

Bethune College
Department of English

Course Outcome (CO)

Three Year Semester wise B.A. in English under CBCS curriculum affiliated to University of Calcutta

Name of the Programme	Year of Introduction	Status of implementation in CBCS Curriculum (YES/NO)	Programme Specific Outcome	Course Outcome
B.A. ENGLISH (Honours)	Session 2018-19	Yes	<p>The programme seeks to familiarize students with representative literary and cultural texts within a significant number of historical, geographical, and cultural contexts. It enables them to apply critical and theoretical approaches to the reading and analysis of literary and cultural texts in multiple genres. Students are then able to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in literary and cultural texts and understand the way these ideas, values, and themes inform and impact culture and society, both now and in the past. They are encouraged to develop their writing & analytics skills in a variety of formats, including essays, research papers, reflective writing, and critical reviews of secondary sources. They are taught to ethically gather, understand, evaluate and synthesize information from a variety of written and electronic sources. Finally the programme helps students to understand the process of communicating and interpreting human experiences through literary representation using historical contexts and disciplinary methodologies.</p>	<p><u>Semester I</u></p> <p>CC 1 History of Literature and Philology</p> <p>This paper acquaints students with the historical, political, cultural and social contexts that inform and influence literary texts belonging to a particular era. On completion of this course, students are able to identify major writers and their works in chronological order and point out literary trends of each historical period. This helps them situate the texts they read, later in the programme, in their proper contexts.</p> <p>The section on History of English language aims to equip students with the skill and insight necessary to analyse and describe changes in the structure of the English language from the earliest written records to the present day. At the end of the course, students are expected to demonstrate a thorough understanding of</p>

				<p>diachronic changes in English from Old English to Present day English, and the ability to situate those in their socio-political contexts. An understanding of the Scandinavian, French and Classical influence on present day English helps students to identify the etymological origins of words used on a daily basis.</p>
				<p>CC 2 European Classical Literature European literature dates back to ancient Greek and Roman times. Thereafter, much of the literature in different nations of Europe has continued to be influenced by these ancient classical texts. Homer is the source and origin of all great myth and legend, and The Iliad is the best introduction to the heroic world for students. Horace's Epistles are still considered unparalleled for refined and subtle logical thought.</p> <p>Ovid's 'Metamorphosis' is the source book for successive generations of writers, including Shakespeare in the sixteenth century and Kafka in the twentieth. Plautus's 'Pot of Gold' offers students an interesting insight into Roman society, following the tradition of Greek New Comedy with its intrigues and complex plot, and is the model for comedies in English literature upto modern times.</p>

				<p><u>GE 1: Poetry and Short Story</u></p> <p>This course, offered to students from Departments other than English, consists of poetry written by Shakespeare, Shelley, Keats and Spenser and three modern short stories. In all, this course offers diverse</p>
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				<p>texts belonging to different genres and contexts to give the student an overall idea about English literature. Apart from the appreciation of literature, at the end of the course, a student is expected to analyse literary texts critically.</p>
				<p><u>AECC 1</u> <u>Communicative English</u></p> <p>This course is offered to all students across all disciplines. At the end of the course, a student is expected to identify and correct sentence errors, read excerpts of fiction, creative non-fiction and essays, while analyzing the structural and sentence level arrangement of the writing and write in an effective manner that demonstrates an understanding of the basic concepts of grammar.</p>

				<p><u>Semester II</u></p> <p><u>CC III: Indian Writing in English</u></p> <p>Students are introduced to the rich heritage of Indian writing since Derozio, Toru Dutt and Sarojini Naidu, as well as to the increasingly modernist trends ushered in by Nissim Ezekiel, Ramanujan, Kamala Das and others. Bankim Chandra's 'Rajmohan's Wife', the first novel written in English by an Indian, offers insight into the late 19th century ethos of Bengal and holds great historical value. Mahesh Dattani's play introduces students to the complexities of modern urban Indian society. Thus, students acquire a comprehensive idea of the</p>
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				<p>evolution of Indian writing in English and its great variety, as well as its increasing importance in modern world literature.</p>
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				<p><u>CC IV: British Poetry and Drama (14th-17th Century)</u></p> <p>Modern English poetry dates from the Renaissance, with the greatest masters being Shakespeare, Sidney, Spenser. Next we have the Metaphysical poets who revolutionised the writing of poetry with their scholarly assimilation of diverse experiences expressed through complex images and conceits.</p> <p>Shakespeare's tragedy and comedy constitute the best possible initiation into the world of deep emotions and intellectual perceptions, blended with profound philosophy and aesthetic sublimation.</p>
				<p><u>GE 2: Essay, Drama and Novel</u></p> <p>Students from other departments who opt for English find a refreshing introduction to a creative, imaginative and artistic world through Lamb's essay, 'Dream Children', while they get an insight into the complex, ambiguous conditions of life in the postcolonial world in Orwell's essay.</p> <p>Shakespeare's romantic comedy offers a charming experience of a journey to a pastoral world, in contrast to city life, depicting a variety of characters and their relationships. Bernard Shaw's play presents to students</p>

				<p>an interesting and innovative approach to the theme of love and war, being set against the backdrop of the Serbo-Russian war. Thomas Hardy's novel, set in late 19th century England, and written in highly evocative prose, offers students a deep insight into the accidents and coincidences of life which lead to great emotional upheavals.</p>
				<p>Semester III</p> <p><u>CCV: American Literature</u></p> <p>This course exposes the students to American literary, cultural and political history through a wide-ranging selection of texts from drama, novel, and poetry by the great masters like Whitman, Miller, Faulkner, Fitzgerald, Poe, Hemingway, to iconic authors like Plath. The students' takeaway from this course is a sense of race, class and gender in the American social and cultural milieu. This course is an exposition of the American thinking mind and their ways of life.</p>
				<p><u>CC VI: Popular Literature</u></p> <p>A course with text-selection based on popular literature of post independence voices in South Asian writings as well as American and European popular Culture including comic books, this course is an exercise in delight and instruction. With Herge's Tintin, Sukumar Ray's nonsense verse in Abol Tabol and Lewis Carroll's text the students learn the basics of theory and practice in children's literature that gives them a renewed insight on popular literature as</p>

				opposed to classical canonical literature.
				<p><u>CC VII: British Poetry and Drama (17th-18th Century)</u></p> <p>With a selection of iconic texts like John Milton's Paradise Lost, Alexander Pope's The Rape of the Lock, as well as significant texts like John Webster's The Duchess of Malfi & Aphra Behn's The Rover, this course introduces the student to an area of British Literature that is very significant with respect to the development of English literature in the later phases of Renaissance, the period of decadence afterwards as well as the trend of Satire in the Eighteenth century. The students get a vast sense of history and how political and social conditions during particular periods in English literature have given rise to certain genres of literature.</p>
				<p><u>SEC A-2: Business Communication</u></p> <p>Called a skill enhancement course, this course in business communication is aimed at teaching students the basics of language skill as in writing reports, letters, e-mails, curriculum vitae, minutes of meetings etc. It teaches them to express themselves succinctly and well in practical fields outside of the language of literature.</p>

				<p><u>GE 3: Women's Writing and Women's Empowerment</u></p> <p>With authors as diverse as British poet Elizabeth Barrett Browning, Christina Rossetti, American poet</p>
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				<p>Emily Dickinson, Indian poets and prose writers Sarojini Naidu, Rassundari Devi and Rokeya Sakhawat Hussain this gender based course introduces the students of other disciplines to a slice of English prose and poetry by women of various origins. It empowers them with the history of women's struggles in societies of different times and teaches them resilience as well as the need to rise up for their own sake in the face of discriminations in society.</p>
				<p><u>Semester IV</u></p> <p><u>CC VIII: 18th Century British Literature</u></p> <p>With the advancement in print culture, literature of the 18th century developed greatly. The course familiarizes students with the history and literature of the period. From Samuel Johnson and Joseph Addison to Daniel Defoe, this course introduces students to various forms of writing during the eighteenth century, especially the novel that gained mass popularity and attention.</p>

				<p><u>CC IX: British Romantic Literature</u></p> <p>Romanticism had a profound influence on European culture and enabled a modern understanding of the self, nature, reason, freedom, and the role of the artist. Emphasis is placed on the philosophical and theoretical concepts that inform Romantic poetry, as well as on the broad scope of literary forms through which the Romantic poetic imagination expressed itself. The course would help students situate authors</p>
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				<p>like Blake and Wordsworth in their historical and social contexts to better understand their texts. Romantic fiction by Mary Shelley and non fiction by Charles Lamb provide a comprehensive understanding of the age across diverse genres.</p>
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				<p><u>CC X: 19th Century British Literature</u></p> <p>The nineteenth century witnessed extraordinary social and cultural change in Britain, from the rise of industrial capitalism to the emancipation of women, from the decline of Christian belief to the growth of the Empire, from urbanisation to the emergence of mass literacy. This course will introduce students to some significant texts and literary movements of the period, in the wider context of social transformation and emerging literary practices. Issues to be considered will include the establishment of the novel as the dominant literary genre, the ways in which social values are encoded and contested in literary texts, and the relationship of traditional and experimental practices in poetic forms. The course aims to develop students' analytic and critical skills through a close reading of poets like Tennyson & Browning and novelists like Jane Austen and Charles Dickens.</p>
				<p><u>SEC B-2 Academic Writing and Composition</u></p> <p>This course helps students develop their reading, analysis, and writing skills to develop complex written arguments based on careful evaluation and synthesis of information from research. Integration of ideas and</p>

				<p>applying proper citation is also a significant outcome of this course.</p>
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				<p><u>GE 4: Academic Writing</u></p> <p>This course helps students develop their reading, analysis, and writing skills to develop complex written arguments based on careful evaluation and synthesis of information from research. Integration of ideas and applying proper citation is also a significant outcome of this course.</p>
				<p><u>Semester V</u></p> <p><u>CC 11: Women's Writing</u></p> <p>This course offers an eclectic selection of women's writings ranging from the foundational feminist text Wollstonecraft's <i>A Vindication of the Rights of Woman</i> to poems, novels, short stories and memoirs. The articulation of women's voices in different times and spaces is amply represented by the poems of Emily Dickinson, Elizabeth Barrett Browning and Eunice de Souza, Alice Walker's <i>Color Purple</i>, Mahasweta Devi's short story "Draupadi", Katherine Mansfield's "Bliss" and Rassundari Devi's <i>Amar Jiban</i>. Apart from highlighting the many facets and discourses around women's problems and rights, the course also aims at gender sensitization and fostering social awareness among the students.</p>

				<p><u>CC 12: Modern British Literature</u></p> <p>The students are introduced to glimpses of the incredibly complex cultural phenomenon called modernism in British literature. The poems of T. S. Eliot, W. B. Yeats and Wilfred Owen have been included in this course to represent the major trends in this paradigm shift. The unfathomable recesses of the human mind can be probed in the novels of Joseph Conrad and D. H. Lawrence. In keeping with the changing times, new experiments in theatre became necessary to imagine the world from a new perspective, as indicated by George Bernard Shaw's drama.</p>
				<p><u>DSE A-1: Indian Literature in Translation</u></p> <p>This course adds a new dimension to the English Honours programme in being a study of contemporary Indian literature in English translation. As a selection from texts written in various Indian languages like Hindi, Bengali, Odia, Panjabi and Urdu, this course offers a mixed bag of diverse cultural experiences, while at the same time making the students aware of the practice of translation as mediation and interpretation. The students will get the chance to read authors such as Rabindranath Tagore, Ismat Chughtai, Fakir Mohan Senapati, Prem Chand, Vijay Tendulkar, G. M. Muktibodh and Amrita Pritam.</p>
				<p><u>DSE B-1: Literary Types</u></p>

				<p>This course is a study in theories of literature and literary devices of language. Students are expected to develop an in-depth knowledge regarding the three literary types, i.e. tragedy, comedy and short story. Apart from this, they will also learn the rhetorical devices used in English language, along with the prosodic patterns used in poetry. A major outcome of this course is the development of skills of scansion.</p>
				<p><u>Semester VI</u></p> <p><u>CC 13: Modern European Drama</u></p> <p>The plays selected for this course informs the students of the dramatic changes that took place in twentieth century European drama. The course looks at the ways in which traditional norms and conventional modes of thought were resisted and subverted by playwrights who wanted their plays to reflect the chaotic climate of the modern era. We will also endeavor to read the plays as being representative products of their milieu by juxtaposing these against their political and socio-cultural contexts. Henrik Ibsen, Bertolt Brecht and Samuel Beckett engage with three very different themes and stylistic innovations in their plays. The course is thus quite engaging and thought provoking, introducing students to concepts like absurdism and the alienation effect.</p>
				<p><u>CC 14: Postcolonial Literatures</u></p> <p>In this course, students will read texts from previously</p>

				<p>colonized spaces like India, Australia and Latin America. Possess a coherent knowledge and a critical understanding of postcolonial literature and its key historical, cultural and theoretical developments. Post completion of the course, students should be able to compare, discuss and explain interconnections and functions of postcolonial literature and its contexts, including comparative and interdisciplinary issues. They will be able to critically evaluate arguments and assumptions about postcolonial literature, texts, and modes of interpretation.</p>
				<p><u>DSE A3: Partition Literature</u></p> <p>Post-Independence, Partition literature occupies an important place in Indian literature. Translations of the works of writers who experienced the trauma of partition in Bengal, include ‘The Marooned’ by Protiva Basu, ‘The Final Solution’ by Manik Bandopadhyay, ‘After Death: Twenty Years’ by Birendra Chattopadhyay, ‘Rehabilitation’ by Sankho Ghosh. Amitava Ghosh’s novel in English, ‘The Shadow Lines’ is another poignant account of the reality of partition and its wide-ranging effects. The pain of partition experienced in Punjab and northern India is best brought out in Sadat Hasan Manto’s story, ‘Toba Tek Singh’, which is relevant even today. Sahir Ludhianvi’s, ‘Twenty-sixth January’ still evokes poignant emotions associated with partition. This course is particularly significant as it helps students to understand and locate Indian literature in a very painful chapter of their national history and the struggles of an earlier generation</p>

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				their lives.
				<p><u>DSE B3: Autobiography</u></p> <p>This elective course introduces students to a much neglected genre of literary studies. With texts as diverse as Tagore's <i>Reminiscences</i> and Binodini Dasi's <i>My Life and My Life as an Actress</i>, students will be able to recognize the structure of autobiography as a distinct form of literature. They should be able to identify how an author's own ideology shapes reality in an autobiography, including how it raises questions about truth, factuality, objectivity, and subjectivity. Students will be encouraged to connect these autobiographical texts to their historical and cultural contexts and critically comment on the role of memory in the scripting of an autobiography.</p>

Two Year Semester wise M.A. in English under CBCS curriculum affiliated to University of Calcutta

PG Course Outcome

(as documented in the Calcutta University website)

<https://www.caluniv.ac.in/CBCS-PG/Eng-11-1-19.pdf>

Name of the Programme	Year of implementation	Status of implementation in CBCS Curriculum (YES/NO)	Programme Specific Outcome	Course Outcome
M.A. ENGLISH	Session 2018-19	Yes	<p>This course is designed to nurture a critical and historical awareness that can only be attained through a thorough understanding of the texts and concepts included. The curriculum aims to create a balance between texts and textuality, socio-cultural and linguistic theory, language studies and profession-oriented training. It is created with an intention to equip the learners not only with ideas he/she needs to understand the key periods in the history of English Literature but also the global events and concepts that influence and mould them. Literature and language are intricately intertwined, this course believes that a greater comprehension of language and its development will create a greater depth in perception and</p>	<p><u>Semester I</u> <u>CC1: British Literature from Chaucer to the beginning of Civil War</u> The course attempts to trace the trajectory of modernity in England as implied by the writings of the late mediaeval period. Such modernity, coupled with the discourse of Humanism which settles much later in England compared to the rest of the continental Europe, defines the spirit of the age. The genre, the style and the technique of the larger body of literature of the early modern era, being informed by the thoughts of the classical world, would continue to shape the future course of literature and culture in England vis-à-vis the world. How such ramification takes place is suggested by a section of the components of the course that points to the colonial enterprise of the nation amenable to the discovery of the 'new' lands. The course is designed to facilitate the learners to understand the politics of the white, masculine self reflected in the texts included in</p>

			<p>appreciation of literature, culture and human progress. Although the aim of this course is to make the learners ready for employment, it will also ensure that any learner who is trained through this course should have the skill to confidently engage in further research in varied disciplines such as literature, language, English Language Teaching (ELT), culture or political studies, to name a few.</p>	<p>the course.</p>
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				<p><u>CC2, Elizabethan and Jacobean Drama</u></p> <p>The paper is divided into Unit I, comprising any three Shakespearean plays, and Unit II, comprising any three non-Shakespearean plays, with the general objective of familiarizing students with the rich dramatic history of the age. Needless to say, certain plays are natural conglomerates, certain plays are seminal to our understanding of the popularity of Renaissance drama across time and space. The shifting trends of staging and criticism sometimes play a role in the choice of play texts but our objective is also to make our students aware of the history of transmission of these texts as well as performance history. Our Department had legendary teachers of Renaissance drama in the past, no doubt reflecting the strong tradition of Shakespearean studies in Bengal. Another objective of the course is to incorporate the</p>
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				<p>study of landmark productions, especially local adaptations. The plays call for student performances, being of the nature of plays-in-performance. The broad objectives are</p> <ul style="list-style-type: none"> • Textual explication: details of Elizabethan language like word usage, wordplay and punning, image clusters, motifs and themes • Reading in context of the socio-cultural background and the intellectual and artistic milieu <ul style="list-style-type: none"> • Readings incorporating the critical approaches necessitated by the chosen play • Studying the stage and film history
				<p><u>CC III, British Literature from English Civil War to French Revolution</u></p> <p>This course on Neoclassical British literature attempts to bring into the fore ‘the dialectic of enlightenment’. The texts of this course as products of the changing pattern of history from Revolution in England in mid seventeenth century to that in late eighteenth century France broadly comment upon the ushering in of a different kind of modernity in Europe availed through social, political and cultural changes. They also show how the literary/cultural milieu shifts from embracing the empiricist assumptions to adopting the modes of idealism as apparently two contradictory facets of enlightenment. The emergence of the middle class, an issue gradually</p>

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				English Revolution, in the public sphere of the English life is marked by the components of this course.
				<p><u>CC IV, British Literature from the French Revolution to the end of the Victorian Age</u></p> <p>The change in the spirit of literature and culture of Europe/England initiated by the French Revolution and the Industrial Revolution is reflected upon the texts offered in this course. A shift in the philosophical understanding, a shift from the empirical to the idealist is discernible in the literary texts offered in this course. But since the nineteenth century British literature is not a not a smooth and monolithic progress, the texts of this course, written after 1837, signal the dilemma, debates and anxiety of the nation vis-a-vis the empire. The learners are expected to uncover the concerned social, cultural and political agenda hidden in the literature of the period.</p>

				<p><u>CC V, Introduction to Linguistics and Structure of Modern English</u></p> <p>To introduce learners to the basic concepts and issues of linguistics</p> <ul style="list-style-type: none"> • To provide learners an insight into the structure and the usage of modern English • <p>To enable learners to evaluate and analyse the structures of different grammatical constituents of English</p>
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				<p><u>SEMESTER II</u></p> <p><u>CC VI, British Literature from End of the Victorian Age to 1945 – Poetry and Novel</u></p> <p>While one streak of the Modernist literature was critically engaged in exploring the interiority of the human psyche, perhaps influenced by Freud and Bergson, the other streak was equally concerned with projecting the social upheavals amenable to the first World War. The mechanism of the bourgeois ideology fostered by the realist representation of time and space is challenged by the content, style and technique of the texts written in this period. As conflicting social issues and agenda conglomerate in the discourse of literature, the learners are expected to</p>
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				‘appreciate’ the texts offered in this course from their understanding of the history of the era.
				<p><u>CC VII, British Literature from End of the Victorian Age to 1945 – Drama, Short Fiction and Non Fiction</u></p> <p>This course is a continuation of Core Course VI. The plays included in this course signal the variety in form and content that the English stage was experiencing in the first half of the twentieth century. The variety ranges from the Irish agenda to the representation of English history and religion articulated through poetic effusions. The course emphasises the genre of</p>

				the short story which as an emerging phenomenon is concerned with the ‘small experiences’ no less significant to contribute to the making of the modernist sensibilities.
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				<p><u>CC VIII British Literature from 1946 to the Present – Poetry and Novel</u></p> <p>The end of the Second World War completely changed the economic and philosophical scene. The trajectory of civilization now headed into a time that focused more on materialism than spiritual value. The past was dissected and re-viewed from an almost nihilistic point of view. Late twentieth century literature negotiates this element of non-belief. It also looks askance at</p>
				<p>the notion of the modern that was celebrated with the coming of the new century, and encapsulates a search for the post-modern. This course looks at the significant poets and novelists who not only lived through and recorded the times, but were perhaps the ones who constructed the new way of life that the world has come to accept. Most of the poets included wrote before and after the war and their poems reflect the passage of time and the passing of thoughts. The novels selected represent their time as well as the changing psyche of the human animal. Through these representative texts, this course aims to present to the learners the entire psycho-social and philosophical shift that twentieth century saw. A</p>

				<p>thorough knowledge of these texts will allow the learner to understand the time that we inhabit</p>
				<p><u>CC IX: English Language Teaching I</u> To provide learners an insight into the differences between language acquisition and language learning</p> <ul style="list-style-type: none"> • To enable learners to critically examine the psychological and linguistic influences on ELT, namely behaviourism, cognitivism and humanism • To familiarize learners with major theories of second language acquisition • To make learners understand the significance of learner errors <ul style="list-style-type: none"> • To introduce learners to theoretical concepts basic to the development of LSRW and different types of grammar, vocabulary and study skills • To expose learners to issues related to curriculum planning and syllabus design
				<p>DSE II Nineteenth Century American Literature</p> <p>Since America as a new ‘nation’ was struggling to establish its identity, the ‘narration’ in literature was assuming an ambivalent form. Along with offering indigenous elements and puritan sensibilities, which ironically are also derivative in nature, the literature of this period was thoroughly embracing the English/European thoughts and ideas. The</p>

				learners, through this course, are exposed to the symbiotic relationship between these two worlds.
				<p><u>DSE III Indian Literature I</u></p> <p>The course is designed to make the students aware of the polyphonic images of the Indian society represented through the literary discourse. The texts in this course point to the introduction and growth of Indian literature before Independence. And it also attempts to capture a varied and rich sensibility perhaps common to cultures across India. The inclusion of both kinds of texts, originally written in English and translated ones, would point to the politics of language reflected upon literature and culture. The variety of texts would also suggest an ambivalent attitude towards colonial resistance realised since the latter half of nineteenth century</p>

				<p><u>SEMESTER III</u></p> <p>CC X British Literature from 1946 to the Present – Drama, Non-Fiction and Short Fiction</p> <p>Twentieth century theatre is a complex world. More than other forms, theatre is the space where the immediate finds immaculate expression. The plays included in this course epitomize the variety of concerns that the British, as well as the world, has had to come to terms with. From the idea of the quotidian to</p>
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				<p>that of the highly philosophical, these plays represent the whole paradigm shift experienced by the western world. The short stories explored new horizons, delving into realism and fantasy. Non-fiction directly addressed the issues such as migration and the course of civilization and studies of cultures and travel became immensely popular. This course aims to capture a slice of that experience and enable the learners to look at the theatrical evolutions and evolutions in forms of prose other than the novel, and how these create often curious mirror-images of the life that we must experience. With ample possibilities of theoretical familiarization, this course aims to provide the learners with a training in the art and craft of the forms</p>
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				included.
				<p><u>CC XI Literary Criticism I</u></p> <p>While the first unit of the course outlines the development of the classical trend of criticism, the second unit demonstrates how the earlier model is adopted by the early modern and the neoclassical criticism. Along with commenting on the history, philosophy and culture of the age concerned, the critical writings of the course analyse how they function as a contributive force in shaping literature. The philosophical orientation suggested by the writings of the course would help the learners to better understand the literary texts offered in other courses</p>
				<u>DSE VI Indian Literature II</u>

				<p>Though not changed overnight the spirit of post-Independence literature in India distinguished itself from and at times challenged the notions disseminated through pre-Independence literature. The representation of nation and nationalism became far more complicated as all the domains of what together we call Indian literature, embraced different forms of experiments in order to address postcolonial anxieties often coupled with the politics of globalisation. Since the texts in this course often explore contemporary politics and history, the learners would receive and ‘read’ the narrative codes from a personal point of view tempered with the lived experiences.</p>
				<p><u>SEMESTER IV</u></p> <p><u>CC XII Literary Criticism II</u></p> <p>The history of ideas in England has always been informed by the thoughts developed and nurtured by other European countries. Nineteenth century British literary criticism is no exception. The first unit which includes texts originally written in other European languages examines the dialogue between what the rest of Europe develops in the world of thoughts and the way English culture receives them. In</p>

				<p>continuation the essays included in the second unit, explores a similar kind of dialogue taking place in the first half of the twentieth century.</p>
				<p><u>CC XIII Literary Theory</u></p> <p>Since the essays of the course represent specific schools of thoughts and ideas, they will be treated as reference points to discuss larger implications of the concerned literary vis-avis cultural theories. The iconic essays of the course, from their theoretical stand, elaborate on the issues of race, gender, ideology, history, identity, language and human psyche that will help the learners uncover the politics of all forms of texts in the context of the globalised world of late capitalism.</p>
				<p><u>CC XIV Essay</u></p> <p>The Essay is a very effective testing technique for assessing students of language and literature. Through the writing of the Essay, students can express their grasp and knowledge of all that has been taught to them. It is simultaneously a test for evaluating higher order skills and a challenge and this is the space where students can express their critical thoughts and ideas. The Essay is, by definition, not bound by any rule(s) but involves both the authoring and the crafting skills. It allows students to go beyond and</p>

				explore their own capabilities. The Essay,
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				therefore, is a significant part of any goal oriented curriculum
				<p><u>DSE XII Modernism and Postmodernism</u> Since postmodernism is both, an extension and a rejection of modernism the texts selected for the course would enlighten on the social and cultural factors that generated the ideas of modernism and postmodernism. The variety of genres to be discussed in this course would certainly point to the narrative and the formalist tropes common to all the texts. More over the inclusion of the American texts would encourage the learners to compare European modernism and postmodernism with the overseas counterparts.</p>