

**DEPARTMENT OF URDU**  
**BHAIRAB GANGULY COLLEGE**  
**PROGRAM OUTCOMES AND COURSE OUTCOMES OF B.A. IN**  
**URDU**

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Urdu has been known at different points of time. The use of the term 'Urdu' for the language was unknown to historians of language till about the mid-18<sup>th</sup> century. 'Urdu' is a literary word. Urdu is a branch of literature and most fascinating integrative language. It is the study of the normal and rear functioning of literary life. Each type of Urdu literature is dependent on the fundamental Urdu language. However, Urdu literature has critical ability and attitude.

At the end of the undergraduate program of Urdu, the student will be able to acquire following knowledge and skill.

- *They will understand the all Urdu literature system, i.e., modern Urdu language, Literary Traditions and the many names of Urdu & forms of Urdu poetry.*
- *They will understand these separate system of southern and northern Urdu language and literature.*
- *They will be able to explain earliest writing of Urdu, i.e., transfer of Urdu tradition.*
- *They will be able to analyse the Dakhani Urdu and Urdu language in northern India.*
- *They will be to perform diffusion and diversification of Urdu literature.*
- *They will be to perform various age of Urdu language and literature, i.e., prose, poetry, new prose and new scene, post rebellion scene and literary freedom, novel, drama, journalism and age of literary criticism and modern literature.*

**COURSE SPECIFIC OUTCOMES - B.A. URDU (HONOURS)**

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The Urdu course curriculum for the undergraduate includes 14 Core Courses (CC), 4 Discipline Specific Elective (DSE) and 2 Skill Enhancement Courses (SEC), Generic Elective (GE) will also enable them to integrate their knowledge. The purpose of this curriculum is to provide the key knowledge for careers as professionals in the field of Urdu literature.

**SEMESTER – 1**

**C.C. – 01 (HISTORY OF URDU LANGUAGE AND LITERATURE – URDACOR01T)**

- ❖ *History of Urdu language and literature*
- ❖ *Contribution of sufism movement in Urdu language and literature*
- ❖ *Beginning and progress of Urdu language*
- ❖ *Urdu prose and poetry in Delhi and Lucknow*
- ❖ *Urdu in Dakhan and Shumal (Southern and Northern India)*
- ❖ *Various Urdu movements in the progress of Urdu language*

**C.C. – 02 (KALASIKI GHAZAL – URDACOR02T)**

- ❖ *Beginning and progress of Kalasiki Ghazal*
- ❖ *Art of Ghazal, title and various significant*
- ❖ *Urdu ghazal in southern and northern India*
- ❖ *Significance and meaningfulness of Urdu ghazal*

## SEMESTER – II

### C.C. – 03 [QASIDA AND MARTHIA (GENRE AND ELEGY POETRY) – URDACOR03T]

- ❖ *Definition, kind, and type of Qasida*
- ❖ *Couplet of Qasida*
- ❖ *Beginning and progress of Qasida*
- ❖ *Mohammad Rafi Sauda, Ibrahim Zauque and Ghalib as a Qasida negar (Genre Poets)*
- ❖ *Definition, kind and type of Marthia*
- ❖ *Difference of Shaksi and Karbalai Marthia*
- ❖ *Meaning and progress of Urdu Marthia*
- ❖ *Marthia in Delhi and Lucknow*
- ❖ *Anis and Dabir as a Marthia Writer*

### C.C. – 04 [MATHNAVI, NAZM & RUBAI (Narrative Poetry, Poetry and Quarantine) –URDACOR03T]

- ❖ *Definition, kind, and type of Mathnavi*
- ❖ *Beginning and progress of Urdu Mathnavi*
- ❖ *Mathnavi in Dakhan and Shumal (Southern and Northern India)*
- ❖ *Mir Taqi Mir, Mir Hasan and Daya Shankar Naseem as a Mathnavi Writer*
- ❖ *Definition, kind and type of Nazm (Poetry)*
- ❖ *Beginning and progress of Urdu Nazm*
- ❖ *Nazm in Dakhan and Shumal*
- ❖ *Contribution of Anjuman Punjab*
- ❖ *Nazeer Akbarabadi and Dr. Sir Md. Iqbal as Nazm Negar*
- ❖ *Definition, kind, type, meter and title of Urdu Rubai (Quarantine)*
- ❖ *History of Rubai*
- ❖ *Anis, Amjad Haiderabadi and Feeraq Gorakhpuri as a Rubai Poet*

### MIL (URDU PROSE AND POETRY – URDSAIECC01M)

#### PROSE :

- ❖ *Mir Aman Delhvi as Dastango (Fable Story Writer)*
- ❖ *RajabnAli baig as Dastango (Fable Story Writer)*
- ❖ *Sir Syed Ahmed Khan as Maqala Negar (Dissertation)*
- ❖ *Krishna Chander as a fiction writer*

### SEMESTER – III

#### C.C. – 05 [DASTAN AND NOVEL (FABLE AND NOVEL) – URDACOR05T]

- ❖ *Definition, type and significance of Dastan*
- ❖ *Social and civilization importance of Dastan*
- ❖ *Beginning and progress of Dastan*
- ❖ *Definition, type and importance of Novel*
- ❖ *Beginning and progress of Novel*
- ❖ *History of Novel*
- ❖ *Nazir Ahmad, Ratannath Sarshar, Roswa, Premchand and K.A. Haider as a fiction writer*

#### C.C. – 06 [AFSANA AND DRAMA (SHORT FICTION AND DRAMA) – URDACOR06T]

- ❖ *Definition, type and importance of Urdu Afsana*
- ❖ *History of Urdu Fiction*
- ❖ *Urdu Afsana, after and before freedom*
- ❖ *Premchand, Mantu, Ghulam Abbas Baidi & Intezar Hussain as a Short Fiction Writer*
- ❖ *Definition, forms and kind of Drama*
- ❖ *Definition of stage, literary, radii, ekbabi dramas, Nukkar and Teledrama*
- ❖ *History of Urdu Drama*

#### C.C. – 07 [MAKATEEB, SAWANEH AND KHAKA (LETTERS, BIOGRAPHY AND OUTLINESKETCH) – URDACOR07T]

- ❖ *Art of Maktoob, Traditional legend of letters*
- ❖ *Ghalib, Azad and Faiz as a Maktoob Writer*
- ❖ *Art of biography, narrative legend and history of biography*
- ❖ *Maulana Hali as a biographic*
- ❖ *Art of outline sketch, narrative legend and importance of sketch*
- ❖ *Rashid Ahmad as a Sketch Writer*

#### SEC – 01 :

*Barqi Zarai Ablagh (Electronic media and communication - URDSSEC01M)*

OR

*Urdu Adab Me Hindustani Film (Urdu literature and Indian film – URDSSEC01M)*

### SEMESTER – IV

#### C.C. – 08 [INSHAIYA, MAQALAAAT AND SAHAFAT (ESSAY, THESIS AND JOURNALISM) – URDACOR08T]

- ❖ *Definition, style and importance of Inshaiya*
- ❖ *Historical and traditional legend of Inshaiya*
- ❖ *Mustafa Hussain as Inshaiya Writer*
- ❖ *Definition, traditional legend and historical forms of Thesis*

- ❖ *Sir Syed Ahmad as a Thesis Writer*
- ❖ *Definition, literary and social relation of Sahafat*
- ❖ *Importance, beginning and progress of Urdu Sahafat*
- ❖ *Political, social, civilization, ethics and religious status of Sahafat*
- ❖ *Maulana Azad and Abdul Razzaque Malliabadi as a journalist*

C.C. – 09 [TARAQQI PASAND AUR JADID GHAZAL (PROGRESSIVE AND MODERN GHAZAL) –URDACOR09T]

- ❖ *Attitude of Urdu ghazal after 1857*
- ❖ *Political, social and economical and revolutionary background of Ghazal*
- ❖ *Modern tendency of Ghazal*
- ❖ *Urdu Ghazal after 1980*
- ❖ *Modern Ghazals of Iqbal, Yaagana, Feraque, Faiz, Nasim, Shahryar and Irfan Siddiqui*

C.C. – 10 [TARAQQI PASAND AUR JADID NAZM (PROGRESSIVE AND MODERN POETRY) –URDACOR10T]

- ❖ *Progressive thoughts, title, style and traditional legend of Urdu Nazm*
- ❖ *Critical attitude of Urdu Nazm*
- ❖ *Importance of Nazm and Faiz, Akhtaul Iman and Parvez Shahedi as a Nazm Writer*
- ❖ *Progressive attitude of Urdu Nazm in the period of Aalqa -e- Arnab -e- Zauque*
- ❖ *Modern thought of Urdu Nazm*
- ❖ *Miraji, Rashid, Mohammed Alvi and Nida Fazli as a poet*

SEC – 02 :

*Urdu Sahafat (Urdu Journalism – URDSSEC02M)*

OR

*Urdu Mein Awami Zarae Iblagh (Electronic media and public in Urdu – URDSSEC02M)*

**SEMESTER – V**

C.C. – 11 [ADBI TAHREEQAT (LITERARY MOVEMENT) – URDACOR11T]

- ❖ *Literary movement in Urdu and difference of movement and tendency*
- ❖ *Effects of movement on Urdu literature*
- ❖ *Reformation of language, Aligarh movement, Romani, progressive, Modern movement and tendency in Urdu literature*
- ❖ *Effects of feminism in Urdu literature*

C.C. – 12 [ADAB AUR TANQEED (LITERATURE AND CRITICISM) – URDACOR12T]

- ❖ *Definition, title, meaning and importance of Urdu literature*
- ❖ *Importance of literature and perception and strong desire of literature*
- ❖ *Definition, meaning, importance and various attitude of criticism*
- ❖ *Tendency and importance of Tazkarah (Mension Memoir)*
- ❖ *Importance of the Tasurati, Jamaliyati, Markasi and jadeed tanqeed*

- ❖ *Hali, Saroor Majnoo, Ahtesham Hussain and Kalimuddin Ahmad as a critic*

DSE – A(1) [MIR (LIFE AND CONTRIBUTION OF MIR TAQI MIR) –  
URDADSE01T]

- ❖ *Biography, period, ghazal goi of Mir taqi Mir*
- ❖ *Mir taqi Mir as a Mathnavi, Marthiya and Rubai Writer*
- ❖ *Mir taqi Mir as a Tazkarah Negar*
- ❖ *Ghazals, marthiya, rubai, mathnavi of Mir*

DSE – A(2) [ IQBAL (Life, Age and literary contribution of Dr. Md. Iqbal) –  
URDADSE02T]

- ❖ *Biography, personality and period of Iqbal*
- ❖ *Iqbal as a writer and poet*
- ❖ *National and nationalism opinion of Iqbal*
- ❖ *Iqbal as a philosopher*
- ❖ *Symbolism poetry of Iqbal*
- ❖ *Literary letters of Iqbal*

DSE – A(3) [TARAQQI PASAND SHAIRI (PROGRESSIVE POETRY) –  
URDADSE03T]

- ❖ *Background of progressive movement*
- ❖ *Beginning of progressive movement in India*
- ❖ *Opinion, type, kind, and title of taraqqi pasand poetry*
- ❖ *Beginning and progress of taraqqi pasand poems*
- ❖ *Title, opinion, and kinds of taraqqi pasand Ghazal*
- ❖ *Beginning and progress of progressive ghazals*
- ❖ *Mejaz, Jazbi, Sardar Zafri, Kaifi, Jan Nesar, Parwez Shahedi and Majrooh Sultanpuri as a Taraqqi Pasand Shair*

SEMESTER – VI

C.C. – 13 [GHALIB (LIFE, AGE AND CONTRIBUTION OF MIRZA GHALIB) –  
URDACOR13T]

- ❖ *Biography, age, literary, civilization, social particular condition of Ghalib*
- ❖ *Personality, Art of Ghalib*
- ❖ *Famous contemporary and students of Ghalib*
- ❖ *Modern memory of Ghalib*
- ❖ *Ghalib as a ghazal, qasida and letter writer*
- ❖ *Travel to Calcutta of Ghalib*

C.C. – 14 [BANGAL KA URDU ADAB (URDU LITERATURE OF BENGAL)  
– URDACOR14T]

- ❖ *History and progress of Urdu language and literature of Bengal*
- ❖ *Beginning and progress of Urdu Ghazal in Bengal - before and after Independence*
- ❖ *Inshallah Khan, Qudrat, Mukhlis and Nassakh as Ghazal's Poet*
- ❖ *Urdu Nazm (Poetry) in Bengal*
- ❖ *Beginning and progress of Urdu Prose in Bengal*
- ❖ *Literary contribution of Fort William College*
- ❖ *Effects of progressive movement on Urdu Ghazal and Nazm*
- ❖ *Urdu prose and poetry after 1960*
- ❖ *Poetry contribution of Wahsat, Wakil Akhtar, Wajid Ali, Ashk Amritsari*

DSE – B(4) [JADEED SHAIRI (MODERN POETRY) – URDADSE04T]

- ❖ *Background of Modern Poetry*
- ❖ *Beginning of Modern bent of Urdu Poetry*
- ❖ *Basis causer and purpose of Modernism*
- ❖ *Title, opinion, kinds of Modern Ghazal and Nazm*
- ❖ *Beginning and progress of Modern Ghazal and Nazm*

DSE – B(5) [TANZ -O- MEZAH (HUMOUR AND CRITICISM) – URDADSE05T]

- ❖ *Definition, importance and difference of Tanz -o- Mezah*
- ❖ *Gradation progress of Tanz -o- Mezah*
- ❖ *Mir, Sauda, Insha and Nazeer as a Tanz -o- Mezah Writer*
- ❖ *Tanz -o- Mezah of Awadh Panch*
- ❖ *Beginning and progress of Tanz -o- Mezah in Urdu prose and poetry*
- ❖ *Modern period of Tanz -o- Mezah*

DSE – B(6) [SIR SYED AUR UNKA AHAD (SIR SYED AND HIS PERIOD) – URDADSE06T]

- ❖ *Personality, age, political and educational contribution and civilization of Sir Syed*
- ❖ *Comparisons and contemporary of Sir Syed*
- ❖ *Sir Syed and Aligarh Movement*
- ❖ *Urdu journalism and Sir Syed*
- ❖ *Detailed review of literary books of Sir Syed*
- ❖ *Literary conscious of Sir Syed*

## **COURSE SPECIFIC OUTCOMES-**

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### **B.A URDU (GENERAL)**

#### **SEMESTER - 1**

##### **GE – 01 [URDU ZABAN-O-ADAB KI MUKHTASAR TAREEKH(SHORT HISTORY OF UNDER LANGUAGE & LITERATURE) - URDGCOR01T / URDHGEC01]**

- *BEGINNING, PROGRESS OF URDU LANGUAGE.*
- *CONTRIBUTION OF SUFI IN URDU LANGUAGE AND LITERATURE.*
- *THEORY OF URDU LANGUAGE AND LITERATURE.*
- *URDU LITERATURE IN SOUTHERN AND NORTHERN INDIA.*
- *TRADITIONAL LEGEND OF DELHI & LUCKNOW SCHOOL.*
- *LITERATURE CONTRIBUTION OF FORT WILLIAM COLLEGE.*
- *MOVEMENTS OF ANJUMAN-E-PANJAB, SIR SYED, PROGRESSIVE AND MODERNISM*

#### **SEMESTER - II**

##### **GE - 02 (GHAZAL - URDGCOR02T)**

- *ARTS, MEANING, KIND, TITLE PROGRESS AND BACKGROUND OF GHAZAL*
- *TRADITIONAL ATTITUDE OF GHAZAL IN SOUTHERN AND NORTHERN INDIA*
- *SIGNIFICATION OF GHAZAL IN LUCKNOW SCHOOL*
- *ATTITUDE OF GHAZAL AFTER 1857*
- *NAI GHAZAL AND ITS REVIEW*
- *GHAZAL FROM 1960 & TILL*

##### **MIL : AAEC (URDU NAZM -O- NASR – URDSAEECC01M)PROSE:**

- *MIR AMAN DELHVI AS A DASTANGO (FABLE STORY WRITER)*
- *RAJAB ALI BEG AS A DASTANGO*
- *SIR SYED AHMED KHAN AS AS MAQALA NEGAR (DISSERTATION)*
- *KRISHNA CHANDER AS A FICTION WRITER*
- *MIR, GHALIB, MOMIN, IQBAL, MAKHDOOM, FAIZ AS A POET AND THEIR POETICAL & LITERARY CONTRIBUTION.*

**SEMESTER - III**

**[NAZM - URDGCOR03T ( POETRY)]**

- *TRADITION LEGEND OF QASIDA*
- *BEGINNING & PROGRESS OF URDU MATHNAVI IN DAKHAN & SHUMALI HIND*
- *BEGINNING & PROGRESS OF MARTHIA*
- *URDU NAZM-- BEGINNING & PROGRESS*
- *BEGINNING AND ATTITUDE CONTRIBUTION OF SAUDA, ZAUQ, HASAN , MIR ANIS,DABEER. HALI, DR. MD. IQBAL, FAIZ ETC,*

**SEC - 01**

*BARQI ZARAI IBLAGH [(ELECTRONIC MEDIA& COMMUNICATION ) – URDSSEC01M]*

*OR*

*Urdu Adab MeinHindustani Film [(URDU LITERATURE & INDIAN FILM) – URDSSEC01M]*

**MIL (MODERN INDIAN LANGUAGE)**

**JADEEL SAIRI [( MODERN POETRY) – URDLCOR01T]**

- *BACKGROUND OF MODERN POERTY*
- *BEGINNING OF MODERN BENT OF URDU POETRY*
- *BASIS CAUSER OF PURPOSE OF MODERNISM*
- *BEGINNING AND PROGRESS OF URDU NAZM*
- *ART, TITLES, STYLE & OPINION OF MODERN GHAZAL*
- *BEGINNING AND PROGRESS OF URDU GHAZAL*
- *NASIR KAZMI, SHAHRYAR & IRFAN SIDDIQI AS A MODERN GHAZAL WRITER*



**SEMESTER - IV**

**DASTAN AUR NOVEL [(FABLE & NOVEL ) – URDGCOR04T]**

- *DEFINITION, TYPE & SIGNIFICANCE OF DASTAN.*
- *BEGINNING AND PROGRESS OF URDU DASTAN*
- *DASTAN WRITTEN IN FORT WILLIAM COLLEGE*
- *SPECIAL STUDY OF BAGH-O-BAHAR & FASANA-E-AJAEB*
- *DEFINATION & TYPE OF NOVEL*
- *BEGINNING & PROGRESS OF URDU NOVEL*
- *NAZEER AHMAD , PREM CHAND AND Q.A. HAIDER AS A NOVEL WRITER.*
- *SPECIAL STUDY OF UMRA-O-JAN  
( HADI RUSWA) & GAODAN ( PREM CHAN)*

**SEC - 02**

*URDU SAHAFAT [( URDU JOURNALISM ) – URDSSEC02M]*

*OR*

*URDU ME AWAMI ZARAE IBLAGH [( ELECTONNIC MEDIABINJ URDU) – URDSSEC02M]*

**MIL [JADEED FICTION, NOVEL AUR AFSANA (MODERN FICTION, NOVEL AND SHORT STORY) -URDLCOR02T]**

- *DEFINITION & TYPE OF NOVEL*
- *BACKGROUND OF MODERN NOVEL*
- *BEGINNING & PROGRESS OF MODERN NOVEL*
- *FAMOUS MODERN NOVEL WRITER*
- *DEFINITION TYPE & IMPORTANCE OF AFSANA*
- *BACKGROUND OF MODERN AFSANA*
- *SPECIAL STUDY OF MANTU, GHULAM ABBAS, ISMAT CHUGTAI, BALRAJ MENRA*
- *BEGINNING & PROGRESS OF MODERN FICTION*
- *FAMOUS MODERN FICTION WRITER*

**SEMESTER - V**

**DSE – 01 (URDU GHAZAL – URDGDSE01T)**

- *ARTS, MEANING AND TYPE OF GHAZAL*
- *TRADITIONAL LEGEND OF GHAZAL IN SOUTHERN AND NORTHERN INDIA*
- *SPECIAL ATTITUDE OF GHAZAL IN LUCKNOW*
- *OPINION & REVIEW OF NAI GHAZAL*
- *URDU GHAZAL FROM 1960 TO TILL*
- *SPECIAL STUDY OF MIR, GHALIB, IQBAL & SHARYAR*

**DSE – 02 (NAZIR AKBARABADI – URDGDSE02T)**

- *BIOGRAPIC, LITERARY & SOCIAL ATTITUDE OF NAZIR*
- *URDU POERTY IN THE AGE OF NAZIR*
- *NEW TRADITION OF NAZIR'S POETRY*
- *NAZIR AS A GHAZAL, NAZM & RUBAI WRITER*

**GE – 01 [URDU NASR & MUKHTASAR TAREEKH (SHORT HISTORY OF URDU URDU PROSE) – URDGDSE01T]**

## SEMESTER - VI

### GE - (A) [MANTU - URDGGEC02T (GE02)]

- *BIOGRAPHY, AGE, LITERARY CONTRIBUTION, POLITICAL AND SOCIAL ATTITUDE OF MANTU*
- *TRADITION OF FICTION IN THE AGE OF MANTU*
- *COMPANIONS AND CONTEMPORARY OF MANTU*
- *MANTU'S EFFECT ON URDU FICTION*
- *MANTU AS A FICTION, DRAMA, ESSAY & SKETCH WRITER*

### GE – 02 (B) [GHULAM ABBAS – URDGGEC02T]

- *BIOGRAPHY, AGE, LITERARY CONTRIBUTION, POLITICAL AND SOCIAL ATTITUDE OF GHULAM ABBAS*
- *TRADITION OF FICTION OF GHULAM ABBAS AGE*
- *COMPANIONS AND CONTEMPORARY OF GHULAM ABBAS*
- *GHULAM ABBAS'S EFFECTS ON URDU FICTION, NOVEL, ESSAY AND INTERVIEWS WRITER*

### OTHER THAN URDU HONOURS

#### URDU NAZM [(URDU POETRY) – URDGDSE03T]

- *DEFINITION, KIND, TYPE OF QASIDA*
- *COUPLET OF QASIDA*
- *BEGINNING & PROGRESS OF QASIDA*
- *QASIDA IN SOUTHERN & NORTHERN INDIA*
- *DOWNFALL OF QASIDA AND ITS CAUSES*
- *SAUDA, ZAUQUE & GHALIB AS A QASIDA WRITER*
- *DEFINITION, KIND & TYPE OF POETRY ( NAZM)*
- *BEGINNING AND PROGRESS OF URDU NAZM*
- *EFFECTS OF PROGRESSIVE MOVEMENT ON URDU NAZM*
- *TITLE, KIND AND TYPE OF URDU NAZM*

#### DSE – 04 [DASTAN AND NOVEL (FABLE & NOVEL) – URDGDSE04T]

- *DEFINITION, TYPE, SIGNIFICANCE OF DASTAN*
- *TRADITION OF DASTAN*
- *SIGNIFICANCE OF DASTAN IN SOUTHERN AND NORTHERN & CALCUTTA*
- *BEGINNING & PROGRESS OF DASTAN*
- *DEFINITION, TYPE AND IMPORTANCE OF NOVEL*
- *DIFFERENCES OF NOVEL AND NOVELT*
- *SHARYAR, BAIDI, QURTULAIN HAIDER AS A NOVEL NEGAR.*