



**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.



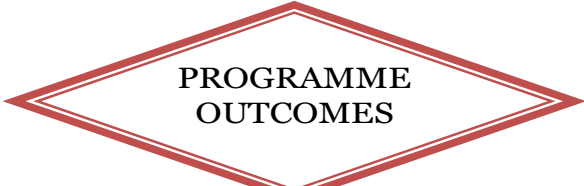
CONTENTS

1. Programme Objectives & Programme Outcomes	2
2. Course Structure for Semesters III & IV.....	3-4
3. Syllabus for Semester III.....	5
4. Syllabus & Suggested Reading List for Semester III Major Course	6-17
5. Syllabus & Suggested Reading List for Semester III/IV Minor Course	18-20
6. Syllabus & Suggested Reading List for Semester III Skill Enhancement Course	21-23
7. Syllabus for Semester IV	24
8. Syllabus & Suggested Reading List for Semester IV Major Course	25-38
9. Syllabus & Suggested Reading List for Semesters III AND IV Ability Enhancement Course (UENGAEM10001 AND UENGAEL10001).....	39-42



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 /Assignment.
T H I R D	MAJOR	UENGMAJ23003	Indian Classical Literature in Translation	4	60	15	-	75
	MAJOR	UENGMAJ23004	From the Beginning to the 16 th Century	4	60	15	-	75
	MAJOR	UENGMAJ23005	Elizabethan and Jacobean Poetry	4	60	15	-	75
		UENGSEC23003	English for Expression 3			15	20	75
	MAJOR	UENGMAJ24006	Elizabethan Drama & Shakespeare	4	60	15	-	75
F O U R T H	MAJOR	UENGMAJ24007	17 th & 18 th Cent. Lit - I	4	60	15	-	75
	MAJOR	MAJ24008	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	2	30	20		50
Semesters		Compulsory					
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.

Indian Classical Literature in Translation

Unit I: Understanding Key Concepts in Indian Classical Literature

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

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

Unit II: Indian Classical Drama in Translation

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

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

Reading:

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

Question pattern:

For 60 Marks

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

University of North Bengal
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.

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/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.

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. 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.
8. Nigel Alexander. *A Critical Commentary on Bernard Shaw's Arms and the Man and Pygmalion*. London: Macmillan, 1968.
9. Mike Nellis. "John Galsworthy's *Justice*". *The British Journal of Criminology*. Vol. 36, No. 1 (Winter 1996), pp. 61-84.

Question pattern:**For 60 Marks**

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

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

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:

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 T.H. *An Introduction to EFL College Students' 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

IN

FOURTH SEMESTER

University of North Bengal
Syllabus in ENGLISH for FYUGP
(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.

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*

- 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 Chrstopher 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. 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	$2 \times 5 = 10$

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: 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*

- 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.

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	05	$4 \times 5 = 20$

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

SEMESTER IV

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 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]

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	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: 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

- Three long questions to be answered out of Six questions provided with alternatives from each writer. 3 X 8=24
- Two short questions to be answered out of Six questions, two questions from each writer: 2 X 3=06

1. Mahesh Dattani: *Tara*

2. Tamsila Ao: The Jungle Major, The Last Song (from *These Hills Called Home: Stories from a War Zone*)

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 covering the two texts equally : 3x5=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 covering the two texts 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	$3 \times 5 = 15$

