



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

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS III & IV

Effective from the Academic Session 2024-2025

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

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

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

ENGLISH

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



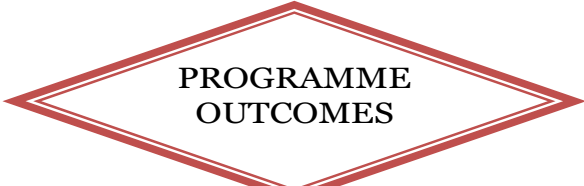
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PROGRAMME OBJECTIVES

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



PROGRAMME OUTCOMES

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

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

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

IIIrd & IVth SEMESTERS

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

MINOR	ENGLMIN404	Indian Writing in English	4	60	20	-	80
AEC	ENGLAEC001	MIL	4	60	20		80
Semester		English					
III							
AEC	ENGLAEC002	Compulsory	4	60	20		80
Semester		English					
III							

**** T stands for Tutorials.***

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

SYLLABUS
FOR
THIRD SEMESTER

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

SEMESTER III

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Elizabethan and Jacobean poetry.

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

- **Two questions to be answered from Four questions arranged serially from the following topics. [10x2=20]**
 - The Renaissance and its impact on English Literature
 - Humanism and its bearings on literature
 - Elizabethan Poetry
 - The Rise of the Sonnet as a poetic form
 - Metaphysical Poetry — Distinctive Features

Unit II: Poetry

- **Two questions to be answered from Six questions set from each poet. [10x2=20]**
 - **Four short questions to be answered from Six questions arranged serially from all the poets. [5x4=20]**
1. Sonnets from Spenser's *Amoretti*: No: LXVI: "Like as a Huntsman", LVII: "Sweet Warrior", LXXV: "One day I Wrote Her Name"
 2. William Shakespeare: Sonnet Nos. 18, 29, 30, 64, 65, 137
 3. John Donne: "The Sunne Rising", "The Good Morrow", "The Anniversarie", "A Valediction: Forbidding Mourning".
 4. Andrew Marvell: "The Garden", "To His Coy Mistress"
 5. Henry Vaughan: "The Retreat", "Regeneration"
 6. George Herbert: "The Pulley", "The Collar"

Reading:

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

14. Rosalie Colie. *My Echoing Song: Andrew Marvell's Poetry of Criticism*. Princeton, N.J.: Princeton UP, 1970.
15. Mario A. Di Cesare. *George Herbert and the Seventeenth-century Religious Poets: Authoritative Texts, Criticism*. Norton, 1978.

Question pattern:

For 60 Marks

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

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

SEMESTER III

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

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

Unit II: Shakespearean Comedy

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

Unit III: Elizabethan and Shakespearean Tragedy

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

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

Reading:

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

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

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

Question pattern:

For 60 Marks

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

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

SEMESTER III

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

COURSE OBJECTIVES:

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

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit 1: Key Terms in Fiction

Short notes on FOUR literary terms are to be attempted out of SIX: 3x4=12

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

Unit 2: The English Short Story

Four questions to be answered from six questions, covering all the texts: 6x4=24

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

Unit 3: The English Novel

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

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

Reading:

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

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

University of North Bengal
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SEMESTER III

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 60

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

Duration of Examination: 2 Hours.

Unit 1: Writing Skill - I

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

Writing review of

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

Unit II: Writing Skill - II

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

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

Unit III: Creative Writing

Writing Newspaper articles, Poems, Stories, Speeches, Travelogues, Dialogues, etc.

Five questions will be set, out of which two ought to be answered [10x2=20]

Reading:

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

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

SYLLABUS
FOR
FOURTH SEMESTER

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

SEMESTER IV

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

- **ONE question to be answered from FOUR questions arranged serially from the following topics. [10x1=20]**
 - Jacobean Drama (Thomas Dekker, Decadent Revenge Tragedy, Francis Beaumont, John Fletcher)
 - Restoration and Augustan Verse Satire — (John Dryden, Alexander Pope)
 - Restoration Drama (Heroic Tragedy, Sentimental and Anti-Sentimental Comedy)

Unit II: The Epic and the Mock-Epic

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

Unit III: 17th Century Drama

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

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

Reading:

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

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

Question pattern:

For 60 Marks

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

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SEMESTER IV

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

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

Unit II: Drama and the Novel

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

Unit III: Poetry

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

Reading:

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

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

Question pattern:

For 60 Marks

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

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

SEMESTER IV

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

COURSE OBJECTIVES:

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

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Indian Poetry in English

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

[3x4=12]

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

Unit 2: Indian Short Story in English

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

[6x4=24]

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

Unit 3: Indian Novel and Drama in English

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

[12x2=24]

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

Reading:

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

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

University of North Bengal
Syllabus of ENGLISH at FYUGP
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SEMESTER: III

PAPER: AEC

PAPER CODE: ENGLAEC001 LEVEL: 100

Paper Description: MIL ENGLISH

Paper Title: Literary Application

Paper Type: Theory; Credits: 4

Full Marks: 80

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

Duration of Examination: 2 Hours 30 Minutes

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

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

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

Question pattern:

•For 60 Marks

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

University of North Bengal
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SEMESTER: III

PAPER CODE: ENGLAEC002

LEVEL: 100

Paper Description: COMPULSORY ENGLISH

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

Paper Type: Theory; Credits: 4

Full Marks: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit I

**Two questions to be answered from Four texts. Two questions to be set serially from
each text: 10x2=20**

William Wordsworth: "Daffodils"

Walt Whitman: "O Captain! My Captain!"

Maya Angelou: "And Still I Rise"

Rabindranath Tagore: "Where the mind is without fear"

Unit II

Two questions to be answered from Four texts. Two questions to be set serially from each text: 10x2=20

Ernest Hemingway: “Old man at the Bridge”

M.K. Gandhi: “How A Client was Saved”

Dorothy Parker: “A Telephone Call”

O. Henry: “The Gift of the Magi”

Unit III: Writing skills:

Two questions to be answered from Four: 10x2=20

Business Letters (Formal/Official Letters)

CV

Paragraph Writing

Report Writing

Question pattern:

•For 60 Marks

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

For further Reading:

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