Programme Specific Outcomes (PSOs)

BA (English)

✓ Students of undergraduate degree programme (both Honours and General) in English, at the time of graduation, will be –

PSO1. Well versed in English language and literature along with other literary works in English translation – [Sound Knowledge]

PSO2. Able to analyse, debate and critically theorise about fiction and non-fiction in English, and defend their ideas through scholastic argument and explanation – [Critical Thinking]

PSO3. Capable of exploring the English medium to express ideas in various literary forms – [Creative Writing]

PSO4. Able to explore the intertwined relationship between literature and culture, and appreciate through their reading of literature (in English translation) from different parts of the world, the varieties of socio-cultural practices spanning across the globe – [Social Awareness]

PSO5. Competent to speak, read and write as well as comprehend in English, in person and through electronic media, thereby connecting globally to people, ideas, books, media and technology – [Effective Communication]

PSO6. Able to write essays, reports and research articles; shape the language for specific tasks and audiences in seminars and group discussions; and engage themselves in literary and critical forums on both national and international platforms – [Skill Enhancement]

PSO7. Qualified to avail prospects both in academia and in other competitive job markets such as ELT, journalism and mass communication, editing and publishing, marketing and public relations, through their proficiency in the language. English graduates who perfect their vocabulary and writing skills will possess an advantage over other applicants to potential employers – [Employability]
Course Outcomes (COs)
B.A. Honours (English)
Semester I
CC – I

Indian Classical Literature

CO1. Students will be aware of the different components of ancient Indian literature and the relevancy of its being studied in the twenty-first century classroom.

CO2. Students will be able to re-contextualize English studies in the light of Indian collective consciousness drawing on ancient Indian literary and aesthetic traditions.

CO3. Students will learn to “bridge the gap between the ‘powerful’ . . . English departments and the ‘less empowered’ bhasa departments, thereby making the operations of ‘English in India’ all the more dynamically dialogic and meaningful.”

CO4. Students will understand the importance of translation (and translational practices) as essential to literary and cultural studies.

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Understand the Indian epic tradition – its themes and recensions.

CO2. Analyze the problems of generic specificity through a comparative study of both Indian and Western epics.

CO3. Gain comprehensive knowledge on ancient Indian society with particular reference to the position of women.

CO4. Become aware of various aspects of law and ideas governing human life and conduct as contained in the epic that has had a great significance on Indian thought and philosophy because of its important, all permeating exposition of “dharma”.

CO5. Identify and appreciate the literary style of an epic with special focus on its narrativity.

Banabhatta: Kadambari (Chapters I, II)
✓ Students reading this text, at the end of the semester, will be able to –
CO1. Understand the various forms of narratives according to Classical Sanskrit aesthetic theory in comparison to its Western counterparts.

CO2. Analyze the different storytelling devices found in ancient Indian folk culture.

CO3. Gain insight into the ancient beliefs and ideas – reincarnation and the multiplicity of human experience; narrow ontological division between human and non-human worlds – that formed a vital part of the mystical and philosophical outlook of Indian thought and culture.

CO4. Analyze and critically appreciate the rich literary (Kavyic) style of Banabhatta.

CO5. Draw a picture of contemporary society – court life, forest life and ascetic life – with special reference to the prevalent caste system in ancient India.

Kalidas: Abhijnana Shakuntalam

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Learn classical Indian literature through translation.

CO2. Have a chance to gain knowledge about ancient Indian society.

CO3. Appreciate Kalidas's ample demonstration of ancient Indian values and ethics.

CC – II

European Classical Literature

Ovid: Metamorphoses (Book III)

CO1. Ovid's Metamorphoses being one of the foundational texts of the Western canon, reading of the translation of Book III offers students an exciting introduction to it.

CO2. The generic fluidity of the text prepares students to confront the essential arbitrariness of the concept of genre itself.

CO3. The narrative framework of the book helps students come to terms with the idea that there is essentially no form of natural justice and that cause-effect correlation cannot always effectively predict or explain all consequences/events.
CO4. The text provides a lucid but crucial introduction for the undergraduates to the concepts of power and authority through the figures of the gods.

CO5. The text, when studied beside the Latin original, helps students understand the concept of loss in translation.

CO6. Ovid's Metamorphoses is very often cited in many important Renaissance texts. This introduction to Ovid offers a helpful groundwork to the students for their further studies in the next semesters.

Semester II
CC – III
Indian Writing in English
Indian English Poetry

✓ Students reading Indian English poetry, at the end of the semester, will be able to –

CO1. Learn the emerging tradition of Indian poetry written in English.

CO2. Learn how Indian themes as opposed to themes reclined to British tradition are getting preference among the poets.

CO3. Learn that poetry written by women is also having a distinct place.

Mahesh Dattani: Bravely Fought the Queen

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Understand the essential components of modern Indian drama.

CO2. Gain knowledge of various modes of theatrical performance.

CO3. Develop an inter-textual as well as interdisciplinary approach to the study of literature.

CO4. Develop sensitivity towards issues such as marriage; domestic and communal violence; exploitation of women; homosexuality and gender binaries prevalent in our society.

CO5. Realize the ironic disjuncture between female icons in Indian culture and the sad reality of women’s lives in our country.
CC IV
Metaphysical Poetry

✓ Students reading Metaphysical poetry, at the end of the semester, will be able to –

CO1. Learn about a distinct genre of love poetry called Metaphysical love poetry.

CO2. Identify and appreciate how Metaphysical love poetry is different from other traditions of love poetry such as Elizabethan love poetry.

CO3. Learn about the form and structure of this tradition.

Shakespeare: Twelfth Night

CO1. The text introduces students to Shakespeare's mature (and major) comedies.

CO2. A thorough textual as well as historical reading of the text provides students with valuable insights into some of the pressing issues during the Elizabethan, and later, in the Jacobean age.

CO3. The text forces the students to ask questions about the generic flexibility of comedies.

CO4. It encourages students to debate the concept of natural justice.

CO5. The text questions its own universality and, thus, in some ways introduces students to deconstruction.

Semester III
CC – V
American Literature

Mark Twain: The Adventures of Tom Sawyer

CO1. It is one the most accessible introductions to Mark Twain for the students of the undergraduate honours programme.

CO2. The text also introduces students to the concept of “bildungsroman” – the novel of growing up.

CO3. Students become aware of social realities in the nineteenth century United States, often prompting them to compare them with the realities they inhabit now.
CO4. Though primarily aimed at children, the text brings into focus the status of marginalized people thus inculcating in students empathy for and understanding of the underprivileged, un-/under-represented and marginalized.

CO5. With different themes, dialects, social classes and problems particular to the United States being discussed here, it serves as the perfect point of entrance to American novel for students.

**Edgar Allan Poe: The Purloined Letter**

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Gain knowledge about the inception of what will later be called Detective Fiction.

CO2. Learn about a single incident presented through short story as the initiator of multi-dimensional detective fiction.

CO3. Appreciate the method of detection as a mode of literary expression.

**Tennessee Williams: The Glass Menagerie**

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Understand the essential components of ‘the American Style’ of theatre with reference to the ‘memory play’ of Tennessee Williams.

CO2. Analyze and appreciate the emerging trends in American theatre with reference to the stylistic innovations of the dramatist.

CO3. Critically evaluate the overlapping genres of drama, autobiography and fiction with reference to the life and art of Tennessee Williams.

CO4. Gain knowledge on the impact of the Great Depression on urban American economy in 1930s, and learn about the socio-economic conditions of the lower middle class families in American cities on the eve of World War II.

CO5. Appreciate ‘symbolism’ as an essential component of literary and aesthetic appeal.

CC – VI

**Popular Literature**
Agatha Christie: *The Murder of Roger Ackroyd*

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Learn how detective fiction as a distinct genre came to exist and be regarded as a part of mainstream literature.

CO2. Learn how a private detective becomes cult figures in popular culture.

CO3. Learn various types of detective fiction that exist in different cultures and be able to compare and contrast between them.

L. Frank Baum: *The Wonderful Wizard of Oz*

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Analyze and interpret the characteristics of a “modern fairy tale” in contrast to those of the classic fairy tales.

CO2. Identify the American sensibilities as underlined in the story, and understand the popularity of the tale in context of an American readership.

CO3. Identify, evaluate and relate to the essential components of juvenile literature with a focus on the popularity of the child protagonist.

CO4. Develop an interdisciplinary approach to the study of literature by reading this novel in the context of its stage and screen productions.

CO5. Appreciate Baum as a far-sighted writer owing to many uncanny predictions in his writings of the early twentieth century such as televisions, personal computers, mobile phones and humanoid robots.

CC – VII

British Poetry and Drama (17th – 18th Centuries)

John Milton: *Paradise Lost* (Book I)

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Differentiate between ancient (oral) folk epic and modern literary epic.

CO2. Gain insight into the origin of mankind as outlined in the Biblical story of Creation.
CO3. Understand and appreciate the religious values and cultural practices of the pagan and the Christian communities as outlined by Milton through his reference to the Bible.

CO4. Identify and appreciate the literary style of Milton with reference to his blend of Classical and Christian elements.

CO5. Learn about the characteristics of seventeenth century British poetic convention.

CC – VIII

**British Literature (18th Century)**

*Jonathan Swift: Gulliver’s Travels*

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Learn about a different kind of narrative which is travel narrative.

CO2. Learn about Swift as a pioneer among the English satirists.


CC – IX

**British Romantic Literature**


✓ Students reading this text, at the end of the semester, will be able to –

CO1. Learn how a new poetic movement called the Romantic Movement started.

CO2. Learn about “pantheism” and “supernaturalism” than can be inspired from nature.

CO3. Learn about the engaging friendships that produced gems in literary history when studied both the authors together.

*Jane Austen: Pride and Prejudice*

✓ Students reading this text, at the end of the semester, will be able to –

CO1. Identify some of the characteristics of the British Romantic novel.

CO2. Gain insight into the modes of writing of the British women novelists of the age.
CO3. Form awareness of the gender issues prevalent in those times through a study of women’s writing as a sub-genre of nineteenth century British fiction.

CO4. Develop a critical understanding of the socio-economic practices and the cultural values of nineteenth century Britain, particularly its gentry, with focus on the position of women belonging to the different sections of the society.

CC – X

**British Literature (19th Century)**

**Charlotte Bronte: Jane Eyre**

- Students reading this text, at the end of the semester, will be able to –

CO1. Critically appreciate the unique literary style of Victorian women novelists.

CO2. Identify the characteristics of the female *Bildungsroman* and the narrative techniques involved in delineating the same.

CO3. Gain insight into the reworking of the popular Gothic literary tendencies.

CO4. Develop an understanding of the feminist preoccupations of the age through an exploration of women’s writing in nineteenth century England.

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Course Outcome: MA Semester I

Paper 101: Unit II

Milton: *Paradise Lost* Book IV

CO1: Helps students develop on their previous, and often rudimentary, knowledge of the epic from their undergraduate years.

CO2: Introduces students to some of the most important Biblical themes.

CO2: Book IV being one of the most important of the epic, its study offers students the opportunity to know the epic better.

CO3: The epic has many references to some of the major upheavals in the seventeenth century. The study of Book IV provides students a literary as well as theological insight into those events.

CO4: The most important discourses laid out in Book IV also dominate some of the predominant notions in the contemporary world. Knowledge of Book IV helps students to critique current discourses and arrive at informed conclusions.

Paper 102: Unit II

Pico della Mirandola: *An Oration on the Dignity of Man*

CO1: *An Oration*, hailed by many scholars as the “Manifesto of the Renaissance,” is an effective introduction for postgraduate students to the theology of Renaissance.

CO2: Even though the postgraduate students have read about Renaissance Humanism before, this is the first primary text they encounter which gives them a clear idea of it.

CO3: With its strong emphasis on the concept of free will, it also serves as a sort of crash course on self-reliance and confidence building for the students.

CO4: The text offers an interesting counterpoint to the post-Darwinian view of man as a less than divine being.
Paper 103: Unit II

Shakespeare: *Twelfth Night*

CO1: The text introduces students to Shakespeare's mature (and major) comedies.

CO2: A thorough textual as well as historical reading of the text provides students with valuable insights into some of the pressing issues during the Elizabethan, and later, in the Jacobean age.

CO3: The text forces the students to ask questions about the generic flexibility of comedies.

CO4: It encourages students to debate the concept of natural justice.

CO5: The text questions its own universality and, thus, in some ways introduces students to deconstruction.

Paper 104

Unit I: Romantic Criticism of Shakespeare:

CO1: Introduces students to romanticism as a cultural force.

CO2: In the undergraduate years, students learn only about romantic poetry. Now they also read about the non-fictional prose produced in the period.

CO3: Students learn that this great age of poetry is also a golden era of literary criticism.

CO4: Knowledge of romantic criticism offers students a glimpse into the origin of the behemoth in culture industry that Shakespeare is today.

CO5: As many critics continue in the romantic tradition, and as the romantic mindset to some extent has never gone away in evaluating cultural practices, students learn to identify and improve on their limitations as observers/critics.
Unit II: Shakespeare in Translation: *Bhanumati Chittabilas*

CO1: Introduces students to the long and rich history of translation and adaptation of Shakespeare in Bengal as well as India.

CO2: Helps students appreciate the complexities of cross-cultural translation.

CO3: The nature of translation apprises students of issues in literary tradition, appropriation and canon.

CO4: This text is a good introduction for students to the nature of colonialism and its relation to the coming together of colonizer and colonized cultures.

CO5: The text introduces students to the correlations between translation and nationalism.

**Paper 105**

Unit I: *Longinus: On the Sublime*

CO1: It introduces one of the most ancient texts on aesthetics in Western literature.

CO2: It apprises students of the concept of the “sublime,” the pinnacle of aesthetic beauty.

CO3: The text comprises many examples of rhetorical excellence found in the Classical world, thus offering students a glimpse into the practical aspect of the theories propounded by the text.

CO4: By linking morality with aesthetics, the text provides a counter-argument of the now prevalent notion of amoral aesthetics.

CO5: The text makes it clear that independence is a prerequisite for the creation of aesthetic beauty, thus leading students to ask important questions about their own circumstances, the nature of freedom, as well as more wide-ranging questions regarding the relation between society and aesthetics.