



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

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS I & II

Effective from the Academic Session 2024-2025

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

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

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

ENGLISH

- ***Effective from the Academic Session 2024-2025.***

- ***Up to 50% of the questions set in any year may be repeated in the following year.***

- ***The word limit to answers is as follows:
(NOT EXCEEDING)
100 words for 03 marks,
150 words for 05 marks,
175 words for 06 marks,
200 words for 07 marks,
250 words for 08 marks,
350 words for 10 marks,
450 words for 12 marks
600 words for 15 marks.***



CONTENTS

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



**PROGRAMME
OBJECTIVES**

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



**PROGRAMME
OUTCOMES**

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

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

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

Ist & IInd SEMESTERS

Course structure design for Single Major and Single


Minor together with allied courses (4 year) UGP

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

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

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

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



SYLLABUS
FOR
FIRST SEMESTER

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

SEMESTER I
PAPER I

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

COURSE OBJECTIVES:

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

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

Acquire domain knowledge on the discipline.

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Rhetoric, Prosody, Basic Linguistic Terms, and Literary Types

Unit I: Rhetoric and Prosody

(A) Rhetoric

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

(B) Prosody

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

Unit II: Basic Linguistic Terms

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

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

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

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

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

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

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

Question pattern:

For 60 Marks

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

Reading for:

Unit I: Rhetoric and Prosody

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

Unit II: Basic Linguistic Terms

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

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

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

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

University of North Bengal
Syllabus of ENGLISH for FYUGP
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SEMESTER I
PAPER II

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

COURSE OBJECTIVES:

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

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

European Classical Literature in Translation

Unit I: Understanding Key Terms in Drama

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

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

Unit II: Classical Drama in Translation

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

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

Unit III: Classical Drama in Translation

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

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

Question pattern:

•For 60 Marks

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

For Further Reading:

Unit I: Understanding Key Terms in Drama

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

Units II & III: Classical Drama in Translation

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

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

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SEMESTER I

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

Acquire domain knowledge on the discipline.

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Paper 1: UNDERSTANDING POETRY

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

Literary terms:

1. Blank Verse
2. Heroic Couplet
3. Lyric
4. Sonnet
5. Ballad
6. Ode
7. Imagery
8. Epic
9. Mock Epic
10. Satire
11. Symbol
12. Conceit

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

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

Philip Sidney: "Loving in Truth"

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

John Donne: "The Good Morrow"

William Blake: "Lamb"

T.S. Eliot: "The Hollow Men"

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

William Wordsworth: Lucy Poems

John Keats: “Ode to a Nightingale”

Alfred Tennyson: “Ulysses”

Robert Browning: “The Last Ride Together”

Question pattern:

•For 60 Marks

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

For Further Reading:

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

University of North Bengal
Syllabus of ENGLISH for FYUGP
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SEMESTER I

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, the learner is expected to:

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

FULL MARKS: 60

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

Duration of Examination: 2 Hours.

Unit I:

Fundamental Concepts

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

Unit II:

Mastering Scriptwriting

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

Unit III

Practical Applications

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

QUESTION PATTERN

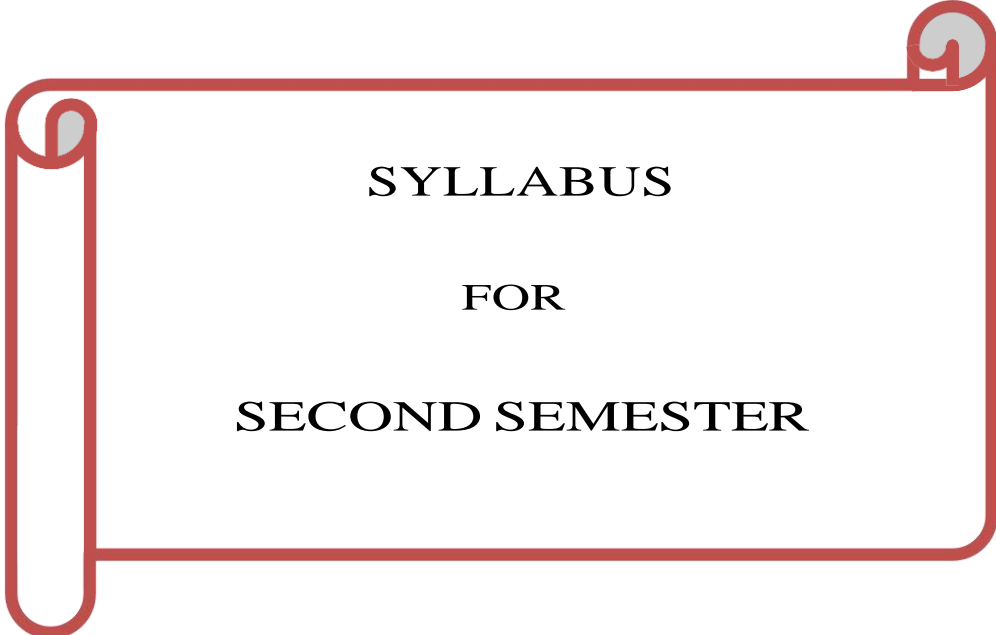
For 40 marks:

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

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

For further Reading:

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



SYLLABUS
FOR
SECOND SEMESTER

University of North Bengal
Syllabus in ENGLISH for
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SEMESTER II
PAPER III

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

Acquire domain knowledge about the discipline.

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Indian Classical Literature in Translation

Unit I: Understanding Key Concepts in Indian Classical Literature

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

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

Unit II: Indian Classical Drama in Translation

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

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

Reading:

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

Question pattern:

For 60 Marks

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

University of North Bengal
Syllabus in ENGLISH for
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SEMESTER II
PAPER IV

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Unit I: Historical and Literary Topics

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

Unit II: Literature and Literary Criticism

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

Reading:

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

Question pattern:

For 60 Marks

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

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

SEMESTER II

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

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

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

FULL MARKS: 80

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

Duration of Examination: 2 Hours 30 Minutes.

Paper 2: UNDERSTANDING DRAMA

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

Literary terms:

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

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

John Galsworthy: *Justice*

George Bernard Shaw: *Arms and the Man*

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

William Shakespeare:

1. *Macbeth*
2. *Twelfth Night*

Question pattern:

•For 60 Marks

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

For Further Reading:

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

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

SEMESTER II

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

COURSE OBJECTIVES:

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

LEARNING OUTCOMES:

After completion, a learner is expected to:

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

FULL MARKS: 60

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

Duration of Examination: 2 Hours.

Unit I:

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

Unit II:

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

Unit III:

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

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

For further Reading:

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

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

SEMESTER: II & III

PAPER: AEC

PAPER CODE: ENGLAEC001

LEVEL: 100

Paper Description: MIL ENGLISH

Paper Title: Literary Application

Paper Type: Theory; Credits: 4

Full Marks: 80

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

Duration of Examination: 1 Hour 30 Minutes

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

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

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

Question pattern:

•For 30 Marks

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

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

SEMESTER: II & III

PAPER CODE: ENGLAEC002

LEVEL: 100

Paper Description: COMPULSORY ENGLISH

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

Paper Type: Theory; Credits: 4

Full Marks: 80

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

Duration of Examination: 1 Hour 30 Minutes.

Unit I

**Two short questions to be answered from Four texts, Two questions to be set
serially from each text: 2x10=20**

William Wordsworth: "Daffodils"

Walt Whitman: "O Captain! My Captain!"

Maya Angelou: "And Still I Rise"

Rabindranath Tagore: "Where the mind is without fear"

Unit II

Two short questions to be answered from Four texts, Two questions to be set serially from each text: 2x10=20

Ernest Hemingway: “Old man at the Bridge”

M.K. Gandhi: “How A Client was Saved”

Dorothy Parker: “A Telephone Call”

O’Henry: “The Gift of the Magi”

Unit III

Writing skills: Two questions must be answered from Four: 2x10=20

Business Letters (Formal/Official Letters

CV

Paragraph Writing

Report Writing

Question pattern:

•For 60 Marks

Sl. 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	20	$2 \times 10 = 20$

For further Reading:

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