Warrior*, LXXV: *One day I wrote her name*
 2. William Shakespeare: Sonnet Nos. 18, 65, 137
 3. John Donne: – *The Sunne Rising*; *The Good Morrow*; *A Valediction: Forbidding Mourning*

Unit II:

- Two questions to be answered from three questions set with alternatives from the three texts. [10x2=20]

- Two short questions to be answered from six questions asked serially covering the three texts. [5x2=10]
1. William Shakespeare: *Macbeth*, *Twelfth Night*
 2. Christopher Marlowe: *Edward II*

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ Renaissance Humanism,
- ♣ Religious and Political Thought
- ♣ Ideas of Love and Marriage
- ♣ The Stage, Court and City

Reading:

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty' tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

Core Course 7

British Poetry & Drama: 17th and 18th Centuries

Unit I:

- Two questions to be answered from two questions set with alternatives from the two texts. [10x2=20]
 - Two short questions to be answered from six questions asked serially and covering the two texts. [5x2=10]
1. John Milton: *Paradise Lost*, Book I
 2. Alexander Pope: *The Rape of the Lock*

Unit II:

- Two questions to be answered from four questions asked serially covering both the texts equally. [10x2=20]
- Two short questions to be answered from six questions asked serially covering the two texts. [5x2=10]

1. John Webster: *Duchess of Malfi*
2. Richard Brinsley Sheridan: *The Rivals*

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ Religious and Secular Thoughts in the 17th century
- ♣ The Stage, the State and the Market
- ♣ The Mock Epic and Satire
- ♣ Women in the 17th century
- ♣ The Comedy of Manners

Reading:

1. *The Holy Bible, Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, *Selections from The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

SEMESTER: 4

Core course 8:

British Literature: 18th Century

- Three questions to be answered from six questions asked serially covering all the writers equally from Unit 1. [10x3=30]
- Two questions to be answered from four questions asked serially covering the two texts equally from Unit 2. [10x2=20]
- Two short questions to be answered from six questions asked serially covering all the texts from Units 1 and 2 combined. [5x2=10]

Unit 1:

1. William Congreve: *The Way of the World*

2. Jonathan Swift: *Gulliver's Travels* (Books: III &IV)
3. Daniel Defoe: *RobinsonCrusoe*

Unit II:

1. Samuel Johnson:*London*
2. Thomas Gray: *Elegy Written in a Country Churchyard.*

Suggested Topics and Background Prose Readings for Class Presentation:

- ♣ The Enlightenment and Neo-classicism
- ♣ Restoration Comedy
- ♣ The Country and the City
- ♣ The Novel and the Periodical Press

Reading:

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Jonathan Swift. *Gulliver's Travels*. Edited by Louis A. Landa (Delhi: Book Land, 2001).
4. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; Pope's 'Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn. (New York: Norton, 2006) pp. 2693–4, 2774–7.

Core Course 9:

British Romantic Literature

- Four questions to be answered from ten questions asked serially and covering all the poets from Units 1, 2 and 3 combined. [10x4=40]
- Two short questions to be answered from six questions asked serially covering all the poets from Units 1, 2 and 3 combined. [5x2=10]

Unit I:

1. William Blake - *Introduction to the Songs of Innocence* : *The Lamb*, *The Chimney Sweeper*
Songs of Experience: *Tyger*, *The Chimney Sweeper*

Unit II:

1. William Wordsworth: *Tintern Abbey, Ode on the Intimations of Immortality*
2. Samuel Taylor Coleridge: *Kubla Khan, Dejection: An Ode*

Unit III:

1. Lord George Gordon Noel Byron: *Childe Harold, Canto III, verses 36-45* (Lines: 316 to 405); *On the Castle of Chillon*
2. Percy Bysshe Shelley: *Ode to the West Wind; Ozymandias; Hymn to Intellectual Beauty*
3. John Keats: *Ode to a Nightingale, Ode to Autumn; On First Looking into Chapman's Homer*

Unit IV:

- One question to be answered from two questions asked serially.
[10x1=10]
 1. Mary Shelley: *Frankenstein*

Suggested Topics and Background Prose Readings for Class Presentation

- ♣ Literature and French Revolution
- ♣ Conception of Nature
- ♣ Reason and Romantic Imagination
- ♣ The Gothic

Reading:

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Core Course 10:

British Literature: 19th Century

- Two questions to be answered from three questions set with alternatives from the three texts in Unit 1. [10x2=20]
- Two questions to be answered from three questions set with alternatives from the three poets in Unit 2. [10x2=20]
- Four short questions to be answered from ten questions asked serially covering all the texts from Units 1 and 2 combined. [5x4=20]

Unit I:

1. Jane Austen: *Pride and Prejudice*
2. Charlotte Bronte: *Jane Eyre*
3. Charles Dickens: *A Tale of Two Cities*

Unit II:

1. Alfred Tennyson: -*The Lady of Shalott, Ulysses*
2. Robert Browning: -*My Last Duchess, The Last Ride Together*
3. Christina Rossetti: -*The Goblin Market*

Suggested Topics and Background Prose Readings for Class Presentation

- ♣ Utilitarianism,
- ♣ The 19th Century Novel
- ♣ Marriage and Sexuality
- ♣ The Writer and Society
- ♣ Faith and Doubt
- ♣ The Dramatic Monologue

Reading:

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life, The Social Nature of Consciousness, and Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *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. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

SEMESTER : 5

Core Course 11

Women's Writing

- One question to be answered from three questions set with alternatives from the three poets in unit 1. [10x1=10]
- One question to be answered from two questions asked serially from unit 2. [10x1=10]
- Four short questions to be answered from ten questions asked serially covering all the texts from Units 1 and 2 combined. [5x4=20]

Unit I:

Emily Dickinson: -*I Cannot Live with You, I'm Wife; I've finished that*

Sylvia Plath: -*Daddy, Lady Lazarus*

Eunice DeSouza: *Advice to Women; Bequest*

Unit II:

Alice Walker: *The Colour Purple*

Unit III:

- One question to be answered from three questions set with alternatives from the three texts. [10x1=10]
 1. Charlotte Perkins Gilman: *The Yellow Wallpaper*
 2. Katherine Mansfield: *Bliss*
 3. Mahasweta Devi: *Draupadi*, tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

Unit IV:

- One question to be answered from three questions set with alternatives from the three texts. [10x1=10]
 1. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) Chap.1, pp.11-19; Chap.2, pp.19-38
 2. Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures' in *Pandita Ramabai Through her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp.295-324
 3. Rasasundari Debi: Excerpts from *Amar Jibon* in Susie Tharu and K. Lalita, eds. *Women's Writing in India*, Vol: 1 (New Delhi: OUP, 1989) pp:192-202

Suggested Topics and Background Prose Readings for Class Presentation

- ♣ The confessional mode in women's writing
- ♣ Sexual Politics
- ♣ Age, Caste and Gender
- ♣ Social Reform and Women's Rights

Reading:

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. *Representing Self, Critiquing Society. Selected Lifewritings by Women*. Edited by Meenakshi Malhotra. (Delhi: Worldview, 2016).
5. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

Core Course 12:

British Literature: The Early 20th Century

Unit I:

- Two questions to be answered from three questions set with alternatives from the three texts. [10x2=20]
 1. Joseph Conrad: *Heart of Darkness*
 2. D.H. Lawrence: *Sons and Lovers*
 3. Virginia Woolf: *Mrs Dalloway*
- One question to be answered from two questions asked serially from unit 2. [10x1=10]
- Two questions to be answered from four questions asked serially covering both the poets equally from unit 3. [10x2=20]
- Two short questions to be answered from six questions asked serially covering all the writersequally from Units 2 and 3 combined. [5x2=10]

Unit II:

George Bernard Shaw: *Arms and the Man*

Unit III:

1. W.B. Yeats: *Leda and the Swan*; *The Second Coming*; *Sailing to Byzantium*
2. T.S. Eliot: *The Hollow Men*, *The Love Song of J. Alfred Prufrock*, *Marina*

Suggested Topics and Background Prose Readings for Class Presentation

- ♣ Modernism, Postmodernism and Non-European Cultures
- ♣ The Women's Movement in the early 20th Century
- ♣ Psychoanalysis and the Stream of Consciousness
- ♣ The Uses of Myth
- ♣ The *Avant Garde*

Reading:

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'the Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellmann (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp.

2319–25.

3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

SEMESTER: 6

Core Course 13

Modern European Drama

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts covering them equally. [5x4=20]

1. Henrik Ibsen: *Ghosts*
2. Bertolt Brecht: *The Good Woman of Setzuan*
3. August Strindberg: *Miss Julie*
4. Eugene Ionesco: *Rhinoceros*

Suggested Topics and Background Prose Readings for Class Presentation

- ♣ Politics, Social Change and the Stage
- ♣ Text and Performance
- ♣ European Drama: Realism and Beyond
- ♣ Tragedy and Heroism in Modern European Drama
- ♣ The Theatre of the Absurd

Reading:

1. Constantine Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Core Course 14

Postcolonial Literatures

- One question to be answered from two questions set with alternatives from the two texts in unit 1. [10x1=10]
- One question to be answered from three questions set with alternatives from the three texts in unit 2. [10x1=10]
- Two short questions to be answered from six questions asked serially covering all the writers from Units 1 and 2 combined. [5x2=10]

Unit I:

1. Chinua Achebe: *Things fall Apart*
2. Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

Unit II:

1. Bessie Head: *The Collector of Treasures*
2. Ama Ata Aidoo : *The Girl who can*
3. Grace Emily Ogot: *The Green Leaves*

Unit III:

- Two questions to be answered from four questions set with alternatives from the four poets. [10x2=20]
- Two short questions to be answered from six questions asked serially covering all the poets. [5x2=10]
- 1. Pablo Neruda: *Tonight I can Write, The Way Spain was*
 2. Derek Walcott: *A Far Cry from Africa; Names*
 3. David Malouf: *Revolving Days, Wild Lemons*
 4. Mamang Dai: *Small Towns and the River; The Voice of the Mountain*

Suggested Topics and Background Prose Readings for Class Presentation

- ♣ Decolonization, Globalization and Literature
- ♣ Literature and Identity Politics
- ♣ Writing for the New World Audience
- ♣ Region, Race and Gender
- ♣ Postcolonial Literature and Questions of Form

Reading:

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa Thiong'o :
'O, The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. *A Warble to Postcolonial Voices Vol I. Short Stories*. Bessie Head, Ama Ata Aidoo, Grace Ogot. Edited by Someshwar Sati (Delhi: Worldview Critical Edition, 2016).
4. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGurk and Richard Cardwell (Cambridge:

Cambridge University Press, 1987).

CBCS B.A. PROGRAMME & ELECTIVE COURSES IN ENGLISH

Detailed Syllabus

DSE [Discipline-Specific Elective Course For Honours]

Any one of the following Topics to be opted by the Honours students in 5thSem as DSE Paper 1

Topic A: Literary Theory & Criticism

- Four questions to be answered from eight questions asked serially from the four topics and covering them equally. [15x4=60]
1. **Modernism:** Rise of Modernism, Critical Thinkers and their Contribution, Characteristics, High Modernists, **Influence of Modernism on English Literature**, Modernism in Art and Culture.
 2. **Postmodernism:** Rise of Postmodernism, Critical Thinkers and their Contribution, Comparative Study of Modernism and Postmodernism, **Influence of Postmodernism on English Literature**, Postmodernism in Art and Culture.
 3. **Feminism:** Sex, Gender and Sexuality; Feminist Movements; Critical Thinkers; Different types of Feminism, Feminist Literature and Culture, Feminism in India with special reference to Literature and Films, Feminist Critique of any Text of your choice.
 4. **Postcolonialism:** Rise of Postcolonialism, Critical Thinkers, Postcolonial Literature and Culture, Postcolonial Indian Writing in English, Postcolonial Critique of any Text of your choice.

Reading:

1. Raman Selden, Peter Widdowson and Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*: (London:Longman; 5 edition 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. Mark Klages, *Literary Theory: The Complete Guide* (London: Bloomsbury,2017)
5. Sara Upstone,*Literary Theory: A Complete Introduction* (Mobius: New York,2017)

Topic B: Essays in Literary Theory & Criticism

- Four questions to be answered from eight questions asked serially from the eight essays. [15x4=60]

Essays:

1. Walter Benjamin: *The Work of Art In The Age of Mechanical Reproduction* (London: Penguin,2008)
2. Stephen Spender, 'Moderns and Contemporaries' in *The Struggle of the Modern* by Stephen Spender (Berkeley: University of California Press, 1965)pp.71-78
3. Jean-Francois Lyotard, 'Answering the Question: What is Postmodernism?'In*Modernism /Postmodernism*, ed. Peter Brooker (London:Longman,19) pp.139-150
4. Fredric Jameson, 'Postmodernism and Consumer Society' In *Modernism/ Postmodernism*, ed. Peter Brooker (London:Longman,1992)pp.163-179
5. Elaine Showalter, 'Twenty Years on *A Literature of Their Own* Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
6. Susan Heckman: 'Feminism' in *Routledge Companion to Critical Theory*, ed. Simon Malpas and Paul Wake 2006 (London)
7. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp.29–110.
8. Aijaz Ahmad, "Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

Reading:

1. Raman Selden, Peter Widdowson and Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*: (London:Longman; 5 edition 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. Mark Klages, *Literary Theory: The Complete Guide* (London: Bloomsbury,2017)
5. Sara Upstone,*Literary Theory: A Complete Introduction* (New York: Mobius,2017)

Any one of the following Topics to be opted by the Honours students in 5thSem as DSE Paper 2

Topic C: Popular Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]

- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

1. Anne Frank: *The Diary of a Young Girl*
2. Richard Bach: *Jonathan Livingston Seagull: The Complete Edition*
3. [Paulo Coelho](#): *The Alchemist*
4. [I. B. Rai](#) (Tr. By Manjushree Thapa): *There's a Carnival Today*

Reading:

1. Ken Gelder, *Popular Fiction: The Logics and Practices of a Literary Field*; (Oxon:Routledge,2004)
2. Peter Swirski, *From Lowbrow to Nobrow*, (Montreal: McGill-Queen's University Press,2005)
3. David Johnson(Ed). *The Popular and the Canonical: Debating Twentieth-Century Literature 1940–2000* (Routledge.

Topic D: Literature of the Indian Diaspora

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

1. M.G. Vassanji: *The Book of Secrets*
2. Rohinton Mistry: *A Fine Balance*
3. Meera Sanyal: *Anita and Me*
4. Jhumpa Lahiri: *The Namesake*

Suggested Topics and background Prose Reading

1. The Diaspora
2. Nostalgia
3. The New Medium
4. Alienation

Reading:

1. "Introduction: The diasporic imaginary" in Mishra V. (2008). *Literature of the Indian Diaspora*, London: Routledge
2. "Cultural Configurations of Diaspora", in Kalra, V. Kaur, R and Hutynuk, J.(2005. *Diaspora and Hybridity*: London: Sage Publications.
3. "The New Empire within Britain", in Rushdie,S.(1991). *Imaginary Homelands*, London: Granta Books.

Any one of the following Topics to be opted by the Honours students in 6thSem as DSE Paper 3

Topic E: Indian Literature in English Translation: Poems & Stories

- Two questions to be answered from five questions set from the five poems in Unit I. [10x2=20]
- Two questions to be answered from two questions set with alternatives from the two writers from Unit 2. [10x2=20]
- Four short questions to be answered from eight questions asked serially and covering all the writers equally from Units 1 and 2. [5x4=20]

Unit I:

1. Rabindranath Tagore: *The Golden Boat, Conch, Arrival*
2. Jibanananda Das: *I shall return to this Bengal, Banalata Sen*

Unit II:

1. Premchand: 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin / Viking 2006).
2. Sarat Chandra Chattopadhyay: *Mahesh* (Drought and other Stories, Sahitya Academy Edition)

Reading:

1. Salman Rushdie, *Imaginary Homelands: Essays and Criticism* 1981- 1991 (London: Granta, 1992)
2. Aijaz Ahmad, *In Theory: Classes, Nations, Literatures* (London: Verso 1992)
3. Peter Morey, *Fictions of India. Narrative and Power* (Edinburgh: Edinburgh University Press 2005)
4. D.Kapse (Ed) *Modern Indian Writing in English: A Multilingual Anthology* (Delhi: Worldview, 2018)

Topic F: Indian Literature in English Translation: Plays

- Two questions to be answered from two questions set with alternatives from the text in Unit 1. [10x2=20]
- Two questions to be answered from two questions set with alternatives from the text in Unit 2. [10x2=20]

- Four short questions to be answered from eight questions asked serially and equally covering both the writers from Units 1 and 2. [5x4=20]

Unit I:

Girish Karnard: *Hayavadana*

Unit II:

Mahasweta Devi: *Mother of 1084*

Reading:

1. Salman Rushdie, *Imaginary Homelands: Essays and Criticism 1981- 1991*(London:Granta,1992)
2. Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*(London:Verso1992)
3. Peter Morey, *Fictions of India. Narrative and Power* (Edinburgh: Edinburgh University Press 2005)
4. D.Kapse(ed) *Modern Indian Writing in English: A Multilingual Anthology* (Delhi: Worldview, 2018)

Any one of the following Topics to be opted by the Honours students in 6thSem as DSE Paper 4

Topic G: Partition Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]
 1. Bapsi Sidhwa: *Ice Candy Man*
 2. Dibyendu Palit : *Alam's Own House*
 3. Khushwant Singh: *Train To Pakistan*
 4. Bhasham Sahni: *Tamas*

Suggested Topics and background Prose Reading:

1. Colonialism, Nationalism and Partition
2. Colonialism and Violence
3. Homelessness and Exile
4. Women in the Partition

Reading:

1. Ritu Menon and Kamala Vasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women,1998)
2. *Partition Literature: An Anthology* edited by Debjani Sengupta (Delhi: Worldview, 2018).

3. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004)
4. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000)
5. Sigmund Freud, 'Mourning and Melancholia' in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp.3041-53

Films:

1. Garam Hawa (dir. M.S.Sathyu, 1974)
2. Khamosh Paani: *Silent Waters* (dir. Sabina Kumar, 2003)
3. Subarnarekha (dir. Ritwik Ghatak, 1965)

Topic H: Science Fiction and Detective Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

1. Satyajit Ray – 'Professor Shonku and the UFO'
From *Incredible Adventures of Professor Shonku*
2. Arthur Conan Doyle – *The Hound of the Baskervilles*
3. Raymond Chandler- *The Big Sleep*
4. H. R. F. Keating – *Inspector Ghote goes by Train*

Suggested Topics and background Prose Reading

1. Crime across Media
2. Construction of Criminal Identity
3. Cultural Stereotypes in Crime Fiction
4. Crime Fiction and Cultural Nostalgia
5. Crime Fiction and Ethics
6. Crime and Censorship

Reading:

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945
2. W.H. Auden, 'The Guilty Vicarage', available at <https://harpers.org/archive/1948/05/the-guilty-vicarage/>
3. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, December 1944, available at: <http://www.en.utexas.edu/Classes/Bremen/e316k/316kprivate/scans/chandlerart.html>
4. Satyajit Ray: *Incredible Adventures of Professor Shonku*, Penguin Books, 1994, New Delhi

DSE [Discipline-Specific Elective Course For Programme]

Any one of the following Topics to be opted by the Programme students in 5thSem as DSE Paper 1

Topic A: Popular Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

5. Anne Frank: *The Diary of a Young Girl*
6. Richard Bach: *Jonathan Livingston Seagull: The Complete Edition*
7. [Paulo Coelho](#): *The Alchemist*
8. [I. B. Rai](#) (Tr. By Manjushree Thapa): *There's a Carnival Today*

Reading:

4. Ken Gelder, *Popular Fiction: The Logics and Practices of a Literary Field*; (Oxon:Routledge,2004)
5. Peter Swirski, *From Lowbrow to Nobrow*, (Montreal: McGill-Queen's University Press,2005)
6. David Johnson(Ed). *The Popular and the Canonical: Debating Twentieth-Century Literature 1940–2000* (Routledge.

Topic B: Literature of the Indian Diaspora

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

5. M.G. Vassanji: *The Book of Secrets*
6. Rohinton Mistry: *A Fine Balance*
7. Meera Sanyal: *Anita and Me*
8. Jhumpa Lahiri: *The Namesake*

Suggested Topics and background Prose Reading

5. The Diaspora
6. Nostalgia
7. The New Medium
8. Alienation

Reading:

4. "Introduction: The diasporic imaginary" in Mishra V. (2008). *Literature of the Indian Diaspora*, London: Routledge
5. "Cultural Configurations of Diaspora", in Kalra, V. Kaur, R and Hutynuk, J.(2005. *Diaspora and Hybridity*: London: Sage Publications.
6. "The New Empire within Britain", in Rushdie,S.(1991). *Imaginary Homelands*, London: Granta Books.

Any one of the following Topics to be opted by the Programme students in 6thSem as DSE Paper 2

Topic C: Partition Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
 - Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]
5. Bapsi Sidhwa: *Ice Candy Man*
 6. Dibyendu Palit : *Alam's Own House*
 7. Khushwant Singh: *Train To Pakistan*
 8. Bisham Sahni: *Tamas*

Suggested Topics and background Prose Reading:

1. Colonialism, Nationalism and Partition
2. Colonialism and Violence
3. Homelessness and Exile
4. Women in the Partition

Reading:

1. Ritu Menon and Kamala Vasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998)
2. *Partition Literature: An Anthology* edited by Debjani Sengupta (Delhi: Worldview, 2018).
3. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004)
4. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000)
5. Sigmund Freud, 'Mourning and Melancholia' in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp.3041-53

Films:

1. *Garam Hawa* (dir. M.S.Sathyu, 1974)
2. *Khamosh Paani: Silent Waters* (dir. Sabina Kumar, 2003)
3. *Subarnarekha* (dir. Ritwik Ghatak, 1965)

Topic D: Science Fiction and Detective Literature

- Four questions to be answered from six questions asked serially from the four texts. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the four texts. [5x4=20]

5. Satyajit Ray – ‘Professor Shonku and the UFO’

From Incredible Adventures of Professor Shonku

6. Arthur Conan Doyle – *The Hound of the Baskervilles*

7. Raymond Chandler- *The Big Sleep*

8. H. R. F. Keating – *Inspector Ghote goes by Train*

Suggested Topics and background Prose Reading

1. Crime across Media
2. Construction of Criminal Identity
3. Cultural Stereotypes in Crime Fiction
4. Crime Fiction and Cultural Nostalgia
5. Crime Fiction and Ethics
6. Crime and Censorship

Reading:

1. J.Edmund Wilson, ‘Who Cares Who Killed Roger Ackroyd?’, *The New Yorker*, 20 June 1945
2. W.H.Auden, ‘The Guilty Vicarage’, available at <https://harpers.org/archive/1948/05/the-guilty-vicarage/>
3. Raymond Chandler, ‘The Simple Art of Murder’, *Atlantic Monthly*, December 1944, available at: <http://www.en.utexas.edu/Classes/Bremen/e316k/316kprivate/scans/chandlerart.html>
4. Satyajit Ray: *Incredible Adventures of Professor Shonku*, Penguin Books, 1994, New Delhi

ABILITY ENHANCEMENT ELECTIVE COURSES

Skill Enhancement Course (SEC): **For both Honours and Programme**

- ◆ *Any one of the following subject-areas to be chosen as PAPER 1 for 3rd Semester*

SUBJECT A: Text Comprehension & Editing

- Comprehension of a Prose piece—a text followed by eight questions bearing 02 markseach [2x8=16]
- Comprehension of a piece of Poetry—a text followed by eight questions bearing 02marks each [2x8=16]
- One question on Summary writing of a Prose or a Verse piece to be answered[10x1=10]
- One question to be answered from three questions asked from topic 4 (Editing)[6x1=6]
- Proofreading of one prose piece to be done (in reference to the correct version of that paragraph) bearing 12 marks—02 marks each for the correct application of 6 proof reading symbols to be applied.[12x1=12]

1. *Comprehension of a Text (Poetry) A text followed by questions*
2. Comprehension of a Text(Prose) A text followed by questions
3. Summary Writing of a Prose or Verse Piece
4. Copy Editing and Academic Editing
5. Style sheet Practice and proofreading

Recommended Reading:

1. John Russial, *Strategic Copy Editing*, (New York: New Guilford Books, 2004)
2. Elsie Myers Stainton, *The Fine Art of Copy Editing*, (New York: Columbia University Press, 2002)

3. William Critchley, *The Pocket Book of Proofreading: A Guide to Freelance Proofreading* (UK:First EnglishBooks,2007)
4. Stephen Bailey, *Academic Writing: A Handbook for International Students Paperback –Student Edition*, (New York : Routledge,2014)

SUBJECT B: Creative Writing

- Four questions to be answered from eight questions asked serially from the five topics below. [10x4=40]
- Four short questions to be answered from eight questions asked serially from the five topics below. [5x4=20]

- 1.What is Creative Writing
- 2.The Art of Creative Writing
- 3.Modes of Creative Writing
- 4.Writing for the Media
- 5.Preparing for Publication

Recommended book:

- 1.Anjana Neira Dev and Others, *Creative writing: A Beginner's Manual*, (Delhi:Pearson, 2009)
- 2.Liz Ham, *Study Writing: A Course in Writing Skills for Academic Purpose* (London:Cambridge University Press,2006)
- 3.Ilona Leki, *Academic Writing: Exploring Process and strategies, 2nd Edition*(New York: Cambridge University Press)

♦ *Any one of the following subject-areas to be chosen as PAPER 2 for 4th Semester*

SUBJECT C: Business Communication

- One question to be answered from three questions asked serially from topic 1. [12x1=12]
 - Six questions to be answered from twelve questions asked serially from the rest of the topics combined covering them equally. [8x6=48]
1. Introduction to the essentials of Business Communication: Theory and Practice
 2. Citing references, and using bibliographical and research tools
 3. Writing a project report
 4. Writing reports on field work/visits to industries, business concerns etc./business negotiations.
 5. Summarizing annual report of companies
 6. Writing minutes of meetings
 7. E-correspondence

Suggested Readings:

1. Scot Ober, *Contemporary Business Communication*. (Houghton Mifflin, 2008)
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, (New Delhi: Tata McGraw Hill Publishing Company Ltd., 2004)
3. Ron Ludlow & Panton, F. *The Essence of Effective Communications*, (New Delhi: Prentice Hall of India Pvt. Ltd., 1992)
4. R. C. Bhatia, *Business Communication*, (New Delhi: Ane Books Pvt Ltd., 2009)
5. Varinder Kumar & Bodh Raj, *Business Communication* (Delhi: Kalyani Publisher, 2014)

SUBJECT D: Technical Writing

- Four questions to be answered from nine questions asked serially from all the three units combined covering them equally. [10x4=40]
- Four short questions to be answered from nine questions asked serially from all the three units combined covering them equally. [5x4=20]

Unit 1: Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.

Unit 2: Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding

paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.

Unit 3: Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

Suggested Reading:

1. Liz Hamp-Lyons and B. Heasley: *Study Writing; A course in written English. For academic and professional purposes*, (New York: Cambridge University Press, 2006)
2. Randolph. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, (New Delhi: Dorling Kindersley, 2010)
3. Kalyani Samantray, *Academic and Research Writing*, (New Delhi : Orient Blackswan, 2017)
4. Savitha Chilakamarri, *English for Technical Communication*, (New Delhi: Cambridge English, 2017)
5. Daniel G. Riordan, *Technical Report Writing Today*, 10th Edition (Boston: Wadsworth, 2014)

GENERIC ELECTIVE (GE): For both Honours and Programme

Paper 1: Selections from Indian Literature

- Three questions to be answered from four questions set with alternatives equally covering the four writers in units 1 and 3 combined. [10x3=30]
- Four short questions to be answered from eight questions asked serially and equally covering the four writers in units 1 and 3 combined. [5x4=20]

Unit I:

1. Rabindranath Tagore: *The Golden Boat ,The Conch, The Arrival* (From *Rabindranath Tagore: Selected Poems*, trans. William Radice, Penguin)
2. Kamala Das: *An Introduction, Smoke in Colombo* From *Only the Soul Knows How to Sing*, D. C. Books, Kerala]

Unit II:

- One question to be answered from two questions set with alternatives from the two texts. [10x1=10]
1. Anita Desai: *In Custody*
 2. Mulk Raj Anand: *Coolie*

Unit III:

1. Vijay Tendulkar: *Silence! The Court is in Session*
2. Girish Karnad: *Nagamandala*

Suggested Reading:

1. Sisir Kumar Das, *History of Indian Literature* (New Delhi: Sahitya Akademi, 2005)
2. Rossella Ciocca & Neelam Srivatsava, (ed) *Indian Literature and the World* (New York: Springer, 2017)
3. Ramakrishna Rao, *Comparative Perspectives on Indian literature* (New Delhi: Prestige Books, 1992)

Paper 2: Selections from European Literature

- Two questions to be answered from three questions set with alternatives from the three poets in unit 1. [10x2=20]
- One question to be answered from two questions set with alternatives from the two texts in unit 3. [10x1=10]
- Two short questions to be answered from six questions asked serially and covering all the writers from Units 1 and 3 combined. [5x2=10]

Unit I:

1. William Shakespeare: Sonnet nos: 18, 64, 65, 73
2. William Wordsworth: *Daffodils, Lucy Poems*
3. W. H. Auden: *The Unknown Citizen, Autumn Song*

Unit II:

- Two questions to be answered from four questions set with alternatives from the four texts. [10x2=20]
1. V. Woolf: *The Duchess and the Jeweller*
 2. George Orwell: *Shooting an Elephant*
 3. G. Wells: *The Magic Shop*
 4. Munro: *Open Window*

Unit III:

William Shakespeare:

1. *Macbeth*
2. *Twelfth Night*

Reading:

1. Ernst Robert Curtius, translated by Michael Kowal, *Essays on European Literature* (New Jersey: Princeton Legacy Library, 1973)
2. Menka Ahlawat et al. *Selections from British Literature: Poems and Short Stories* (Delhi: Worldview, 2019).
3. Malcolm Bradbury, James McFarlane, *Modernism: A Guide to European Literature 1890-1930* (London: Penguin, 1991)

LANGUAGE CORE COURSE1 [LCC1]: For Programme

ALTERNATIVE ENGLISH

SEMESTER I

PAPER 1: Text Comprehension, Editing & Writing Skill

- Comprehension of a Prose piece—a text followed by seven questions bearing 02 marks each [2x7=14]
- One question on Summary writing of Prose or Verse piece to be answered [12x1=12]
- One question to be answered from three questions asked serially from topic 3 (Essay Writing) [10x1=10]
- One question to be answered from three questions asked serially from topic 4 (Letter Writing) [10x1=10]
- Proofreading of one prose piece to be done (in reference to the correct version of that paragraph) bearing 14 marks—02 marks each for the correct application of 07

proofreading symbols to be applied.[2x7=14]

1. Comprehension of a Text (Prose)
A text followed by questions
2. Summary Writing of a Prose or Verse Piece
3. Essay Writing
4. Formal and informal letter Writing
5. Style sheet Practice and proof reading
- 6.

Reading:

1. John Russial, *Strategic Copy Editing*, (New York:New Guilford Books,2004)
2. Elsie Myers Stainton,*The Fine Art of Copyediting* ,(New York:ColumbiaUniversityPress,2002)
3. William Critchley,*The Pocket Book of Proofreading: A Guide toFreelance Proofreading* (UK:First EnglishBooks,2007)
4. Stephen Bailey, *Academic Writing: A Handbook for InternationalStudents Paperback* Student Edition,(New York : Routledge,2014)
5. Robert W Bly, *Webster's New World Letter Writing Handbook* (WileyPublishing House, Indianapolis,2004)

SEMESTER III

PAPER 2: Literary Perceptions

- Four questions to be answered from eight questions asked serially from the fourtexts covering these equally.[10x4=40]
 - Four short questions to be answered from eight questions asked serially from the fourtexts covering them equally.[5x4=20]
1. J. M. Synge: *Riders to the Sea*
 2. Edward Fitzgerald: *The Great Gatsby*
 3. R. K. Narayan: *The Man-Eater of Malgudi*
 4. Mahesh Dattani: *Tara*

Reading:

1. B. Chakraborti, *A Talent for the Particular* (Delhi: Worldview, 2012)

2. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature' in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp.158–95.

LANGUAGECORE COURSE[LCC2]: For Programme

ENGLISHLANGUAGECORE

SEMESTER II

PAPER 1: Technical Writing Skill

Six questions to be answered from twelve questions asked serially from these topics. [10x6=60]

1. ParagraphWriting
2. EssayWriting
3. SummaryWriting
4. Formal and informal LetterWriting
5. DialogueWriting

Reading:

2. Marcella Frank, *Writing as Thinking: A Guided Processed Approach* (London: Pearson College Division,1989)
3. Liz Hamp-Lyons &B.Heasley: *Study Writing: A Course in written English for Academic & Professional Purposes* (New York: Cambridge University Press,1987)
4. Daniel G.Riordan, *Technical Report WritingToday*, 10th Edition (Boston: Wadsworth, 2014)

SEMESTER IV

PAPER 2: Professional Writing Skill

Six questions to be answered from twelve questions asked serially from the following topics. [10x6=60]

1. Editorial Writing
2. NoticeWriting
3. Advertising CopyWriting
4. Report Writing

5. CV/Resume Writing

Reading:

1. Edward L. Smith, Stephen A. Bernhardt. *Writing At Work: Professional Writing Skills for People on the Job* (New York:McGraw Hill Professional,1997)
2. Shirley Wilson Logan, Wayne H. Slater (eds.), *Academic and Professional Writing in an Age of Accountability* (Carbondale:Southern Illinois University Press,2010)
3. John Caples & Fred E. Hahn, *Tested Advertising Methods* (New Jersey :Prentice Hall,1997)
4. Deborah Perlmutter Bloch, *How to Write a Winning Resume* (Illinois:VGM Career Books,1998)

ABILITY ENHANCEMENT COMPULSORY COURSE (AECC): For both Honours and Programme

Compulsory English:

- Comprehension of a Prose piece—a text followed by five questions bearing 02 mark each [2x5=10]
- One question to be answered from four questions asked serially from topic 2 and 3. [10x1=10]
- Three questions to be answered from ten questions asked serially from the rest of the topics combined.[5x3=15]

English Communication:

1. Comprehension
2. Formal and informal letter Writing
3. Essay Writing
4. CV, Resume Writing
5. Summary Writing
6. Dialogue Writing
7. Notice Writing
8. Interview

Reading:

1. Deborah Perlmutter Bloch, *How to Write a Winning Resume* (Illinois:VGM Career Books,1998)
2. Robert W Bly, *Webster's New World Letter Writing Handbook* (Wiley Publishing House,

Indianapolis,2004)

3. Sanjay Kumar & Pushp Lata, *Communication Skills: A Workbook* (New Delhi: OUP, 2018)
4. *Interact: A Course in Communicative English*, Cambridge University

DETAILED SYLLABUS OF B.A PROGRAMME IN ENGLISH UNDER CBCS

Discipline Specific Core

PAPER 1: Individual & Society

Five questions to be answered from eight questions asked with alternatives from the five Units equally covering all the eight writers. [12x5=60]

- ◆ Selections from *The Individual and Society, Essays, Stories and Poems*, Pearson Longman: 2004

Unit I:

Caste/Class:

- Omprakash Valmiki: *Joothan*
- Ismat Chughtai: *Kallu*

Unit II:

Gender:

- Virginia Woolf: *Shakespeare's Sister*
- Rabindranath Tagore: *The Exercise Book*

Unit III:

Race:

- Mary Angelou: *Still I Rise*

Unit IV:

Violence and War

- Bertolt Brecht: *General, Your tank is a Powerful Vehicle*
- Amitav Ghosh: *Ghosts of Mrs. Gandhi*

Globalised World

- Naomi Klein: *The Brand Expands*

PAPER 2: Modern Indian Literature

- Five questions to be answered from twelve questions set serially equally covering all the texts. [10x5=50]
- Two short questions to be answered from six questions asked serially equally covering all the texts. [5x2=10]

∞ Selections from *Modern Indian Literature: Poems & Short Stories*, ed. Department of English, Delhi, OUP, 1999

Short Stories:

1. Premchand: *The Holy Panchayat*
2. R.K. Narayan: *The M.C.C*
3. Vaikom Muhammad Basheer: *The Card Sharper's Daughter*
4. Saadat Hasan Manto: *Toba Tek Singh*
5. Ambai: *Squirrel*
6. Ismat Chughtai: *Lihaaf*

PAPER 3: British Literature

Unit I:

- Two questions to be answered from four questions asked serially equally covering the two texts. [10x2=20]
 1. Charles Dickens: *Oliver Twist*
 2. William Shakespeare: *The Merchant of Venice*

Unit II:

- Two questions to be answered from five questions asked with alternatives equally covering the poets. [10x2=20]
- Four short questions to be answered from ten questions asked serially equally covering the poets. [5x4=20]

∞ Selections From *Living Literatures: An Anthology of Prose & Poetry*, Editorial Board, Department of English, University of Delhi, Orient Longman, 2007

Poems: The Renaissance (Sonnets and Love Lyrics):Six Poems.

1. Sir Thomas Wyatt: *Whoso List to Hunt*.
2. Edmund Spenser: Amoretti LXXV: *One day I wrote her name*.
3. William Shakespeare: Sonnet LXV(65):*Since Brass* ; Sonnet CXXX(130): My mistress's eyes
4. John Donne: *The Sunne Rising*
5. John Milton: Sonnet XVI: *On His Blindness*

PAPER4:Literary Cross Currents

Unit I:

- Two questions to be answered from four questions asked serially covering the two texts equally. [10x2=20]
 1. Vijay Tendulkar: *Silence! The Court is in Session*
 2. Mulk Raj Anand: *Coolie*

Unit II:

- Two questions to be answered from five questions asked with alternatives equally covering the poets. [10x2=20]
 - Four short questions to be answered from ten questions asked serially equally covering the poets. [5x4=20]
- ∞ Selections From *Living Literatures: An Anthology of Prose & Poetry*, Editorial Board, Department of English, University of Delhi, Orient Longman, 2007.

Poems: The Eighteenth Century and the Romantic Age: Seven Poems

1. Jonathan Swift: *A Beautiful Young Nymph Going to Bed.*
2. William Blake: *The Garden of Love; London.*
3. William Wordsworth: *Composed upon Westminster Bridge, It is a Beauteous Evening.*
4. Samuel Taylor Coleridge: *Frost at Midnight.*
5. John Keats: *To Autumn.*

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**PROGRAMME
OBJECTIVES**

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

(as per the New Curriculum & Credit Framework 2022)

Ist & IInd SEMESTERS


					MARKS DISTRIBUTION			
					End Sem	IA*	Project /Assignment.	Total
					T	S		
F I R S T	MAJOR	UENGMAJ11001	Rhetoric, Prosody, Elementary Linguistics, And Literary Types	4	60	15	-	75
	MINOR	UENGMIN10001	Understanding Poetry	4	60	15	-	75
	MDC (Multi-disciplinary Course)	---	Introduction To African Literature	3	60	15	-	75
	SEC (Skill Enhancement Course)	UENGSEC11001	Enhancing Language Skills 1	3	40	15	20	75
S E C	MAJOR	UENGMAJ12002	European Classical Literature in Translation	4	60	15	-	75
	MINOR	UENGMIN10001	Understanding Drama	60	4	15	-	75

O N D	MDC	---	1.Understanding Shakespeare 3 And Tagore 2. Graphic Novels 3. Literature of Eastern Himalayas	60	15	-	75
	SEC	UENGSEC12002	Enhancing Language 3 Skills 2	40	15	20	75
	AEC	UENGAEM10001 30	Alternative English Semesters 1 and 2	2	20		
	AEC	UENGAEL10001 30	English Semesters 1 and 2	2	20		

**IA refers to Internal Assessment.*

***There will be a Practical for SEC. Practical could include Assignment/
Project.*





SYLLABUS
FOR
FIRST SEMESTER

University of North Bengal

Syllabi of ENGLISH at FYUP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER I

Paper Title	Rhetoric, Prosody, Elementary Linguistics, and Literary Types
Paper Code	UENGMAJ11001
Nature of 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.

SYLLABUS:

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

Duration of Examination: 2 Hours, 30 Minutes.

Rhetoric, Prosody, Elementary Linguistics, 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. (3X1=3)

Unit II: Elementary Linguistics

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: Elementary Linguistics

1. Otto, Jespersen. *Growth and Structure of the English Language*. Charleston: Nabu Press, 2010.
2. Albert C. Baugh. *A History of 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

Syllabi of ENGLISH at FYUP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER I

Paper Title	Understanding Poetry
Paper Code	UENGMIN10001
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 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.

SYLLABUS:

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

Duration of Examination: 2 Hours, 30 Minutes.

Paper 1: UNDERSTANDING POETRY

Unit 1: Short notes on Four literary terms out of Six: $4 \times 3 = 12$

Literary terms:

1. Bathos
2. Blank Verse
3. Carpe Diem
4. Heroic Couplet
5. Lyric
6. Sonnet
7. Ballad
8. Ode
9. Imagery
10. Epic
11. Mock Epic
12. Rhyme
13. Refrain
14. Satire
15. Symbol

16. Caesura

17. Conceit

Unit 2: Explain any Four quotes out of Six with reference to the context:

6 quotations should be provided, covering all the poets (4x6=24)

Philip Sidney: "Loving in Truth"

William Shakespeare: "Shall I compare thee to a Summer's day"

John Donne: "The Good Morrow"

George Herbert: "Virtue"

Alexander Pope: *The Rape of the Lock* (Cantos 1 and 2)

William Blake: "Tyger"

Unit 3: Two questions are to be answered from Four questions covering any four poets: 2x12=24

William Wordsworth: Lucy Poems

Coleridge: "Kubla Khan"

P.B. Shelley: "Ode to the West Wind"

John Keats: "Ode to a Nightingale"

Alfred Tennyson: "Ulysses"

Robert Browning: "The Last Ride Together"

Thomas Hardy: "The Darkling Thrush"

W.B. Yeats: "The Wild Swans at Coole"

Wilfred Owen: "Strange Meeting"

T.S. Eliot: "The Hollow Men"

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. Rina Ramdev. *Sidney Spenser & Donne A Critical Introduction*. Delhi: Worldview Publications, 2000.
5. David Fairer. *The Rape of the Lock*. Penguin Critical Studies. London: Penguin, 2001.
6. Debjani Sengupta and Shernaz Cama. *Blake, Wordsworth and Coleridge*. Delhi: Worldview Publications, 2003.
7. 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.

8. Jeffares Derry. *Selected Poems of WB Yeats*. Pearson Education, 2000.

University of North Bengal

Syllabi of ENGLISH at FYUP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER I

Paper Title	Enhancing Writing Skills 1
Paper Code	UENGSEC11001
Nature of Paper	SEC
Paper Level	100
Paper Type	THEORY and PRACTICAL
Total Credits	3

COURSE OBJECTIVES:

To equip the learners with a basic concept of how to comprehend a passage/poem and answer questions based on them.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a basic understanding of literary analysis and write the summary of a prose piece and the substance of a poem.

SYLLABUS:

Full Marks: 75

Paper Type: THEORY and PRACTICAL

(Marks in Semester End Theory/Written Examination: 40, Marks in Practical/Assignment/Field Work/Project: 20, Marks in Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks in Attendance: 5).

Duration of Examination: 2 Hours.

Text Comprehension

Unit 1:

- Comprehension of ONE Verse piece – ONE text followed by SIX questions, out of which FIVE must be answered, each carrying TWO [5x2=10]

Unit II:

- Comprehension of ONE Prose piece – ONE text followed by SIX questions, out of which FIVE must to be answered, each question carrying FOUR marks. [5x4=20]

Unit III:

- One question the summing up of One Prose OR One Verse piece, One must be answered. [1x10=10]

Question pattern:

- For 40 Marks

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

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

For further 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. J. Alder Mortimer and 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.

University of North Bengal

Syllabi of ENGLISH at FYUP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER I

Paper Title	Introduction to African Literature
Paper Code	---
Nature of Paper	MDC
Total Credits	—

COURSE OBJECTIVES:

This course aims to introduce the students to the basic concepts and the important texts from African Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Understand the basic concepts of African Literature and Culture.

SYLLABUS:

SEMESTER: 1, POOL A

PAPER: MDC

Paper Description: 8. INTRODUCTION TO AFRICAN LITERATURE

Paper Type: Theory; Credits:

Full Marks: 75

Duration of Examination: 2 Hours 30 Minutes.

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

Unit I: NOVELS

One Long Question must be answered from Four questions, set from all the texts: 1x10=10

1. Chinua Achebe: *Things Fall Apart*
2. Ngũgĩ wa Thiong'o: *The River Between*

One Long Question must be answered from Four questions, set from all the texts: 1x10=10

1. Nadine Gordimer: "Six Feet of the Country"
2. Chinua Achebe: "Girls at War"
3. Ben Okri: "After the End"
4. *Chimamanda Ngozi Adichie: " My Mother, the Crazy African"*

Unit III: POETRY

Two Long Question must be answered from Six questions, set from all the texts:

2x10= 20

1. Chinedu Dike: "Mandela - The Immortal Icon"
2. Benjamin Zephaniah: "Everybody is Doing It"
3. Spike Milligan: "Jumbo Jet"
4. [Solomon Ochwo-Oburu](#) : "I feel African in every Vein"
5. Teddy Kimathi: "South Africa"
6. [Pandita Siete Santos](#): "Chains of Colonialism"

Short Questions:

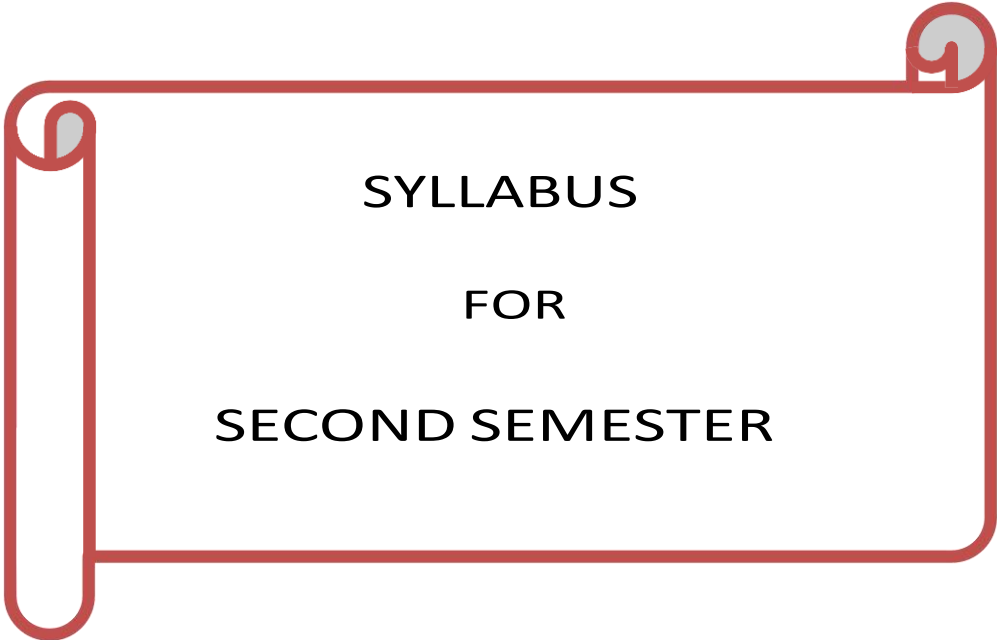
Four Short Questions must be answered from Twelve questions, set from all the texts: $4 \times 5 = 20$

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

4	4	12	5	$4 \times 5 = 20$



SYLLABUS
FOR
SECOND SEMESTER

University of North Bengal

Syllabi of ENGLISH at FYUGP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER II

Paper Title	European Classical Literature in Translation
Paper Code	UENGMAJ12002
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.

SYLLABUS

Full Marks: 75

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

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 Media 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. Watling. *The Pot of Gold and Other Plays*. London: Penguin: 1965.
15. Marianne McDonald and J Michael Walton Ed. *The Cambridge Companion to Greek and Roman Theatre*. Cambridge: CUP, 2007.
16. George E. Duckworth, Ed. *The Complete Roman Drama Vol I*, Kolkata: The Standard Literature Company Pvt Ltd, 2006.
17. Erich Segal Ed. *Plautus; Four Comedies*. Oxford: OUP, 1996.
Erich Segal. *Roman Laughter: The Comedy of Plautus*. Oxford, OUP, 1987.
18. Alison Sharrock. *Reading Roman Comedy: Poetics and Playfulness in Plautus and Terence*. London, CUP, 2009.
19. C. W. Marshall. *The Stagecraft and Performance of Roman Comedy*, Cambridge, CUP, 2006.
20. R. L. Hunter. *The New Comedy of Greece and Rome*, Cambridge, CUP,

1985.





University of North Bengal

Syllabi of ENGLISH at FYUGP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER II

Paper Title	Understanding Drama
Paper Code	UENGMIN10001
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.

SYLLABUS:

Full Marks: 75

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

Duration of Examination: 2 Hours, 30 Minutes.

Paper 2: UNDERSTANDING DRAMA

Unit 1: 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
13. In Media Res
14. Parabasis
15. Parodos

Unit 2: 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 3: 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
Syllabi of ENGLISH at FYUP
(as per the New Curriculum & Credit Framework 2022)

SEMESTER II

Paper Title	Enhancing Writing Skills 2
Paper Code	UENGSEC12002
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 writing skills and editing.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a basic understanding of how to write a report, an advertisement and a curriculum vitae.

SYLLABUS:

Full Marks: 75

Paper Type: THEORY and PRACTICAL

(Marks in Semester End Theory/Written Examination: 40, Marks in Practical/Assignment/Field Work/Project: 20, Marks in Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks in Attendance: 5).

Duration of Examination: 2 Hours.

Professional Writing Skill and Editing

Unit 1:

Proof reading of One prose piece to be done out of Two options provided (in reference to the correct version of that paragraph) carrying 10 marks – One mark each for the correct application of Ten proof reading symbols.[1x10=10]

Unit II:

- Two questions to be answered from Four questions asked serially from the Four topics, covering these equally and with Two internal options from each. [2x10=20]

1. Dialogue Writing
2. Notice Writing
3. Advertising Copy Writing
4. CV/Resume Writing
5. Report Writing

Unit III:

- One question to be answered from Four questions asked serially from the Four topics, covering these equally and with Two internal options from each. [1x10=10]

1. Essay Writing
2. Formal Letter Writing
3. Informal Letter Writing
4. Editorial Writing

Question pattern:

- For 40 Marks

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

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

For further Reading:

1. Deborah Perlmutter Bloch. *How to Write a Winning Resume*. Illinois: VGM Career Books, 1998.
2. Robert W. Bly. *Webster's New World Letter Writing Handbook*. Wiley Publishing House, 2004.
3. Sanjay Kumar & Pushp Lata. *Communication Skills: A Workbook*. New Delhi: OUP, 2018.
4. *Interact: A Course in Communicative English*. Cambridge: University Press, 2019.

5. Edward L Smith and Stephen A. Bernhardt. *Writing At Work: Professional Writing Skills for People on the Job*. New York: McGraw Hill Professional, 1997.
6. Shirley Wilson Logan and Wayne H. Slater, eds. *Academic and Professional Writing in an Age of Accountability*. Carbondale: Southern Illinois University Press, 2010.
7. John Caples & Fred E. Hahn. *Tested Advertising Methods*. New Jersey: Prentice Hall, 1997.
8. Marcella Frank. *Writing as Thinking: A Guided Processed Approach*. London: Pearson College Division, 1989.
9. Liz Hamp-Lyons & B. Heasley. *Study Writing: A Course in written English for Academic & Professional Purposes*. New York: Cambridge University Press, 1987.
10. Daniel G. Riordan. *Technical Report Writing Today*. 10th Edition. Boston: Wadsworth, 2014
11. William Critchley. *The Pocket Book of Proofreading: A Guide to Freelance Proofreading*. UK: First English Books, 2007.
12. Elsie Myers Stainton. *The Fine Art of Copy Editing*. New York: Columbia University Press, 2002.

University of North Bengal

Syllabi of ENGLISH at FYUP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER II

Paper Title	Understanding Shakespeare and Tagore
Paper Code	---
Nature of Paper	MDC
Total Credits	--
Paper Type	THEORY

COURSE OBJECTIVES:

This course intends to introduce the learners to the works of William Shakespeare and Rabindranath Tagore, the literary doyens of England and India.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a basic understanding of the ideas, concepts of the dramas and sonnets of Shakespeare and the short stories and lyrics of Tagore.

SYLLABUS:

Full Marks: 75

Duration of Examination: 2 Hours 30 Minutes.

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

Unit I: Understanding Shakespeare: Drama

Five Questions must be answered from Eight Questions, Two Questions to be set from each text. (5 X 4 = 20)

(Charles and Mary Lamb: Tales from Shakespeare. Kolkata: Radha Publishing House.)

1. The Tempest
2. As You Like It
3. The Merchant of Venice
4. Macbeth
5. Hamlet

Unit I: Understanding Shakespeare: Sonnets

Two Questions must be answered from Six Questions, One Question to be set from each text. (2 X 5 = 10)

Sonnet Nos. 18, 29, 30, 65, 137, 148.

Unit III: Understanding Tagore: Short Stories and Poems

Five Questions must be answered from Ten Questions, Two Questions to be set from each text. (5 X 6 = 30)

1. "Kabuliwala"
2. "Postmaster"
3. "Africa"

4. "The Golden Boat"

5. "The Conch"

Question pattern:

- For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks of each question	Total Marks
1	5	8	4	$5 \times 4 = 20$
2	2	6	5	$2 \times 5 = 10$
3	5	10	6	$5 \times 6 = 30$

University of North Bengal

Syllabi of ENGLISH at FYUP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER II

Paper Title	Graphic Novels
Paper Code	---
Nature of Paper	MDC
Total Credits	---
Paper Type	THEORY

COURSE OBJECTIVES:

This course intends to develop among the learners a basic understanding of the ideas and concepts of Graphic Novels.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a basic understanding of the ideas, concepts involved in the interpretation of Graphic Novels

SYLLABUS:

SEMESTER: 2, POOL B

Full Marks: 75

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

Duration of Examination: 2 Hours 30 Minutes.

Four long questions to be answered out of Eight questions provided with alternatives from each text: $4 \times 10=40$

Four short questions to be answered out of Eight questions, two questions from each text: $4 \times 5=20$

1. Alan Moore and Dave Gibbons : *Watchmen*
2. Fred Fordham: *To Kill a Mockingbird: A Graphic Novel*
3. Frank Miller: *Batman: The Dark Knight Returns*
4. Orijit Sen: *River of Stories*

Question pattern:

- For 60 Marks

Sl.	Questions	Out	Marks of each	Total Marks
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No.	to be answered	of	question	
1	4	8	10	$4 \times 10 = 40$
2	4	8	5	$4 \times 5 = 20$

University of North Bengal

Syllabi of ENGLISH at FYUP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER II

Paper Title	Literature of Eastern Himalayas
Paper Code	---
Nature of Paper	MDC
Total Credits	--
Paper Type	THEORY

COURSE OBJECTIVES:

This course intends to develop among the learners a basic understanding of the much varied literature and culture of the Eastern Himalayas.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a basic understanding of the ideas, concepts of the diverse literature and culture of the Eastern Himalayas.

SYLLABUS:

SEMESTER: 2, POOL B

Full Marks: 75

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

Duration of Examination: 2 Hours, 30 Minutes.

Unit I: NOVELS

One Long Question must be answered from Four questions, set from all the texts: 1x10=10

I.B. Rai: *There's a Carnival Today*

Kunzang Choden: *The Circle of Karma*

Unit II: SHORT STORIES

One Long Question must be answered from Four questions, set from all the texts: 1x10=10

Temsula Ao: "The Last Song"

Manjushree Thapa: "Friends"

Prajwal Parajuli: "No land is her Land"

Aruni Kashyap: "His Father's Disease"

Unit III: POETRY

Two Long Question must be answered from Six questions, set from all the texts:

2x10= 20

Manprasad Subba: "A Poem for a Poet"

Mamang Dai: "Small Towns and the River"

Robin S Ngangom: "A Poem for Mother"

Parijat: "A Sick Lover's Letter to her Soldier"

Esther Syem: "To the Rest of India from Another Indian"

Tenzin Tsundue: "When it rains in Dharamsala"

Short Questions:

Four Short Questions must be answered from Twelve questions, set from all the texts: 4x5=20

Question pattern:

- For 60 Marks

Sl.	Questions	Out	Marks of each	Total Marks
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No.	to be answered	of	question	
1	1	4	10	$1 \times 10 = 10$
2	1	4	10	$1 \times 10 = 10$
3	2	6	10	$2 \times 10 = 20$
4	4	12	5	$4 \times 5 = 20$

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

SEMESTERS: 1 & 2

PAPER: AEC

PAPER CODE: UENGAEM10001

PAPER LEVEL: 100

Paper Description: ALTERNATIVE ENGLISH

Paper Type: Theory; Credits: 2

Full Marks: 50

(Marks in Semester End Theory/Written Examination: 30, Marks in Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 15, Marks in Attendance: 5).

Duration of Examination: 1 Hour, 30 Minutes.

Three long questions to be answered out of Six questions provided with alternatives from each text: 3 X 8=24

Two short questions to be answered out of Six questions, two questions from each text: $2 \times 3 = 06$

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	8	$3 \times 8 = 24$
2	2	6	3	$2 \times 3 = 06$

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

SEMESTERS: 1 & 2

PAPER CODE: UENGAEL10001

PAPER LEVEL: 100

Paper Description: English Compulsory

Paper Type: Theory; Credits: 2

Full Marks: 50

(Marks in Semester End Theory/Written Examination: 30, Marks in Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 15, Marks in Attendance: 5).

Duration of Examination: 1 Hour, 30 Minutes.

Unit I

Two short questions to be answered from Four texts, One question to be set from each text: 2x5=10

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, One question to be set from each text: 2x5=10

Ernest Hemingway: "Old man at the Bridge"

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

Dorothy Parker: "A Telephone Call"

O'Henry: "The Gift of the Magi"

Unit III

Writing skills:

Two questions must be answered from Four: $2 \times 5 = 10$

E mail

CV

Paragraph Writing

Report Writing

Question pattern:

- For 60 Marks

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

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, 2019.
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 2023-2024

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

(approved by the UGBoS dated 23rd November, 2023)

**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.***



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PROGRAMME OBJECTIVES

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



PROGRAMME OUTCOMES

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

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

University of North Bengal

Course Structure of ENGLISH for FYUGP

(as per the New Curriculum & Credit Framework 2022)

IIIrd & IVth SEMESTERS

					MARKS DISTRIBUTION			
					End Sem	IA*	Project /Assign	Total
					S			
T H I R D	MAJOR	UENGMAJ23003	Indian Classical Literature in Translation	4	60	15	-	75
	MAJOR	UENGMAJ23004	From the Beginning to the 16th Century	4	60	15	-	75
	MAJOR	UENGMAJ23005	Elizabethan and Jacobean Poetry	4	60	15	-	75
		UENGSEC23003	English for Expression	3		15	20	75

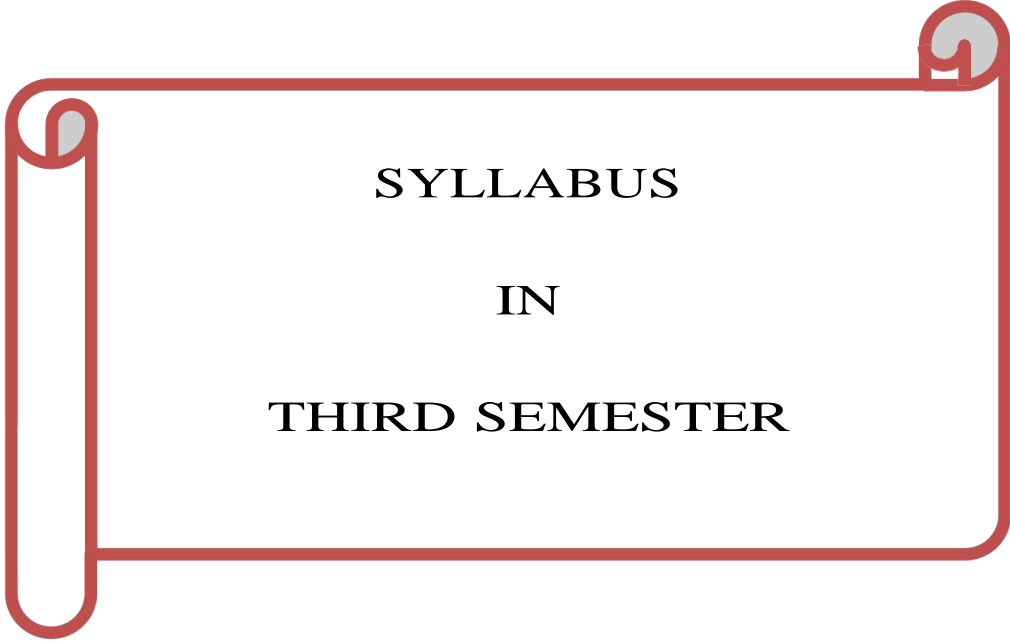
FOURTH

MAJOR	UENGMAJ24006	Elizabethan Drama & Shakespeare	4	60	15	-	75
MAJOR	UENGMAJ24007	17 th & 18 th Cent. Lit - I	4	60	15	-	75
MAJOR	24008	17 th & 18 th Cent. Lit - I	4	60	15	-	75

MINOR	UENGMIN20002	Understanding Drama	4	60	15	-	75
AEC	UENGAEM20002	Alternative English	2	30	20		50
Semesters III and IV							
AEC	UENGAEL20002	English Compulsory	2	30	20		50
Semesters III and IV							

**IA means Internal Assessment.*

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



SYLLABUS
IN
THIRD SEMESTER

University of North Bengal
Syllabus in ENGLISH for
FYUGP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER III

Paper Title	Indian Classical Literature in Translation
Paper Code	UENGMAJ23003
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: 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.

6

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 eds. *Mahabharata Now: Narration, Aesthetics, Ethics*. New Delhi: Routledge, 2022.
8. Sudraka. *Mrcchakatikam*. Trans by Sukumari Bhattacharji. Kolkata: Sahitya Akademi, 2008.
9. *Sudraka's Mrcchakatikam: A Reader*. Bolpur: Birutjatio Sahitya Sammiloni, 2022.
10. Saswati Sengupta and Deepika Tandon. *Revisiting Abhijnanasakuntalam: Love Lineage and Language in Kalidasa's Nataka*. Hyderabad: Orient Blackswan: 2011

Question pattern: For

60 Marks

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

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

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University of North Bengal
Syllabus in ENGLISH for
FYUGP

(as per the New Curriculum & Credit Framework 2022)

SEMESTER III

Paper Title	From the Beginning to the 16th Century
Paper Code	UENGMAJ23004
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: 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: 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 in ENGLISH for FYUGP**

(as per the New Curriculum & Credit Framework 2022)

SEMESTER III

Paper Title	Elizabethan and Jacobean Poetry
Paper Code	UENGMAJ23005
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: 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: Historical and Literary Topics

- Two questions to be answered from four questions arranged serially from the following topics. [2x10=20]
 - The Renaissance and its impact on contemporary British Literature
 - Humanism and its bearings on literature
 - Elizabethan Poetry
 - Metaphysical Poetry — Distinctive Features

Unit II: Poetry

- Two questions to be answered from six questions, two questions with internal choice to be set from each poet. [2x10=20]
 - Four short questions to be answered from six questions arranged serially from all the poets. [4x5=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.

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/IV

Paper Title	Understanding Drama
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 Drama.

It purports to familiarize the learners with the basic ideas, concepts, approaches, theories and issues in interpreting drama.

LEARNING OUTCOMES:

After its completion, a learner is expected to acquire domain knowledge about the discipline.

Develop a general understanding of English Drama 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.

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Paper 2: UNDERSTANDING DRAMA

Unit I: Key Terms in Drama

Short notes on **Four** literary terms out of Six: [4x3=12]

1. Anagnorisis
2. Peripeteia
3. Chorus
4. Climax
5. Dramatic irony
6. Hamartia
7. Hubris
8. Soliloquy
9. Three Unities

10. *In Media Res*

Unit II: William Shakespeare

Two questions to be answered from Four questions, set with alternatives from each text: [2x12=24]

- *Macbeth*
- *Twelfth Night*

Unit III: Modern Drama

Four questions to be answered from Six questions, covering the two texts equally: [4x6=24]

- John Galsworthy: *Justice*
- George Bernard Shaw: *Arms and the Man*

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*; 10th Edition. 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 .
5. Stevie Davis. *Twelfth Night*. London: Penguin, 1993.
6. RP Draper. *Twelfth Night*. London: Macmillan, 2001.
7. SC Sengupta. *Macbeth*. Calcutta: A. Mukherjee & Co. Pvt. Ltd. 2009.
8. David Elloway. *Macbeth*. London: Macmillan, 1985.

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	$2 \times 12 = 24$

SEMESTER III

Paper Title	English for Expression
Paper Code	UENGSEC23003
Nature of the Paper	SEC
Paper Level	100
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: 75

(Marks for Semester End Theory/Written Examination: 40, Marks for Practical/Assignment/Field Work/Project: 20, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 10, Marks in Attendance: 5).

Duration of Examination: 2 Hours.

Unit 1: Writing Skill - I

- Review writing on films, books, cultural events, sports etc —three questions will be set, out of which one needs to be answered. [1x5=5]

Unit II: Writing Skill - II

- Five questions will be set on different modes of writing such as **Argumentative writing** (for or against a given topic/idea); **Descriptive writing** (description of persons, places, situations, incidents etc.) etc., out of which three ought to be answered. [3x5=15]

Unit III: Creative Writing

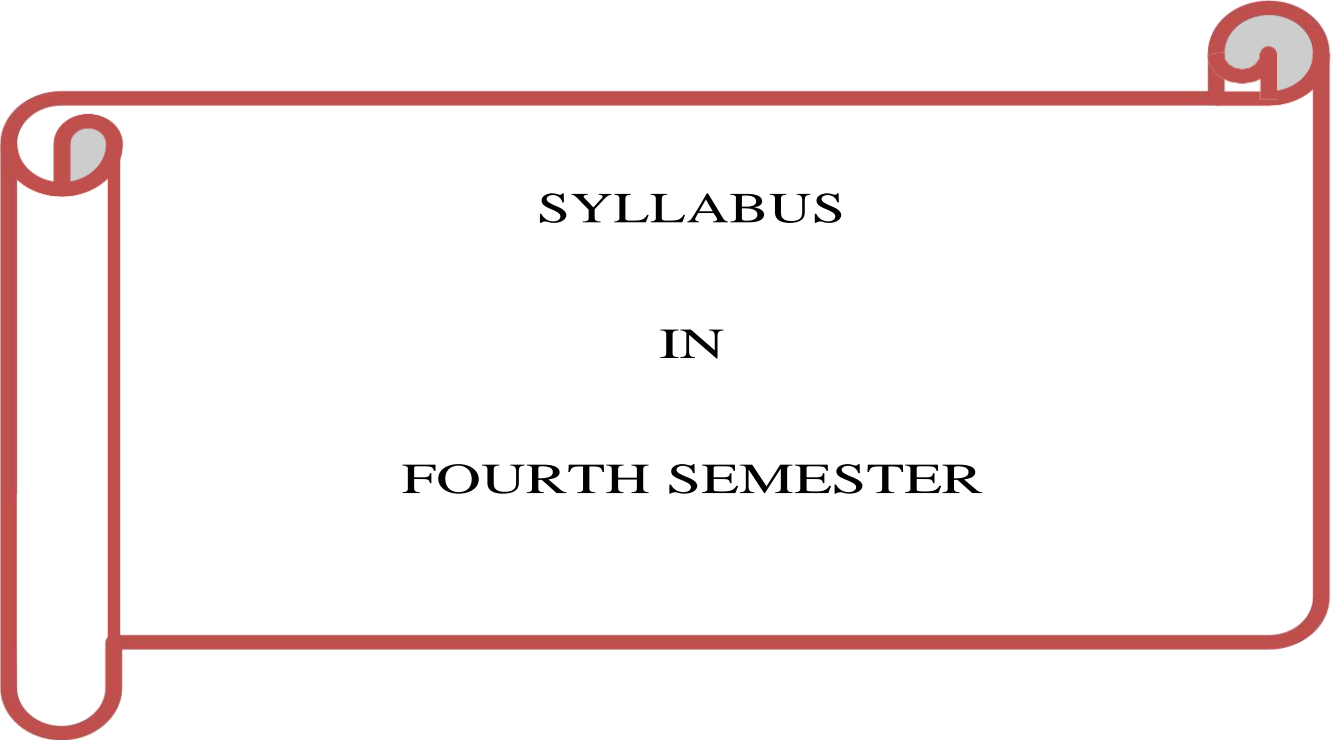
- Writing Newspaper articles, Poems, Stories, Speeches, Travelogues, Dialogues, etc. — five questions will be set, out of which two ought to be answered [2x10=20]

Reading:

5. Frank, Marcella. *Writing as Thinking: A Guided Processed Approach*. London: Pearson College Division, 1989.
6. Hamp-Lyons, Liz, & B. Heasley. *Study Writing: A Course in written English for Academic & Professional Purposes*. New York: Cambridge University Press, 1987.
7. Mortimer J. Adler, Charles van Doren. *How to Read a Book: The Classic Guide to Intelligent Reading*. UK, S&S Inc, 1940.

8. Tennent, Wayne. *Understanding Reading Comprehension: Processes and Practices*. UK: Sage, 2014.
9. Al-Noori, S M Bushra and T.H. Yousuf T.H. *An Introduction to EFL College Students' Reading Comprehension Skills*. India, Idea Publishing, 2017.
10. Anjana Neira Dev, Anuradha Marwah, and Swati Pal. *Creative Writing: A Beginner's Manual*. Delhi: Pearson Longman, 2009.
11. *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

IN

FOURTH SEMESTER

(as per the New Curriculum & Credit Framework 2022)

SEMESTER IV

Paper Title	Elizabethan Drama and Shakespeare
Paper Code	UENGMAJ24006
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: 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.

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Unit I: Historical and Literary Topics

- One question to be answered from four questions set in sequence on the following topics. [1x10=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 four questions set with alternatives from two texts. [1x10=10]
 - *Twelfth Night*
 - *The Merchant of Venice*
- Two short questions to be answered from four questions arranged serially from both texts. [2x5=10]

Unit III: Elizabethan and Shakespearean Tragedy

- Two questions to be answered from a set of eight questions set with alternatives from each text. [2x10=20]
 - Christopher Marlowe: *Doctor Faustus / Edward II*
 - William Shakespeare: *Macbeth*
 - William Shakespeare: *Hamlet*

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- Two short questions to be answered from a set of eight questions arranged serially from the four texts. [2x5=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.

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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. McCormick, Ian 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	$2 \times 5 = 10$

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**University of North Bengal
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(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: 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: Historical and Literary Topics

- One question to be answered from four questions on the following topics. [1x10=10]
 - 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 a set of four questions set with alternatives from the two texts. [2x10=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 four questions set with alternatives from two texts. [1x10=10]

- John Webster: *Duchess of Malfi*
- William Congreve: *The Way of the World*

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- 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, 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.

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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	2	4	10	$2 \times 10 = 20$
4	4	8	05	$4 \times 5 = 20$

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: 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: Historical and Literary Topics

- One question to be answered from four questions on the following topics. [1x10=10]
- 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 a set of six questions with alternatives from three texts. [2x10=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. [2x10=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. [2x5=10]

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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	4	10	$2 \times 10 = 20$
3	2	3	10	$2 \times 10 = 20$
4	2	6	05	$2 \times 05 = 10$

**University of North Bengal
Syllabus of ENGLISH at FYUGP**

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS: III & IV

PAPER: AEC

PAPER CODE: UENGAEM20002

PAPER LEVEL: 100

Paper Description: ALTERNATIVE ENGLISH

Paper Title: Literature and the Marginalized

Paper Type: Theory; Credits: 2Full

Marks: 50

(Marks for Semester End Theory/Written Examination: 30, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 15, Marks for Attendance: 5).

Duration of Examination: 1 Hour 30 Minutes

- Three long questions to be answered out of Six questions provided with alternatives from each text. 3 X 8=24

- Two short questions to be answered out of Six questions, two questions from each text: $2 \times 3 = 06$

1. Mahesh Dattani: *Tara*
2. Temsula Ao: The Jungle Major, The Last Song (from *These Hills Called Home: Stories from a War Zone*)

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3. Meena Kandaswamy: Aggression, Apologies for Living on

Question pattern:

•For 30 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	3	6	8	$3 \times 8 = 24$
2	2	6	3	$2 \times 3 = 06$

**University of North Bengal
Syllabus of ENGLISH at FYUGP**

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS: III & IV

PAPER CODE: UENGAEL20002

PAPER LEVEL: 100

Paper Description: English Compulsory

Paper Title: Literary Appreciation Skill

Paper Type: Theory; Credits: 2

Full Marks: 50

(Marks for Semester End Theory/Written Examination: 30, Marks for Continuous Evaluation/Internal Assessment/Mid Semester Examination conducted by the Colleges: 15, Marks for Attendance: 5).

Duration of Examination: 1 Hour 30 Minutes.

Unit I

- Three short questions to be answered out of Six questions provided from the

two texts covered equally : $3 \times 5 = 15$

1. Anton Chekhov: The Bet
2. Ruskin Bond: The Blue Umbrella

Unit II

- Three short questions to be answered out of Six questions provided from the two texts covered equally: $3 \times 5 = 15$

- St. John Greer Ervine : *Progress*
- Lady Gregory: *Rising of the Moon*

Question pattern:

•For 30 Marks

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