

**Bankim Sardar College**  
**A College with Potential for Excellence**  
**Department of English**

**Programme Specific Outcome (PSO) - Course Outcome (CO)**

**Programme Specific Outcome (PSO)** – An Honours Graduate of English Literature of the college should possess the capability to

1. Read extensively
2. Be aware about Nation and Tradition through Literature
3. Be aware about Culture and History
4. Gain critical insight
5. Address the issues of sexuality and gender
6. Cross fertilize with allied arts
7. Acquire values
8. Acquire writing skills and processes
9. Communicate in an effective manner

| Sem | Core Courses   | Content of CU Syllabus   | Course Outcome (CO)  |
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| 1   | CCH 01.<br>HISTORY OF<br>LITERATURE<br>AND PHILOLOGY | <p><b>Group A: History of Literature</b><br/>           Section 1:<br/>           Unit A –Old English Heroic Poetry, Old English Prose and Chaucer<br/>           Unit B – Elizabethan Sonnets, University Wits and Ben Jonson<br/>           Unit C–Restoration Comedy of Manners and Eighteenth Century Novels<br/>           Section 2:<br/>           Unit D – Pre-Romantic Poetry and Romantic Non-fiction Prose<br/>           Unit E–Victorian Novel and the Pre-Raphaelites<br/>           Unit F–Modern Novel: Joseph Conrad, Virginia Woolf, James Joyce<br/>           Modern Poetry: T.S. Eliot, W.B. Yeats, Dylan Thomas<br/>           Modern Drama: Samuel Beckett, Harold Pinter, John Osborne</p> <p><b>Group B: Philology</b><br/>           Section 1: Latin Influence, Scandinavian Influence, French Influence, Americanism<br/>           Section 2: Consonant Shift and Word Formation Processes (Shortening, Back-formation, Derivations), Short Notes (Hybridism, Monosyllabism, Free &amp; Fixed Compounds, Malapropism, ing- formation, Johnsonese)</p> | <p><b>Group A: History of Literature</b><br/>           After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>i. Trace the developmental history of English Literature from Old English Period to 20th century.</li> <li>ii. Show familiarity with major literary works by British writers in the field of various genres.</li> <li>iii. Be acquainted with major religious, political and social movements from 14<sup>th</sup> to 20<sup>th</sup> century and their influence on literature.</li> <li>iv. Learn various interpretative techniques to approach literary texts of varied genres.</li> </ol> <p><b>Group B: Philology</b><br/>           After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>i. Know the process of beginning and growth of English language</li> <li>ii. Know about various innovative ways of using English language in verbal and non-verbal communications.</li> <li>iii. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.</li> <li>iv. Think about the relation between language and literature</li> </ol> |

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|   | CCH 02.<br>EUROPEAN<br>CLASSICAL<br>LITERATURE                        | <p><b>Group A: Social and intellectual background</b></p> <p><b>Group B:</b><br/>Homer, The Iliad (Books I and II) translated by E.V. Rieu<br/>Sophocles, Oedipus the King, in The Three Theban Plays, translated by Robert Fagles</p> <p><b>Group C:</b><br/>Ovid, Selections from Metamorphosis, 'Bacchus' (Book III)<br/>Plautus, Pot of Gold, translated by E.F. Watling<br/>OR<br/>Horace, Satires, I: IV in Horace: Satires and Epistles and Persius, translated Niall Rudd, Penguin, 2005.</p> | <p>After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>Read and understand about the rich classical texts from Greco-Roman literatures in translated versions.</li> <li>Trace the nature of influence that all the classical texts have on modern English literatures both in British and Indian writings in English.</li> <li>Appreciate these texts as a source of great wisdom.</li> <li>Interpret these texts from contemporary points of view.</li> </ol>   |
| 2 | CCH 03.<br>INDIAN<br>WRITING IN<br>ENGLISH                            | <p><b>Poetry</b><br/>Henry Louis Vivian Derozio, 'To India, My Native Land'<br/>Toru Dutt, 'Our Casuarina Tree'<br/>Kamala Das, 'Introduction'<br/>A.K. Ramanujan, 'River' Nissim Ezekiel, 'Enterprise'<br/>Jayanta Mahapatra, 'Dawn at Puri'</p> <p><b>Novel</b><br/>Bankimchandra Chattopadhyay: 'Rajmohan's Wife'</p> <p><b>Drama</b><br/>Mahesh Dattani, 'Bravely Fought the Queen'</p>   | <p>After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>Understand how and why Indian English Literature emerged as a distinct field of study.</li> <li>Trace the development of history of Indian English Literature from its beginning to the present day.</li> <li>Interpret the works of great writers of Indian Literature in English.</li> <li>Demonstrate, through discussion and writing, an understanding of significant cultural and social issues presented in Indian English Literature.</li> </ol> |
|   | CCH 04.<br>BRITISH<br>POETRY AND<br>DRAMA<br>(14TH - 17TH<br>CENTURY) | <p><b>Social and Intellectual Background</b></p> <p><b>Poetry</b><br/>Geoffrey Chaucer, 'Wife of Bath's Prologue'<br/>Edmund Spenser, 'One Day I Wrote Her Name'<br/>William Shakespeare, Sonnets 18 &amp; 130<br/>John Donne, 'The Good Morrow'<br/>Andrew Marvell, 'To His Coy Mistress'</p> <p><b>Drama</b><br/>Christopher Marlowe, <i>Edward II</i> OR William Shakespeare, <i>Macbeth</i><br/>William Shakespeare, <i>Twelfth Night</i> OR <i>As You Like It</i></p>                            | <p>After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>Trace the developmental history of English Literature from 14th to 17th century.</li> <li>Show familiarity with major literary works by British writers in the field of Drama and Poetry.</li> <li>Be acquainted with major religious, political and social movements from 14th to 17th century and their influence on literature.</li> <li>Learn various interpretative techniques to approach literary texts of varied genres.</li> </ol>             |
| 3 | CCH 05.<br>AMERICAN<br>LITERATURE                                     | <p><b>Poetry</b><br/>Robert Frost, 'After Apple Picking'<br/>Walt Whitman, 'O Captain, My Captain'<br/>Sylvia Plath, 'Daddy'<br/>Langston Hughes, 'Harlem to be Answered'<br/>Edgar Allan Poe, 'To Helen'</p> <p><b>Novel</b></p>   | <p>After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>Trace the developmental history of American Literature</li> <li>Show familiarity with major literary works by American writers in the field of poetry, novel, stories &amp; drama.</li> <li>Be acquainted with major religious, political and social movements and their influence on American Literature.</li> <li>Learn various interpretative techniques to approach literary</li> </ol>   |

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|   |   | Ernest Hemingway, <i>The Old Man and the Sea</i><br><b>Stories</b><br>Edgar Allan Poe, 'The Purloined Letter'<br>F. Scott Fitzgerald, 'The Crack-up' William Faulkner, 'Dry September'<br><b>Drama</b><br>Arthur Miller, <i>Death of A Salesman</i>                 | texts of varied genres.  |
|   | CCH 06.<br>POPULAR<br>LITERATURE                                      | Lewis Carroll, <i>Through the Looking Glass</i><br>Agatha Christie, <i>The Murder of Roger Ackroyd</i><br>Sukumar Ray, Abol Tabol ('Nonsense Rhymes', translated Satyajit Ray), Kolkata: Writers' Workshop<br>Herge, <i>Tintin in Tibet</i>                         | After completion of this course students will be able to:<br>i. Know the meaning of Popular Literature and its distinct characters.<br>ii. Read and understand some of the representative popular literary pieces.<br>iii. Understand how formulaic elements create the ideal world without limitations or uncertainties in readers' imagination.<br>iv. Probe into the literary and aesthetic merits of popular fictions.   |
|   | CCH 07.<br>BRITISH<br>POETRY AND<br>DRAMA<br>(17TH - 18TH<br>CENTURY) | <b>Social and Intellectual Background</b><br><b>Poetry</b><br>John Milton, <i>Paradise Lost</i> , Book I<br>Alexander Pope, <i>The Rape of the Lock</i> , Cantos I-III<br><b>Drama</b><br>John Webster, <i>The Duchess of Malfi</i><br>Aphra Behn, <i>The Rover</i> | After completion of this course students will be able to:<br>i. Trace the developmental history of English Literature from 17th to 18th century.<br>ii. Show familiarity with major literary works by contemporary British writers in the field of Drama and Poetry.<br>iii. Be acquainted with major religious, political and social movements from 17th to 18th century and their influence on literature.<br>iv. Learn various interpretative techniques to approach literary texts of varied genres. |
|   | SEC A2.<br>BUSINESS<br>COMMUNICA<br>TION                              | What is business communication?<br>Writing reports, letters, curriculum vitae<br>Writing meeting minutes<br>E-correspondence  | After completion of this course students will be able to:<br>i. Recognize and comprehend different varieties of English language and develop a writing style of their own.<br>ii. Be aware that textual analysis can be extended with profit to political, journalistic, commercial, technical, and web-based writing.<br>iii. With the development of their writing skills there will be a possibility of them emerging as perspective writers, editors, content developers, teachers etc.              |
| 4 | CCH 08.<br>BRITISH<br>LITERATURE<br>(18TH<br>CENTURY)                 | <b>Social and Intellectual Background</b><br><b>Poetry</b><br>Samuel Johnson, 'London'<br>Thomas Gray, <i>Elegy Written in a Country Churchyard</i>   | After completion of this course students will be able to:<br>i. Trace the developmental history of English Literature in 18th century.<br>ii. Show familiarity with major literary works by the contemporary   |

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|   |   | <p><b>Drama</b><br/>William Congreve, The Way of the World</p> <p><b>Prose (Fiction &amp; Non-Fiction)</b><br/>Daniel Defoe, Robinson Crusoe<br/>Joseph Addison, 'Sir Roger at Home' and 'Sir Roger at Church'</p>  | <p>British writers in the field of drama, poetry and prose.</p> <p>iii. Be acquainted with major religious, political and social movements in 18<sup>th</sup> century and their influence on literature.</p> <p>iv. Learn various interpretative techniques to approach literary texts of varied genres.</p>  |
|   | CCH 09.<br>BRITISH<br>ROMANTIC<br>LITERATURE        | <p><b>Social and Intellectual Background</b></p> <p><b>Poetry</b><br/>William Blake, 'The Lamb' and 'The Tyger'<br/>William Wordsworth, 'Tintern Abbey'<br/>Samuel Taylor Coleridge, 'Kubla Khan'<br/>Percy Bysshe Shelley, 'Ode to the West Wind' and 'To a Skylark'<br/>John Keats, 'Ode to a Nightingale' and 'Ode to Autumn'</p> <p><b>Prose (Fiction &amp; Non-Fiction)</b><br/>Charles Lamb, 'Dream Children', 'The Superannuated Man'<br/>Mary Shelley, Frankenstein</p> | <p>After completion of this course students will be able to:</p> <p>i. Trace the developmental history of English Literature in Romantic period.</p> <p>ii. Show familiarity with major literary works by the contemporary British writers in the field of Poetry and Prose.</p> <p>iii. Be acquainted with major religious, political and social movements in Romantic period and their influence on literature.</p> <p>iv. Learn various interpretative techniques to approach literary texts of varied genres.</p>                 |
|   | CCH 10.<br>19TH<br>CENTURY<br>BRITISH<br>LITERATURE | <p><b>Social and Intellectual Background</b></p> <p><b>Poetry</b><br/>Lord Tennyson, 'Ulysses'<br/>Robert Browning, 'My Last Duchess'<br/>Christina Rossetti, 'The Goblin Market'<br/>Matthew Arnold, 'Dover Beach'</p> <p><b>Novel</b><br/>Jane Austen, 'Pride and Prejudice' OR Charlotte Bronte, 'Jane Eyre'<br/>Charles Dickens, 'Oliver Twist' OR Thomas Hardy, 'The Mayor of Casterbridge'</p>  | <p>After completion of this course students will be able to:</p> <p>i. Trace the developmental history of English Literature in 19<sup>th</sup> century.</p> <p>ii. Show familiarity with major literary works by the contemporary British writers in the field of Novel and Poetry.</p> <p>iii. Be acquainted with major religious, political and social movements in 19<sup>th</sup> century and their influence on literature.</p> <p>iv. Learn various interpretative techniques to approach literary texts of varied genres.</p> |
|   | SEC B2.<br>ACADEMIC<br>WRITING AND<br>COMPOSITION   | <p>Introduction to the writing process<br/>Introduction to academic writing<br/>Summarising and paraphrasing<br/>Citing Sources</p>   | <p>After completion of this course students will be able:</p> <p>i. To identify and evaluate appropriate research sources.</p> <p>ii. To incorporate the sources into documented academic writing.</p> <p>iii. To formulate original arguments in response to those sources.</p> <p>iv. To apply appropriate research methodologies to specific problems.</p> <p>v. To be able to cite the resources properly.</p>  |
| 5 | CCH 11.<br>WOMEN'S<br>WRITING                       | <p><b>Poetry</b><br/>Emily Dickinson, 'I cannot live with you'<br/>Elizabeth Barrett Browning, 'How do I love thee'<br/>Eunice De Souza, 'Advice to Women'</p> <p><b>Fiction</b></p>  | <p>After completion of this course students will be able to:</p> <p>i. Learn how and on what grounds women's writings can be considered as a separate genre.</p> <p>ii. Read and understand different canonical texts written by women writers across different ages.</p>   |

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|   | <p>Alice Walker, 'Color Purple' OR Emily Bronte, 'Wuthering Heights'</p> <p>Mahasweta Devi, 'Draupadi', translated by Gayatri Chakravorty Spivak</p> <p>Katherine Mansfield, 'Bliss'</p> <p><b>Non-Fiction</b></p> <p>Mary Wollstonecraft, A Vindication of the Rights of Woman, Chapters I &amp; II (New York: Norton, 1988)</p> <p>Rassundari Devi, Amar Jiban, translated Enakshi Chatterjee, Writers' Workshop.</p>   | <p>iii. Differentiate between sex and gender and how the later is a social construction.</p> <p>iv. Be aware about the issues and concerns of the women writers of the developed, developing and under-developed countries.</p>   |
| CCH 12.<br>EARLY 20TH<br>CENTURY<br>BRITISH<br>LITERATURE       | <p><b>Social and Intellectual Background</b></p> <p><b>Poetry</b></p> <p>T.S. Eliot, 'The Love Song of J. Alfred Prufrock' and 'Preludes'</p> <p>W.B. Yeats, 'The Second Coming' and 'No Second Troy'</p> <p>Wilfred Owen, 'Spring Offensive'</p> <p><b>Fiction</b></p> <p>Joseph Conrad, 'Heart of Darkness'</p> <p>D.H. Lawrence, 'Sons and Lovers'</p> <p><b>Drama</b></p> <p>George Bernard Shaw, 'Pygmalion'</p>   | <p>After completion of this course students will be able to:</p> <p>i. Trace the developmental history of English Literature in the early 20<sup>th</sup> century.</p> <p>ii. Show familiarity with major literary works by contemporary British writers in the field of Novel, Drama and Poetry.</p> <p>iii. Be acquainted with major religious, political and social movements in the early 20<sup>th</sup> century and their influence on literature.</p> <p>iv. Learn various interpretative techniques to approach literary texts of varied genres.</p>  |
| DSE A2<br>MODERN INDIAN<br>WRITING IN<br>ENGLISH<br>TRANSLATION | <p><b>Novel</b></p> <p>Rabindranath Tagore, <i>The Home and the World</i></p> <p><b>Poetry</b></p> <p>Rabindranath Tagore, 'Light, oh where is the light?' (<i>Gitanjali XXVII</i>) and 'When my play was with thee' (<i>Gitanjali XCVII</i>)</p> <p>G.M. Muktibodh, 'The Void'</p> <p>Amrita Pritam, 'I say unto Waris Shah'</p> <p><b>Drama</b></p> <p>Vijay Tendulkar, <i>Silence! The Court is in Session</i></p> <p>Habib Tanveer, <i>Charandas Chor</i></p> | <p>After completion of this course students will be able to:</p> <p>i. How and why Modern Indian writing in English Translation emerged as a distinct field of study.</p> <p>ii. Trace the developmental history of Modern Indian writing in English Translation from its beginning to the present day.</p> <p>iii. Interpret the works of great writers of Modern Indian writing in English Translation.</p> <p>iv. Demonstrate, through discussion and writing, an understanding of significant cultural and social issues presented in Modern Indian writing in English Translation.</p>           |
| DSE B1<br>PARTITION<br>LITERATURE                               | <p><b>Novel</b></p> <p>Amitav Ghosh, <i>The Shadow Lines</i></p> <p><b>Short Stories</b></p> <p>Protiva Basu, 'The Marooned', translated Subhasree Tagore, in <i>The Other Voice</i>, eds. Tapati Gupta and Anil Acharya, Kolkata: Anustup</p> <p>Manik Bandyopadhyay, 'The Final Solution', translated Rani Ray, in Debjani Sengupta ed. <i>Mapmaking: Partition Stories from Two Bengals</i>, New Delhi: Srishti</p>  | <p>After completion of this course students will be able to:</p> <p>i. Understand that the partition of India is much more than just a historical fact. It is a compelling literary theme that continues to inspire creative outpourings by writers.</p> <p>ii. Realize that Partition Literature is both an attempt to process the tremendous trauma created by partition, and to bear witness to the forces of communalism, class division and patriarchy, which continue to play out across the Indian subcontinent.</p> <p>iii. Interpret the works of great writers of Partition Literature.</p> |

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|   |   | <p>Sadat Hasan Manto, 'Toba Tek Singh', in <i>Black Margins: Manto</i>, New Delhi: Manohar</p> <p><b>Poetry</b></p> <p>Sahir Ludhianvi, 'Twentysixth January'</p> <p>Birendra Chattopadhyay, 'After Death: Twenty Years' and Sankha Ghosh, 'Rehabilitation', in Rakhshanda Jalil, Tarun Saint and Debjani Sengupta (eds) <i>Looking Back: The 1947 Partition of India 70 Years On</i>, New Delhi: Orient Blackswan, 2017</p> | <p>iv. Demonstrate, through discussion and writing, an understanding of significant cultural and social issues presented in Partition Literature.</p>  |
| 6 | <p>CCH 13.<br/>MODERN<br/>EUROPEAN<br/>DRAMA</p>          | <p>Henrik Ibsen, 'Ghosts' OR 'A Doll's House'</p> <p>Bertolt Brecht, 'The Good Woman of Szechuan'</p> <p>Samuel Beckett, 'Waiting for Godot'</p>   | <p>After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>i. Know about the meaning and scope of the concepts of the Modern/Modernity/Modernism.</li> <li>ii. Study and interpret representative dramas of the 20<sup>th</sup> century.</li> <li>iii. Acquaint themselves with the great tradition of modern European drama</li> <li>iv. Examine various literary techniques that dramatists of 20<sup>th</sup> century used in writing their texts, and demonstrate an understanding of these techniques.</li> <li>v. Reflect upon the great upheaval that the world has undergone during 20<sup>th</sup> century and the constructive role of literary activism/movements in restoring humane values.</li> </ol> |
|   | <p>CCH 14.<br/>POSTCOLONIAL<br/>LITERATURE</p>            | <p><b>Poetry</b></p> <p>Pablo Neruda, 'Tonight I Can Write'</p> <p>Derek Walcott, 'A Far Cry from Africa'</p> <p>David Malouf, 'Revolving Days'</p> <p>Mamang Dai, 'The Voice of the Mountain'</p> <p><b>Novel</b></p> <p>Chinua Achebe, 'Things Fall Apart'</p> <p>Gabriel Garcia Marquez, 'Chronicle of a Death Foretold'</p>  | <p>After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>i. Know how a literary text, explicitly or allegorically; represents various aspects of colonial oppression.</li> <li>ii. Question how does a text reveal about the problems of post-colonial identity.</li> <li>iii. Learn how a text reveals about the politics and/or psychology of anti-colonialist resistance.</li> <li>iv. Trace the history of post-colonial movements in India and its textual representations.</li> <li>v. Locate and represent subaltern voices through their own writings.</li> </ol>   |
|   | <p>DSE A4<br/>MEDIA AND<br/>COMMUNICATION<br/>STUDIES</p> | <p>Introduction to Mass Communication</p> <p>Mass Communication and Globalisation</p> <p>Writing Pamphlets, Posters etc</p> <p>Advertisements and Creating Advertisements</p>  | <p>After completion of this course students will have:</p> <ol style="list-style-type: none"> <li>i. The ability to read, write, listen, and present in various contexts and for various audiences.</li> <li>ii. The ability to understand emerging communication and media technologies, and the complex causes and opportunities of that</li> </ol>  |

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|  |                                 |   | <p>evolution.</p> <ul style="list-style-type: none"> <li>iii. The ability to analyze and explain the moral, ethical and cross-cultural dimensions of messages.</li> <li>iv. The ability to apply communication and media theories to critically analyze real-world issues and employ practical, innovative solutions.</li> </ul>  |
|  | <p>DSE B3<br/>AUTOBIOGRAPHY</p> | <p>Rabindranath Tagore, <i>My Reminiscences</i>, Chapters 1-15, New Delhi: Rupa &amp; Co.<br/>         Mahatma Gandhi, <i>Autobiography or the Story of My Experiments with Truth</i>, Part I, Chapters 1 to 8<br/>         Binodini Dasi, <i>My Story and Life as an Actress</i>, pp 61-83, New Delhi: Kali for Women<br/>         Nirad C. Chaudhuri, <i>Autobiography of an Unknown Indian</i>, Book I, Mumbai: Jaico Publishing House</p> | <p>After completion of this course students will be able to:</p> <ul style="list-style-type: none"> <li>i. Recognize the structures of autobiography as a distinct form of literature.</li> <li>ii. Compare and contrast the ways in which a perceiving, living individual (the "subject") is treated in autobiography, and other literary genres such as poetry, fiction, and journalism.</li> <li>iii. Recognize how an author's own ideology shapes reality in an autobiography, including how it raises questions about truth, factuality, objectivity, and subjectivity.</li> <li>iv. When reading, connect autobiographical texts to their historical and cultural contexts.</li> </ul> |