

**CO-PO attainment
in
Outcome Based Education**

Department of English

Government General Degree College, Kalna-I

Program Outcome (PO)

- ❖ PO1 Disciplinary knowledge
- ❖ PO2 Communication Skills
- ❖ PO3 Critical thinking
- ❖ PO4 Research-related skills
- ❖ PO5 Lifelong learning
- ❖ PO6 Reflective thinking
- ❖ PO7 Multicultural competence
- ❖ PO8 Moral and ethical awareness/reasoning
- ❖ PO9 Self directed learning

Program Specific Outcome (PSO): UG English

- ❖ 1. Literary and Linguistic Competence: The course is aimed to train students into developing abilities to 'close read' and analyze both traditional and popular literary texts in addition to honing their basic communicative reading and writing skills.
- ❖ 2. Comprehensive Knowledge of English Literature: Students acquire a thorough grounding in the various genres of literatures that also include important instances of literatures in translation.
- ❖ 3. Focus on Contemporary Critical and Theoretical Developments: The course is designed to make students have a preliminary grasp of contemporary facets of English literary studies with a focus on critical theory that overlaps with important areas of other branches of humanities.

Course Content: Semester I

Course code : CC I

Course name : Indian Classical Literature

<p>✓ CC - I: Indian Classical Literature</p>	
<p>Section A</p>	
1. Vyasa: 'The Book of the Assembly Hall', in <i>The Mahabharata</i> : tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) (ND)	20 (L) + 4 (T)
2. Sudraka: <i>Mrcchakatika</i> , tr. M. M.Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).	20 (L) + 2 (T)
<p>Section B</p>	
3. Banabhatta: <i>Kadambari</i> (Chapter I, II) (ND)	18 (L) + 4 (T)
4. Kalidasa: <i>Abhijnana Shakuntalam</i> in <i>The Loom of Time</i> (tr. Chandra Rajan, New Delhi: Penguin, 1989)	18 (L) + 4 (T)
<p>Topics</p> <p>The Indian Epic Tradition: Themes and Recensions, Classical Indian Drama: Theory and Practice, Alamkara and Rasa, Dharma and the Heroic</p>	<p>76 Lectures + 14 Tutorials = 90</p>
<p>Recommended Readings</p>	
1. Bharata. <i>Natyashastra</i> , tr. Manomohan Ghosh, vol. I, 2 nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.	
2. Iravati Karve, 'Draupadi', in <i>Yuganta: The End of an Epoch</i> (Hyderabad: Disha, 1991) pp. 79–105.	
3. J.A. B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., <i>Indian Philosophy</i> , vol. V, <i>Theory of Value: A Collection of Readings</i> (New York: Garland, 2000) pp. 33–40.	
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in <i>Orientalism and the Postcolonial Predicament: Perspectives on South Asia</i> , ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.	
5. G. N. Devy. Ed. <i>Indian Literary Criticism</i> . Orient Longman.	

Course Outcome (CO)

Paper: CC I

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Recall key events and themes from Vyasa's 'The Book of the Assembly Hall' and Sudraka's 'Mrcchakatika' to demonstrate basic knowledge of the texts.	L1: Remember	1, 4, 9	1, 2, 3
2	Locate the cultural and historical context of Banabhatta's 'Kadambari' (Chapter I, II) and analyze the literary elements within.	L2: Understand	1, 2, 7	1, 2, 3
3	Apply the concepts and insights gained from studying Kalidasa's 'Abhijnana Shakuntalam' to analyze the characters and plot, demonstrating a practical understanding of the text.	L3: Apply	2, 4, 9	1, 2, 3
4	Demonstrate the stylistic elements and narrative techniques employed by different authors in Sections A and B, drawing comparisons between Vyasa, Sudraka, Banabhatta, and Kalidasa.	L4: Analyse	3, 6, 8	1, 2, 3
5	Assess the impact of translation choices in J.A.B. van Buitenen's translation of Vyasa's work and M. M. Ramachandra Kale's translation of Sudraka's 'Mrcchakatika,' considering how these choices influence the reader's understanding.	L5: Evaluate	3, 4, 8	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)									PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9			
1	2	-	-	3	-	-	-	-	2	2	3	2
2	3	2	-	-	-	-	3	-	-	2	3	3
3	-	2	-	3	-	-	-	-	2	3	2	3
4	-	-	2	-	-	2	-	3	-	3	2	3
5	-	-	-	-	-	-	-	-	-	2	2	3
Average	2.5	2	2	3	-	2	3	3	2	2.4	2.4	2.8

Course Content: Semester I

Course code : CC II

Course name : European Classical Literature

<p>✓ CC - II: European Classical Literature</p>	
<p>Section A</p>	
1. Homer: <i>The Iliad</i> , Book I & II (tr. E. V. Rieu; Harmondsworth: Penguin, 1985) (ND)	20 (L) + 4 (T)
2. Sophocles: <i>Oedipus the King</i> , in <i>Sophocles: The Three Theban Plays</i> (tr. Robert Fagles Harmondsworth: Penguin, 1984)	20 (L) + 4 (T)
<p>Section B</p>	
3. Ovid: Selections from <i>Metamorphoses</i> 'Bacchus', (Book III).	15 (L) + 3 (T)
4. Plautus: <i>Pot of Gold</i> , (tr. E. F. Watling; Harmondsworth: Penguin, 1965). (ND)	20 (L) + 4 (T)
<p>Topics</p>	
The Epic, Comedy and Tragedy in Classical Drama, The Athenian City State, Catharsis and Mimesis, Satire, Literary Cultures in Augustan Rome	75 Lectures + 15 Tutorials = 90
<p>Recommended Readings</p>	
<p>1. Aristotle: <i>Poetics</i>, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.</p>	
<p>2. Plato: <i>The Republic</i>, Book X, tr. Desmond Lee (London: Penguin, 2007).</p>	
<p>3. Horace: <i>Ars Poetica</i>, tr. H. Rushton Fairclough, Horace: Satires, Epistles and <i>Ars Poetica</i> (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.</p>	

Course Outcome (CO)

Paper: CC II

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1.	Remember the themes and characters in Homer's <i>The Iliad</i> , Books I & II.	L1: Remember	1, 3, 4, 6, 8	1, 2, 3
2.	Evaluate the tragic elements and narrative structure in Sophocles' <i>Oedipus the King</i> .	L4: Analyse	1, 3, 4, 6	1, 2, 3
3.	Describe the mythological narratives and symbolic significance in Ovid's <i>Metamorphoses</i> , particularly the story of 'Bacchus' (Book III).	L2: Understand	1, 3, 4, 5	1, 2, 3
4.	Interpret the comedic elements and societal commentary in Plautus' <i>Pot of Gold</i> .	L3: Apply	1, 3, 4, 6	1, 2, 3
5.	Offer a critique on the themes, styles, and cultural contexts between the works studied in Sections A and B.	L5: Evaluate	1, 2, 3, 4	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)										PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9				
1	2	-	3	2	–	3	–	3	–		2	3	2
2	2	-	2	3	2	-	–	–	–		3	3	2
3	2	-	3	2	–	2	–	–	–		3	2	3
4	1	-	2	3	–	2	–	–	–		3	2	3
5	2	2	2	3	–	-	–	–	–		2	2	3
Average	1.8	2	2.4	2.6	2	2.333	-	3	-		2.6	2.4	2.6

Course Content: Semester II

Course code : CC III

Course name : Indian Writing in English

<p>✓ CC - III: Indian Writing in English</p>	
<p>Section A</p>	
1. Lal Behari Day: <i>Govinda Samanta or the History of Bengal Raiyat</i> (ND)	20 (L) + 4 (T)
2. Anita Desai: <i>Clear Light of Day</i>	20 (L) + 4 (T)
<p>Section B</p>	
3. a) H.L.V. Derozio: 'Freedom to the Slave'	3 (L) + 1 (T)
b) Kamala Das: 'Introduction'	3 (L) + 1(T)
c) Nissim Ezekiel: 'The Night of the Scorpion'	3 (L) + 1(T)
d) Robin S. Ngangom: 'A Poem for Mother'	3 (L) + 1 (T)
4. Mahesh Dattani: <i>Bravely Fought the Queen</i> (ND)	22 (L) + 4 (T)
<p>Topics</p> <p>Indian English, Indian English Literature and its Readership, Themes and Contexts of the Indian English Novel, The Aesthetics of Indian English Poetry, Modernism in Indian English Literature</p>	<p>74 Lectures + 16 Tutorials = 90</p>
<p>Recommended Readings</p>	
<p>1. Raja Rao. Foreword to <i>Kanthapura</i> (New Delhi: OUP, 1989) pp. v-vi.</p>	
<p>2. Salman Rushdie. 'Commonwealth Literature does not exist', in <i>Imaginary Homelands</i> (London: Granta Books, 1991) pp. 61-70.</p>	
<p>3. Meenakshi Mukherjee. 'Divided by a Common Language', in <i>The Perishable Empire</i> (New Delhi: OUP, 2000) pp.187-203.</p>	
<p>4. Bruce King. 'Introduction', in <i>Modern Indian Poetry in English</i> (New Delhi: OUP, 2nd edn, 2005) pp. 1-10.</p>	

Course Outcome (CO)

Paper: CC III

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Analyze the historical context and socio-economic conditions depicted in Lal Behari Day's "Govinda Samanta"	L3: Apply	1, 3, 4, 6	1, 2, 3
2	Define the themes of family dynamics, cultural identity, and personal growth in Anita Desai's "Clear Light of Day"	L1: Remember	1, 2, 3, 5, 6, 8	1, 2, 3
3	Interpret the themes of freedom, identity, and social justice in the selected poems by H.L.V. Derozio, Kamala Das, Nissim Ezekiel, and Robin S. Ngangom	L4: Analyse	1, 2, 3, 7, 8	1, 2, 3
4	Demonstrate an understanding of the portrayal of gender roles and societal norms in Mahesh Dattani's "Bravely Fought the Queen"	L2: Understand	1, 3, 4, 7, 8	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)									PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9			
1	2	2	3	–	3	2	–	3	–	3	2	2
2	2	–	3	3	–	–	2	3	–	3	3	3
3	2	–	2	3	–	3	–	–	–	2	2	2
4	2	2	2	–	–	–	2	2	–	2	2	2
Average	2	2	2.5	3	3	2.5	2	2.666	–	2.5	2.25	2.25

Course Content: Semester II

Course code : CC IV

Course name : : British Poetry, Drama (16th – 17th Centuries)
& Rhetoric and Prosody

<p>✓ CC - IV: British Poetry, Drama (16th – 17th Centuries) & Rhetoric and Prosody</p> <p>Section A</p> <p>1. a) William Shakespeare: 'Sonnet No. 18', 'Sonnet no. 116' b) John Donne: 'Good Morrow', 'The Sun Rising'</p> <p>Rhetoric and Prosody (Recommended Bose and Sterling)</p> <p>Section B</p> <p>2. William Shakespeare: <i>Macbeth</i> 3. Christopher Marlowe: <i>Edward II</i> (ND) 4. William Shakespeare: <i>Twelfth Night</i> (ND)</p> <p>Topics</p> <p>Renaissance Humanism, The Stage, Court and City, Religious and Political Thought, Ideas of Love and Marriage, The Writer in Society</p> <p>Recommended Readings</p> <p>1. Pico Della Mirandola. Excerpts from The Oration on the Dignity of Man, in <i>The Portable Renaissance Reader</i>, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9. 2. John Calvin. 'Predestination and Free Will', in <i>The Portable Renaissance Reader</i>, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11. 3. Baldassare Castiglione. 'Longing for Beauty' and 'Invocation of Love', in Book 4 of <i>The Courtier</i>, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5. 4. Philip Sidney. <i>An Apology for Poetry</i>, ed. Forrest G. Robinson (Indianapolis: BobbsMerrill, 1970) pp. 13–18.</p>	<p>4 (L) + 1 (T) 4(L) + 1 (T) 12(L) + 3 (T)</p> <p>20(L) + 3 (T) 16(L) + 3 (T) 20(L) + 3 (T)</p> <p>76 Lectures + 14 Tutorials = 90</p>
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Course Outcome (CO)

Paper: CC IV

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Define the various notions associated with Renaissance, Humanism, Rhetorical devices, genres, prosodic patterns.	L1: Remember	1,2,3	1, 2, 3
2	Analyze the themes and poetic techniques in selected sonnets by William Shakespeare and John Donne.	L3: Apply	1, 3, 9	1, 2, 3
3	Demonstrate understanding of the conventions of rhetoric and prosody through the analysis of selected poems.	L2: Understand	1, 3	1, 2, 3
4	Evaluate the use of language and imagery in William Shakespeare's play "Macbeth".	L5 - Evaluate	1, 3, 7	1, 2, 3
5	Compare and contrast the themes and characters in "Edward II" by Christopher Marlowe with those in other Elizabethan plays.	L4: Analyse	2, 4, 6, 7, 9	1, 2, 3
6	Interrogate the comedic elements and character dynamics in "Twelfth Night" by William Shakespeare.	L6: Create	1, 3, 6	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	3	2	3	–	–	–	–	–	–	3	2	2
2	2	–	2	–	–	–	–	–	–	3	3	3
3	2	–	2	–	–	–	–	–	2	2	2	2
4	2	2	3	2	–	2	2	–	3	2	2	2
5	2	–	2	–	–	–	3	–	–	3	2	3
6	2	–	2	–	–	2	–	–	–	3	2	3
Average	2.17	2	2.333	2	–	2	2.5	-	2.5	2.666	2.17	2.5

Course Content: Semester III

Course code : CC V

Course name : American Literature

✓ CC - V: American Literature

Section A

1. Mark Twain: *The Adventures of Tom Sawyer*(ND)
2. a) Edgar Allan Poe: 'The Purloined Letter'
- b) F. Scott Fitzgerald: 'The Crack-up'
- c) William Faulkner: 'Dry September'

20 (L) + 4 (T)

8 (L) + 2 (T)

8 (L) + 2 (T)

4 (L) + 1 (T)

Section B

3. a) Anne Bradstreet: 'The Prologue'
- b) Walt Whitman: 'Passage to India' (lines 1– 68)
- c) Alexie Sherman Alexie: 'Crow Testament'
4. Tennessee Williams: *The Glass Menagerie* (ND)

4(L) + 1 (T)

4(L) + 1(T)

4(L) + 1 (T)

22 (L) + 4 (T)

Topics

The American Dream, Social Realism and the American Novel, Folklore and the American Novel, Black Women's Writings, Questions of Form in American Poetry

74 Lectures +

16 Tutorials= 90

Recommended Readings

1. *American Literature* by Boris Ford
2. Hector St John Crevecoeur. 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
3. Frederick Douglass. *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
4. Henry David Thoreau. 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12
5. Ralph Waldo Emerson. 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
6. Toni Morrison. 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Course Outcome (CO)

Paper: CC V

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	State the themes and motifs in Mark Twain's "The Adventures of Tom Sawyer."	L1: Remember	1, 2, 4, 6	1, 2, 3
2	Define the narrative techniques employed by Edgar Allan Poe, F. Scott Fitzgerald, and William Faulkner in their respective short stories.	L2: Understand	1, 3, 5, 7	1, 2, 3
3	Interpret the societal and cultural contexts depicted in Anne Bradstreet's "The Prologue," Walt Whitman's "Passage to India," and Sherman Alexie's "Crow Testament."	L3: Apply	1, 2, 4, 6	1, 2, 3
4	Compare and contrast the characters and their relationships in Tennessee Williams' "The Glass Menagerie."	L4: Analyse	1, 3, 4, 7, 8	1, 2, 3
5	Evaluate critically the themes of identity and belonging in the selected texts.	L5: Evaluate	2, 4, 6, 7	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)									PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9			
1	2	2	–	3	–	3	–	–	–	3	2	2
2	2	–	3	–	3	–	2	–	–	3	3	3
3	2	3	–	2	–	3	–	–	–	2	2	2
4	2	–	2	3	–	–	2	2	–	2	2	2
5	–	2	–	3	–	2	2	–	–	–	–	–
Average	2	2.5	2.5	2.75	3	3	2	2	–	2.5	2.25	2.25

Course Content: Semester III

Course code : CC VI

Course name : Popular Literature

✓ CC - VI: Popular Literature

Section A

- | | |
|--|----------------|
| 1. Lewis Carroll: <i>Alice's Adventures in Wonderland</i> (ND) | 20 (L) + 4 (T) |
| 2. Agatha Christie: <i>The Murder of Roger Ackroyd</i> | 20 (L) + 4(T) |

Section B

- | | |
|--|----------------|
| 3. L. Frank Baum: <i>The Wonderful Wizard of Oz</i> (ND) | 15 (L) + 3 (T) |
| 4. Herge: <i>Tintin in Tibet</i> | 20 (L) + 4 (T) |

Topics

Coming of Age, The Canonical and the Popular, Caste, Gender and Identity, Ethics and Education in Children's Literature, Sense and Nonsense, The Graphic Novel

**75 Lectures +
15 Tutorials = 90**

Recommended Readings

1. Martin Gardner's *The Annotated Alice*.
2. Sumathi Ramaswamy. 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii-xxix.
3. Leslie Fiedler. 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29-38.
4. Felicity Hughes. 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542-61.

Course Outcome (CO)

Paper: CC VI

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1.	Define the themes and motifs in Lewis Carroll's <i>Alice’s Adventures in Wonderland</i> .	L1: Remember	1, 3, 4, 6	1, 2, 3
2.	Demonstrate the narrative techniques employed in Agatha Christie's <i>The Murder of Roger Ackroyd</i> .	L3: Apply	1, 2, 3, 4, 6	1, 2, 3
3.	Compare and contrast the themes between L. Frank Baum's <i>The Wonderful Wizard of Oz</i> and other literary works.	L4: Analyse	1, 3, 6, 7	1, 2, 3
4.	Demonstrate proficiency in identifying the cultural and historical references in Herge's <i>Tintin in Tibet</i> .	L2: Understand	1, 3, 4, 7	1, 2, 3
5.	Critique the socio-political contexts depicted in L. Frank Baum's <i>The Wonderful Wizard of Oz</i> .	L5: Evaluate	1, 3, 8, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)									PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9			
1	2	–	2	3	–	3	–	–	–	2	3	3
2	2	–	2	3	–	–	2	–	–	2	2	3
3	3	2	3	2	–	2	–	–	–	2	2	3
4	2	–	2	–	–	3	2	–	–	3	2	2
5	2	–	2	–	–	–	–	2	3	2	3	3
Average	2.2	2	2.2	2.666	–	2.666	2	2	3	2.2	2.4	2.8

Course Content: Semester III

Course code : CC VII

Course name : British Poetry and Drama (17th– 18th Centuries)

<p>✓ CC - VII: British Poetry and Drama (17th– 18th Centuries)</p> <p>Section A</p> <ol style="list-style-type: none"> 1. John Milton: <i>Paradise Lost</i>(Book I) 2. Thomas Dekker: <i>Shoemaker's Holiday</i>(ND) <p>Section B</p> <ol style="list-style-type: none"> 3. Alexander Pope: <i>The Rape of the Lock</i>(Cantos I and III) 4. Aphra Behn: <i>Oronokoo</i> (ND) <p>Topics</p> <p>Religious and Secular Thought in the 17th Century, The Stage, the State and the Market, The Mock-epic and Satire, Women in the 17th Century, The Comedy of Manners</p> <p>Recommended Readings</p> <ol style="list-style-type: none"> 1. <i>The Holy Bible</i>, Genesis, chaps. 1–4, The Gospel according to St. Luke, chaps. 1–7 and 22–4. 2. Niccolo Machiavelli. <i>The Prince</i>, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25. 3. Thomas Hobbes. Selections from <i>The Leviathan</i>, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13. 4. John Dryden. 'A Discourse Concerning the Original and Progress of Satire', in <i>The Norton Anthology of English Literature</i>, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8 5. <i>From Dryden to Johnson</i> by Boris Ford 	<p>22(L) + 4 (T)</p> <p>20 (L)+ 4 (T)</p> <p>22(L) + 4 (T)</p> <p>12 (L) + 2 (T)</p> <p>76 Lectures + 14 Tutorials = 90</p>
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Course Outcome (CO)

Paper: CC VII

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Define the themes and characters in John Milton's "Paradise Lost"	L1: Remember	1, 3, 4, 6, 8	1, 2, 3
2	Interpret the socio-political context of Thomas Dekker's "Shoemaker’s Holiday"	L3: Apply	1, 2, 3, 7, 8	1, 2, 3
3	Discuss the use of satire and mock-heroic elements in Alexander Pope's "The Rape of the Lock"	L2: Understand	1, 2, 3, 4	1, 2, 3
4	Compare and contrast the representation of colonialism and slavery in Aphra Behn's "Oroonoko"	L4: Analyse	1, 2, 3, 4, 7	1, 2, 3
5	Interrogate the stylistic devices and narrative techniques employed in the assigned texts	L5: Evaluate	1, 2, 3, 6, 8, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	–	2	3	–	2	–	2	–	3	2	3
2	2	2	3	2	–	–	–	–	–	3	2	3
3	2	2	3	–	–	–	2	2	–	3	2	3
4	2	2	2	3	–	–	2	–	–	3	3	2
5	2	2	3	–	–	2	–	2	2	2	2	3
Average	2	2	2.6	2.666667	–	2	2	2	–	2.8	2.2	2.8

Course Content: Semester III

Course code : SEC 1

Course name : Translation Studies

<p>✓ SEC - I A: Translation Studies <i>[ONLY TICKED UNITS]</i></p> <p>1. ✓ Introducing Translation: A brief history and significance of translation in a multi linguistic and multicultural society like India</p> <p>2. Exercises in different Types/modes of translation: a. Semantic/Literal b. Free sense/literary c. Functional/communicative d. Technical/Official e. Transcreation f. Audio-visual translation</p> <p>3. Introducing basic concepts and terms used in Translation Studies through relevant tasks: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing/Switching. b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi/Bengali films.</p> <p>4. ✓ Discussions on issues of gender and translation (Practice: Translation in Mass Communication/Advertising, subtitling, dubbing, Tasks of Translation in Business, Advertising, Using tools of technology for translation, machine/mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration. Exercises to comprehend: Equivalence in translation, Structures, equivalence between the SL & TL at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages. Resources for Practice: Dictionaries, Encyclopedias, Thesauri, Glossaries, Software of translation)</p> <p>Recommended Readings</p> <ul style="list-style-type: none"> • Baker, Mona, <i>In Other Words: A Coursebook on Translation</i>, Routledge, 2001. • <i>Routledge Encyclopedia of Translation Studies</i>. London and New York: Routledge, 2001. 	<p>3(L)+1(T)</p> <p>4(L)+1(T)</p> <p>8 (L)+1(T)</p> <p>10(L)+2(T)</p> <p>25 Lectures + 5Tutorials = 30</p>
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Course Outcome (CO)

Paper: SEC 1

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1.	Define the historical significance of translation in a multicultural society like India.	L1: Remember	1, 3, 4, 5	1, 2, 3
2.	Analyze issues of gender within the context of translation.	L4:Analyse	2, 3, 8	1, 2, 3
3.	Apply translation techniques in various contexts such as Mass Communication, Advertising, and Business.	L3: Apply	2, 3, 4, 5, 7	1, 2, 3
4.	Evaluate the effectiveness of different translation tools and technologies in various text types and complexities.	L5: Evaluate	4, 6, 7, 8	1, 2, 3
1.	Explain the historical significance of translation in a multicultural society like India.	L2: Understand	1, 2, 3	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	–	2	2	3	–	–	–	–	2	2	3
2	2	3	3	–	–	–	–	–	–	2	3	3
3	–	2	3	3	2	–	2	–	–	3	2	3
4	–	2	2	–	–	–	–	3	–	2	2	3
5	–	–	–	2	–	2	2	3	–	3	2	3
Average	2	2.333	2.5	2.333	2.5	2	2	3	–	2.4	2.2	3

Course Content: Semester IV

Course code : CC VIII

Course name : British Literature (18th Century)

✓ CC - VIII: British Literature (18th Century)

Section A

1. William Congreve: *The Way of the World* (ND)

25 (L) + 5 (T)

2. a) Thomas Gray: 'Elegy'

10(L) + 2 (T)

b) William Collins: 'Ode to Evening'

4(L) + 1 (T)

Section B

3. Daniel Defoe: *Moll Flanders* (ND)

14(L) + 3 (T)

4. Jonathan Swift: *Gulliver's Travels* (Books I and II)

22 (L) + 4 (T)

Topics

The Enlightenment and Neoclassicism, Restoration Comedy, The Country and the City, The Novel and the Periodical Press

75 Lectures +

15 Tutorials = 90

Recommended Readings

1. Jeremy Collier. *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

2. Daniel Defoe. 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

3. Samuel Johnson. 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

4. *From Dryden to Johnson* by Boris Ford

Course Outcome (CO)

Paper: CC VIII

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Analyze the themes and character motivations in "The Way of the World" by William Congreve.	L3: Apply	1, 3, 6, 7, 8	1, 2, 3
2	Compare and contrast the stylistic elements in "Elegy" by Thomas Gray and "Ode to Evening" by William Collins.	L4: Evaluate	1, 2, 3	1, 2, 3
3	Identify the socio-economic contexts portrayed in "Moll Flanders" by Daniel Defoe.	L2: Understand	1, 3, 7	1, 2, 3
4	Summarize the political and social satire in Books I and II of "Gulliver’s Travels" by Jonathan Swift.	L1: Remember	1, 3, 8	1, 2, 3
5	Evaluate the narrative techniques employed by Daniel Defoe and Jonathan Swift in their respective works.	L5: Evaluate	1, 2, 3, 4, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	–	2	–	–	–	–	3	–	3	2	3
2	2	–	2	–	–	–	3	–	–	2	3	2
3	2	2	3	–	–	2	2	7	–	3	2	3
4	2	2	3	–	–	–	–	–	–	3	2	2
5	3	3	2	2	–	–	–	–	2	3	2	3
Average	2.2	2.333333	2.4	2	–	2	2.5	5	–	2.8	2.2	2.6

Course Content: Semester IV

Course code : CC IX

Course name : British Romantic Literature

<p>✓ CC - IX: British Romantic Literature</p>	
<p>Section A</p>	
1. a) William Wordsworth: 'Tintern Abbey'	10 (L) + 2 (T)
b) Samuel Taylor Coleridge: 'Kubla Khan'	5 (L) + 1 (T)
2. William Blake: 'Lamb', 'Chimney Sweeper' (<i>Songs of Innocence</i>) 'Chimney Sweeper' (<i>Songs of Experience</i>), 'The Tyger'	9 (L) + 2 (T)
<p>Section B</p>	
3. Jane Austen: <i>Pride and Prejudice</i> (ND)	18 (L) + 3 (T)
4. a) George Gordon Byron: <i>Childe Harold's Pilgrimage</i> (Canto III, verses 36-45)	15 (L) + 3 (T)
b) P.B. Shelley: 'Ode to the West Wind', 'Ozymandias'	8 (L) + 2 (T)
c) John Keats: 'Ode to a Nightingale', 'To Autumn'	10 (L) + 2 (T)
<p>Topics</p>	
Reason and Imagination, Conceptions of Nature, Literature and Revolution, The Gothic, The Romantic Lyric	75 Lectures + 15 Tutorials = 90
<p>Recommended Readings</p>	
1. William Wordsworth. 'Preface to Lyrical Ballads', in <i>Romantic Prose and Poetry</i> , ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594-611.	
2. John Keats. 'Letter to George and Thomas Keats, 21 December 1817', 'Letter to Richard Woodhouse, 27 October, 1818', in <i>Romantic Prose and Poetry</i> , ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766-68, 777-8.	
3. Jean-Jacques Rousseau. 'Preface' to <i>Emile or On Education</i> , tr. Allan Bloom (Harmondsworth: Penguin, 1991).	
4. Samuel Taylor Coleridge. <i>Biographia Literaria</i> , ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161-66.	
5. <i>From Blake to Byron</i> by Boris Ford	

Course Outcome (CO)

Paper: CC IX

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Define Romanticism, Romantic Age, Romantic Poetry, Imagination, Intellect and other relevant concepts associated with the age	L1 - Remember	1, 3, 4, 5	1,2,3
2	Analyze the themes and imagery in 'Tintern Abbey' and 'Kubla Khan'	L3 - Apply	1, 2, 3, 7, 8	1, 2, 3
3	Compare and contrast the themes of innocence and experience in the poems by William Blake	L4 - Analyse	1, 3, 6, 9	1, 2, 3
4	Describe the societal norms and values depicted in 'Pride and Prejudice'	L2 - Understand	1, 3, 6, 7	1, 2, 3
5	Evaluate the use of poetic devices and imagery in selected excerpts from Romantic poets' works	L5- Evaluate	1, 3, 4, 5, 7	1, 2, 3
6	Interrogate the philosophical and aesthetic elements in the selected Romantic poems	L6- Create	1, 3, 5, 6, 8, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	–	2	2	3	–	–	–	–	2	3	2
2	2	–	2	–	–	2	3	–	–	3	2	3
3	3	3	2	–	–	–	2	2	–	2	3	2
4	2	–	2	–	–	3	–	–	3	3	2	2
5	3	–	3	–	2	2	–	3	2	2	3	2
Average	2.4	3	2.2	2	2.5	2.333	2.5	2.5	2.5	2.4	2.6	2.2

Course Content: Semester IV

Course code : CC X

Course name : British Literature (19th Century)

✓ CC - X: British Literature (19 th Century)	
Section A	
1. Charles Dickens. <i>Hard Times</i> (ND)	25 (L) + 5 (T)
2. a) Alfred Tennyson: 'The Lady of Shallot'	4(L) + 1 (T)
b) Robert Browning: 'My Last Duchess'	3 (L) + 1 (T)
c) Christina Rossetti: 'The Goblin Market'	3 (L) + 1 (T)
Section B	
3. Charlotte Bronte: <i>Jane Eyre</i>	25(L) + 5 (T)
4. Thomas Hardy: <i>Return of the Native</i> (ND)	14(L) + 3 (T)
Topics	74 Lectures +
Utilitarianism, The 19th Century Novel, Marriage and Sexuality, The Writer and Society, Faith and Doubt, The Dramatic Monologue	16 Tutorials = 90
Recommended Readings	
1. Karl Marx and Friedrich Engels. 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in <i>A Reader in Marxist Philosophy</i> , ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.	
2. Charles Darwin. 'Natural Selection and Sexual Selection', in <i>The Descent of Man</i> in <i>The Norton Anthology of English Literature</i> , 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.	
3. John Stuart Mill. The Subjection of Women in <i>Norton Anthology of English Literature</i> , 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.	
4. <i>From Dickens to Hardy</i> by Boris Ford	

Course Outcome (CO)

Paper: CC X

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Interpret the socio-economic themes in Charles Dickens' "Hard Times."	L3: Apply	1, 3, 4	1, 2, 3
2	Compare and contrast the themes of love, power, and morality in the poems selected from Alfred Tennyson, Robert Browning, and Christina Rossetti.	L4: Analyse	1, 2, 3, 5	1, 2, 3
3	Evaluate the character development and societal critique in Charlotte Bronte's "Jane Eyre."	L5: Evaluate	1, 3, 6, 8	1, 2, 3
4	Interrogate the portrayal of nature and its significance in Thomas Hardy's "Return of the Native."	L6: Create	1, 3, 4, 5, 8, 9	1, 2, 3
5	Discuss the societal values and historical context reflected in the selected literary works.	L2: Understand	2, 3, 5, 6	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	–	–	–	–	–	–	–	–	–	–	–	–
2	–	3	3	–	2	2	–	–	–	3	2	3
3	2	–	2	2	–	–	–	–	–	2	3	2
4	2	2	3	–	3	–	–	–	–	3	2	2
5	2	–	2	–	–	2	–	2	–	2	3	2
6	3		3	2	2	–	–	3	2	3	2	3
Average	2.25	2.5	2.6	2	2.333	2	–	2.5	2	2.6	2.4	2.4

Course Content: Semester IV

Course code : SEC 2

Course name : Film Studies

SEC - 2

B: Film Studies

1. Evolution of the Cinema: Silent Film, Talkie, Colour Film, Digital Age, 3D Films.
2. Cinematographic Technique: Panning of the Camera, Zooming, Fade in, Fade Out, Flashback, Close up, Long Shot, Reverse Shot.
3. Adaptation and Appropriation
4. Response and Review: (Illustrative film shows & appreciation programme to be arranged)

4(L)+1(T)

8(L)+2(T)

6(L)+1(T)

7(L)+1(T)

Recommended Readings:

1. James Monaco. *How To Read a Film*. New York: OUP, 2009.
2. Andrew Dix. *Beginning Film Studies*. Manchester university Press, 2008.
3. Satyajit Ray. *Our Films, Their Films*. Orient Blackswan, 2001.
4. Satyajit Ray. *Deep Focus: Reflection on Indian Cinema*. Ed. Sandip Ray. Harper Collins India. 2011.

25 Lectures+
5Tutorials = 30

Course Outcome (CO)

Paper: SEC 2

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Trace the evolution of cinema from Silent Film to Digital Age, including advancements in technology and filmmaking techniques.	L1 - Remember	1, 4, 5	1, 2, 3
2	Identify and differentiate between various cinematographic techniques such as Panning, Zooming, Fade in, Fade Out, etc., and analyze their effects on storytelling.	L2 - Understand	1, 2, 3, 6	1, 2, 3
3	Interpret the concepts of adaptation and appropriation in film, examining how source materials are transformed into cinematic narratives.	L3 - Apply	1, 3, 7, 8	1, 2, 3
4	Analyse films through critical viewing, demonstrating the ability to analyze and interpret cinematic elements, themes, and narratives.	L4 - Analyze	1, 2, 3, 6, 8	1, 2, 3
5	Assess the ability to engage in film appreciation programs, articulate personal responses, and engage in constructive discussions about various film genres and styles.	L5 - Evaluate	2, 3, 5, 6, 7	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	–	–	2	3	–	–	–	–	–	–	–
2	2	2	3	–	–	3	–	–	–	3	2	3
3	3	–	2	–	–	–	2	2	–	2	3	2
4	2	3	2	–	–	2	–	2	–	3	2	2
5	–	2	2	–	2	2	3	–	–	2	3	2
Average	2.25	2.333	2.25	2	2.5	2.333	2.5	2	–	2.5	2.5	2.25

Course Content: Semester V

Course code : CC XI

Course name : Women's Writing

<p>✓ CC - XI: Women's Writing</p> <p>Section A</p> <ol style="list-style-type: none"> <ol style="list-style-type: none"> Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that' Sylvia Plath: 'Daddy' Eunice De Souza. 'Advice to Women', 'Bequest'. Jean Rhys: <i>Wide Sargasso Sea</i>(ND) <p>Section B</p> <ol style="list-style-type: none"> <ol style="list-style-type: none"> Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i> (New York: Norton, 1988)chap. 1, pp. 11–19; chap. 2, pp. 19–38 (ND) Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures', in <i>Pandita Ramabai: Through Her Own Words: Selected Works</i>, tr. Meera Kosambi (New Delhi: OUP,2000) pp. 295–324 (ND) Rassundari Debi:<i>Amar Jiban</i> (Excerpts in Susie Tharu and K. Lalita, eds.,<i>Women's Writing in India</i>, vol. 1 (New Delhi: OUP, 1989 pp. 191–2) (ND) <ol style="list-style-type: none"> Charlotte Perkins Gilman: 'The Yellow Wallpaper' Katherine Mansfield: "Bliss" Mahasweta Devi: "Draupadi" (Tr. Gayatri Spivak, Seagull Publishers, Kolkata) <p>Topics</p> <p>The Confessional Mode in Women's Writing, Sexual Politics, Race, Caste and Gender, Social Reform and Women's Rights</p> <p>Recommended Readings</p> <ol style="list-style-type: none"> Virginia Woolf. <i>A Room of One's Own</i> (New York: Harcourt, 1957) chaps. 1 and 6. Simone de Beauvoir. 'Introduction', in <i>The Second Sex</i>, tr. Constance Borde and Shiela Malovany- Chevallier (London: Vintage, 2010) pp. 3–18. Kumkum Sangari and Sudesh Vaid.Eds., 'Introduction', in <i>Recasting Women: Essays in Colonial History</i> (New Delhi: Kali for Women, 1989) pp. 1–25. Chandra Talapade Mohanty. 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in <i>Contemporary Postcolonial Theory: A Reader</i>, ed. Padmini Mongia (New York: Arnold, 1996 pp. 172–97). 	
	<p>5(L) + 1 (T)</p> <p>3(L) + 1 (T)</p> <p>5(L) + 1 (T)</p> <p>14(L) + 3 (T)</p> <p>14(L) + 3 (T)</p> <p>8 (L) + 2 (T)</p> <p>10 (L) + 2 (T)</p> <p>5(L) + 1 (T)</p> <p>5(L) + 1 (T)</p> <p>5(L) + 1 (T)</p> <p>74 Lectures + 16 Tutorials = 90</p>

Course Outcome (CO)

Paper: CC XI

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Define the themes and symbolism in selected poems by Emily Dickinson, Sylvia Plath, and Eunice De Souza.	L1 - Remember	1, 3	1, 2, 3
2	Describe the narrative techniques and themes in Jean Rhys's 'Wide Sargasso Sea'.	L2 - Understand	1, 3, 4	1, 2, 3
3	Critically examine the arguments presented in Mary Wollstonecraft's 'A Vindication of the Rights of Woman', Ramabai Ranade's 'A Testimony of our Inexhaustible Treasures', and Rassundari Debi's 'Amar Jiban'.	L4 - Analyse	1, 3, 4	1, 2, 3
4	Interpret the socio-cultural implications and narrative structures in 'The Yellow Wallpaper' by Charlotte Perkins Gilman, 'Bliss' by Katherine Mansfield, and 'Draupadi' by Mahasweta Devi.	L3 - Apply	1, 3, 4	1, 2, 3
5	Evaluate the portrayal of women and societal norms in different literary works.	L5 - Evaluate	1, 2, 3, 5, 6	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)									PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9			
1	2	–	2	–	–	–	–	–	–	3	2	2
2	2	–	2	3	–	–	–	–	–	2	3	2
3	3	–	2	3	–	–	–	–	–	3	3	2
4	2	–	3	2	–	–	–	–	–	3	2	3
5	3	2	2	–	2	2	–	–	–	2	3	2
Average	2.4	2	2.2	2.6666	2	2	–	—	–	2.6	2.6	2.2

Course Content: Semester V

Course code : CC XII

Course name : British Literature (Early 20th Century)

✓ CC - XII: British Literature (Early 20 th Century)	
Section A	
1. Virginia Woolf: <i>Mrs. Dalloway</i> (ND)	16 (L) + 4 (T)
2. John Osborne: <i>Look Back in Anger</i>	20 (L) + 4 (T)
Section B	
3. a) W.B. Yeats: 'Leda and the Swan', 'The Second Coming'	9(L) + 2 (T)
b) T. S. Eliot: 'The Love Song of J. Alfred Prufrock', 'The Hollow Men'	15(L) + 3 (T)
4. James Joyce: <i>A Portrait of the Artist as a Young Man</i> (ND)	14 (L) + 3 (T)
Topics	
Modernism, Post-modernism and non-European Cultures, The Women's Movement in the Early 20th Century, Psychoanalysis and the Stream of Consciousness, The Uses of Myth, The Avant Garde	74 Lectures + 16 Tutorials = 90
Recommended Readings	
1. Sigmund Freud. 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in <i>The Modern Tradition</i> , ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.	
2. T.S. Eliot. 'Tradition and the Individual Talent', in <i>Norton Anthology of English Literature</i> , 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.	
3. Raymond Williams. 'Introduction', in <i>The English Novel from Dickens to Lawrence</i> (London: Hogarth Press, 1984) pp. 9–27.	
4. <i>From James to Eliot</i> by Boris Ford	

Course Outcome (CO)

Paper: CC XII

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Trace and define the various notions associated with Modernism, Modernity and the socio-political context of that age	L1: Remember	1, 3, 4, 5	1, 2, 3
2	Discuss the themes and narrative techniques in <i>Mrs. Dalloway</i> .	L2: Understand	1, 3, 4, 6	1, 2, 3
3	Demonstrate the portrayal of societal discontent in <i>Look Back in Anger</i> .	L3: Apply	1, 3, 7, 8	1, 2, 3
4	Compare and contrast the thematic concerns in selected poems by Yeats and Eliot.	L4: Analyse	1, 3, 5, 7, 9	1, 2, 3
5	Evaluate the modernist elements in <i>A Portrait of the Artist as a Young Man</i> .	L5: Evaluate	2, 3, 4, 6	1, 2, 3
6	Interrogate the themes and narrative techniques in <i>Mrs. Dalloway</i> .	L6: Create	2, 3, 4, 6, 7	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	–	2	3	3	–	–	–	–	2	2	3
2	2	–	3	2	–	3	–	–	–	2	3	2
3	2	–	2	–	–	–	2	3	–	3	2	2
4	3	–	2	–	3	–	2	–	2	2	3	3
5	–	3	2	3	–	2	–	–	–	3	3	2
6	–	2	3	3	–	3	2	–	–	3	2	3
Average	2.25	2.5	2.333	2.75	3	2.666	2	3	2	2.5	2.5	2.5

Course Content: Semester V

Course code : DSE 1

Course name : Modern Indian Writing in English Translation

✓ DSE - 1

A: Modern Indian Writing in English Translation

Section A

1.

- | | |
|---|----------------|
| a) Premchand: 'The Shroud', in <i>Penguin Book of Classic Urdu Stories</i> , ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006) (ND) | 5 (L) + 1 (T) |
| b) Tagore: <i>Streer Patra</i> (tr. Supriya Chaudhuri <i>Oxford Book of Tagore's Short Stories</i> New Delhi: Penguin) Books, 2009. (ND) | 5 (L) + 1 (T) |
| c) Sharatchandra Chattopadhyay: <i>Mahesh</i> (<i>Drought and Other Stories</i> , Sahitya Akademi edition) (ND) | 5 (L) + 1 (T) |
| d) Mahasweta Devi: 'The Non-Veg Cow'. Tr. Paromita Banerjee. (Seagull Publishers, Kolkata) (ND) | 5 (L) + 1 (T) |
| 2. Rabindranath Tagore: <i>Gitanjali</i> | 20 (L) + 4 (T) |
| <ul style="list-style-type: none"> • 'Where the mind is without fear' • 'Leave thy chanting and singing and telling beads' • 'Art thou abroad on this stormy night' • 'Obstinate are the trammels, but my heart aches when I try to break them' | |

Section B

- | | |
|--|---------------------------------------|
| 3. Tagore: <i>Gora</i> (tr. Sujit Mukerjee, Sahitya Akademi publishers, New Delhi) (ND) | 18 (L) + 3 (T) |
| 4. M.K. Gandhi: <i>Hind Swaraj</i> . (Tr. Anthony Parel. 'Swaraj', 'Passive Resistance' and 'Education') | 18 (L) + 3 (T) |
| Topics | 76 Lectures + 14 Tutorials= 90 |

The Aesthetics of Translation, Linguistic Regions and Languages, Modernity in Indian Literature, Caste, Gender and Resistance, Questions of Form in 20th Century Indian Literature.

Recommended Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste* In *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34-45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1-5.

Course Outcome (CO)

Paper: DSE 1

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Trace and define the notions like The Aesthetics of Translation, Linguistic Regions and Languages, Modernity in Indian Literature, Caste, Gender and Resistance, Questions of Form in 20th Century Indian Literature	L1: Remember	1, 2, 4, 8, 9	1, 2, 3
2	Interpret the relevant themes in Urdu and Bengali short stories by Premchand, Tagore, and Sharatchandra Chattopadhyay	L3: Apply	1, 3, 4, 6, 9	1, 2, 3
3	Evaluate the literary techniques employed in Rabindranath Tagore's poetry, with a focus on Gitanjali	L5: Evaluate	1, 2, 3, 4, 6	1, 2, 3
4	Assess the socio-political themes and character development in Tagore's novel "Gora"	L4: Analyse	2, 3, 4, 6	1, 2, 3
5	Interrogate Mahatma Gandhi's perspectives on self-governance, passive resistance, and education as presented in "Hind Swaraj"	L6: Create	1, 3, 4, 6, 8	1, 2, 3
6	Identify the aesthetic and linguistic aspects of translation and their impact on Indian literature	L2: Understand	1, 3, 4, 5, 7	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	3	–	2	–	–	–	2	2	2	2	3
2	3	–	3	2	2	–	3	–	–	3	3	2
3	3	–	2	3	–	3	–	–	2	3	2	2
4	3	–	2	2	–	2	–	3	–	3	2	3
5	2	2	3	2	–	2	–	–	–	2	3	2
6	–	–	–	–	–	–	–	–	–	3	2	3
Average	2.6	2.5	2.5	2.2	2	2.333	3	2.5	2	2.666	2.333	2.5

Course Content: Semester V

Course code : DSE 2

Course name : Partition Literature

<p>✓ DSE-2:</p> <p>A: Partition Literature</p> <p>Section A</p> <ol style="list-style-type: none"> 1. Amitav Ghosh: <i>The Shadow Lines</i>. 2. Khushwant Singh: <i>Train to Pakistan</i>(ND) <p>Section B</p> <ol style="list-style-type: none"> 3. <ol style="list-style-type: none"> a) Dibyendu Palit: 'Alam's Own House', tr. Sarika Chaudhuri in <i>Bengal Partition Stories: An Unclosed Chapter</i>, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72. b) Manik Bandhopadhyaya: 'The Final Solution', tr. Rani Ray, <i>Mapmaking: Partition Stories from Two Bengals</i>, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp.23–39 c) Saadat Hasan Manto: "Toba Tek Sing", in <i>Black Margins: Manto</i>, tr. M.Asaduddin (New Delhi: Katha, 2003) pp. 212–20 d) Lalithambika Antharajanam: 'A Leaf in the Storm', tr. K. Narayana Chandran, in <i>Stories about the Partition of India</i> ed. Alok Bhalla (New Delhi: Manohar, 2012) 4. Bapsi Sidhwa: <i>Ice Candy Man</i> (ND) <p>Topics</p> <p>Colonialism, Nationalism, and the Partition, Communalism and Violence, Homelessness and Exile, Women in the Partition</p> <p>Recommended Readings and Screenings</p> <ol style="list-style-type: none"> 1. Ritu Menon and Kamla Bhasin, 'Introduction', in <i>Borders and Boundaries</i> (New Delhi: Kali for Women, 1998). 2. Sukrita P. Kumar, <i>Narrating Partition</i> (Delhi: Indialog, 2004). 3. Urvashi Butalia, <i>The Other Side of Silence: Voices from the Partition of India</i> (Delhi: Kali for Women, 2000). 4. Sigmund Freud, 'Mourning and Melancholia', in <i>The Complete Psychological Worksof Sigmund Freud</i>, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53. <p><i>GaramHawa</i> (dir. M.S. Sathya, 1974)</p> <p><i>KhamoshPaani: Silent Waters</i> (dir. Sabiha Sumar, 2003)</p> <p><i>Subarnarekha</i> (dir. Ritwik Ghatak, 1965)</p>	<p>22 (L) + 4 (T)</p> <p>15 (L) + 3 (T)</p> <p>4 (L) + 1 (T)</p> <p>5 (L) + 1 (T)</p> <p>5 (L) + 1 (T)</p> <p>5 (L) + 1 (T)</p> <p>20 (L) + 3 (T)</p> <p>76 Lectures + 14 Tutorials = 90</p>
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Course Outcome (CO)

Paper: DSE 2

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Trace and define the notions of Colonialism, Nationalism, and the Partition, Communalism and Violence, Homelessness and Exile, Women in the Partition	L1: Remember	1, 3, 4, 7	1, 2, 3
2	Interpret the themes and motifs in "The Shadow Lines" by Amitav Ghosh.	L3 - Apply	1, 3, 4, 7	1, 2, 3
3	Compare and contrast the representation of historical events in "Train to Pakistan" by Khushwant Singh.	L4 - Analyse	1, 2, 3, 6	1, 2, 3
4	Evaluate the impact of partition through diverse narratives in selected stories	L5 - Evaluate	2, 3, 4, 8	1, 2, 3
5	Critically discuss the socio-political context depicted in "Ice Candy Man" by Bapsi Sidhwa.	L2 - Understand	1, 3, 4, 5	1, 2, 3
6	Interrogate diverse perspectives on the partition of India presented in the selected texts to develop a nuanced understanding of the historical event.	L6 - Create	1, 3, 5, 7, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	–	3	3	–	–	3	–	–	3	2	3
2	2	–	3	2	3	–	–	–	–	3	2	2
3	3	–	2	2	–	–	2	–	–	2	3	2
4	2	2	3	–	–	2	–	–	–	2	3	3
5	–	3	3	3	–	–	–	2	–	3	3	2
6	3	–	3	–	2	–	3	–	2	3	3	3
Average	2.4	2.5	2.833	2.5	2.5	2	2.666	2	2	2.666	2.666	2.5

Course Content: Semester VI

Course code : CC XIII

Course name : Modern European Drama

✓ CC - XIII: Modern European Drama	
Section A	
1. Henrik Ibsen: <i>A Doll's House</i>	20 (L) + 4 (T)
2. Eugene Ionesco: <i>Rhinoceros</i> (ND)	16 (L) + 3(T)
Section B	
1. Bertolt Brecht: <i>The Good Woman of Szechwan</i> (ND)	14(L) + 3 (T)
2. Samuel Beckett: <i>Waiting for Godot</i>	25(L) + 5 (T)
Topics	75 Lectures +
Politics, Social Change and the Stage, Text and Performance, European Drama: Realism and Beyond, Tragedy and Heroism in Modern European Drama, The Theatre of the Absurd	15 Tutorials = 90
Recommended Readings	
1.Constantin Stanislavski. <i>An Actor Prepares</i> . Chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967, sections 1, 2, 7, 8, 9, pp. 121–5, 137–46).	
2.Bertolt Brecht. 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in <i>Brecht on Theatre: The Development of an Aesthetic</i> , ed. and tr. John Willet (London: Methuen, 1992, pp. 68–76, 121–8.)	
3. George Steiner. 'On Modern Tragedy', in <i>The Death of Tragedy</i> (London: Faber, 1995) pp. 303–24.	

Course Outcome (CO)

Paper: CC XIII

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom’s Level)	POs	PSOs
1	Describe the comprehensive knowledge of the Modern European Drama.	L1: Remember	1, 2, 4	1, 2, 3
2	Identify the operating sources to reconstruct the socio-economic conditions of the time period.	L2: Understand	5, 7, 9	1, 2, 3
3	Interpret pivotal theories, structures, themes of some canonical modern dramatist.	L3: Apply	3, 4, 6	1, 2, 3
4	Trace and evaluate by judging the supplementary stages of Movements and practices of Modern European Drama with special focus on the Theatre of Absurd.	L5: Evaluate	1, 2, 6, 8	1, 2, 3
5	Formulate unique individual perspectives about the post world war era.	L6: Create	1, 5, 7, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	3	3	–	2	–	–	–	–	–	–	–	–
2	–	–	–	–	3	–	3	–	2	2	3	3
3	–	–	3	2	–	3	–	–	–	3	2	2
4	–	–	–	–	–	–	–	–	–	3	2	3
5	2	3	–	–	–	3	–	3	–	2	3	3
6	2	–	–	–	3	–	2	–	3	2	3	3
Average	2.333	3	3	2	3	3	2.5	3	2.5	2.4	2.6	2.8

Course Content: Semester VI

Course code : CC XIV

Course name : Postcolonial Literatures

<p>✓ CC - XIV: Postcolonial Literatures</p>	
<p>Section A</p>	
1. Chinua Achebe: <i>Things Fall Apart</i> (ND)	14(L) + 2 (T)
2. a) Pablo Neruda: 'Tonight I can Write'	4(L) + 1 (T)
b) Derek Walcott: 'A Far Cry from Africa'	4(L) + 1 (T)
c) David Malouf: 'Revolving Days'	4(L) + 1 (T)
d) Mamang Dai: 'Small Towns and the River'	4(L) + 1 (T)
<p>Section B</p>	
3. Salman Rushdie: <i>Haroun and the Sea of Stories</i>	23 (L) + 5 (T)
4. Mahasweta Devi: <i>The Arrow of Chotti Munda</i> (Tr. Gayatri Spivak, Seagull Publishers) (ND)	22 (L) + 4 (T)
<p>Recommended Reading:</p>	
1. Franz Fanon, 'The Negro and Language', in <i>Black Skin, White Masks</i> , tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.	<p>75 Lectures + 15 Tutorials = 90</p>
2. Ngugi wa Thiong'o, 'The Language of African Literature', in <i>Decolonising the Mind</i> (London: James Curry, 1986) chap. 1, sections 4–6.	
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in <i>Gabriel Garcia Marquez: New Readings</i> , ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).	

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom's Level)	POs	PSOs
1	Trace and define the different attributes of postcolonial socio-cultural context(s) through a close-reading of select fiction and poetry.	L1: Remember	1, 2, 3, 4	1, 2, 3
2	Identify unheard, neglected historical courses from various colonial countries.	L2: Understand	2, 6, 9	1, 2, 3
3	Interpret psychological, economic, geographical and artillery reasons which led to imperialism, colonialism and post colonialism.	L3: Apply	1, 3, 7, 8	1, 2, 3
4	Analyse various layers of the Political, social and economic developments in this era.	L4: Analyse	1, 8, 9	1, 2, 3
5	Critique the various perspectives on the topic of power operations with racial connotations.	L5: Evaluate	3, 5, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)											
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO 1	PSO 2	PSO 3
1	2	2	3	3	–	–	–	–	–	–	–	–
2	–	3	–	–	–	2	–	–	3	3	2	2
3	3	–	3	–	–	–	2	2	–	2	3	2
4	2	–	–	–	–	–	–	3	2	3	2	3
5	–	–	3	–	2	–	–	–	3	3	3	2
Average	2.333	2.5	3	3	2	2	2	2.5	2.666	2.75	2.5	2.25

Course Content: Semester VI

Course code : DSE III

Course name: Literary Theory

<p>✓ DSE –3</p> <p>A: Literary Theory</p> <p>Section A</p> <p>1. Marxism Genealogy and definition; Scope and relevance in textual reading; Major theorists; Key terms Class, Base and Superstructure, Dialectics, Interpellation,</p> <p>2. Poststructuralism Genealogy and definition; Scope and relevance Major theorists; Key terms. Logocentrism,, Binaries, Deconstruction, Hyperreal-Simulation.</p> <p>Section B</p> <p>3. Feminism Genealogy and definition; Scope and relevance in textual reading; Major theorists;Key terms. Phallogentrism, Androgyny, Sex and Gender, Ecriture Feminine</p> <p>4. Postcolonial Studies Genealogy and definition; Scope and relevance in textual reading; Major theorists;Key terms (any 4) Imperialism and Colonialism, Orientalism, Nation and Nationalism, Diaspora.</p> <p>Topics The East and the West, Questions of Alterity, Power, Language, and Representation, The State and Culture</p> <p>Recommended Essays</p> <ul style="list-style-type: none"> • Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in <i>Selections from the Prison Notebooks</i>, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6. • Louis Althusser, 'Ideology and Ideological State Apparatuses', in <i>Lenin and Philosophy and Other Essays</i> (New Delhi: Aakar Books, 2006) pp. 85–126. • Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in <i>Modern Criticism and Theory: A Reader</i>, ed. David Lodge (London: Longman, 1988) pp. 108–23. • Michel Foucault, 'Truth and Power', in <i>Power and Knowledge</i>, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33. • Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in <i>A Literature of Their Own: British Women Novelists from Bronte to Lessing</i> (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii. • Luce Irigaray, 'When the Goods Get Together' (from <i>This Sex Which is Not One</i>), in <i>New French Feminisms</i>, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10. • Mahatma Gandhi, 'Swaraj' 'Passive Resistance' and 'Education', in <i>Hind Swaraj and Other Writings</i>, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106. • Edward Said, 'The Scope of Orientalism' in <i>Orientalism</i> (Harmondsworth: Penguin, 1978) pp. 29–110. • Aijaz Ahmad, "Indian Literature": Notes towards the Definition of a Category', in <i>In Theory: Classes, Nations, Literatures</i> (London: Verso, 1992) pp. 243–285. • Terry Eagleton, <i>Literary Theory: An Introduction</i> (Oxford: Blackwell, 2008). • Peter Barry, <i>Beginning Theory</i> (Manchester: Manchester University Press, 2002). <p>David Hawkes. <i>Ideology</i>. Routledge Critical Idioms</p>	<p>16 (L) + 3 (T)</p> <p>21 (L) + 4 (T)</p> <p>18 (L) + 3 (T)</p> <p>21 (L) + 4 (T)</p> <p>76 Lectures + 14 Tutorials = 90</p>
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Course Outcome (CO)

Paper: DSE III

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom's Level)	POs	PSOs
1	Genealogy and definition of Marxism, Post Structuralism, Feminism and post colonial studies.	L1: Remember	1, 2, 3, 5	1, 2, 3
2	Recognise the Scope and relevance of these theories in textual reading.	L2: Understand	4, 5, 6	1, 2, 3
3	Demonstrate the major works of theorists.	L3: Apply	1, 2, 3	1, 2, 3
4	Define and distinguish the Key terms such as: Class, Base and Superstructure, Dialectics, Interpellation, Logocentrism, Binaries, Deconstruction, Hyperreal- Simulation, Phallogentrism, Androgyny, Sex and Gender, Ecriture Feminine.	L4: Analyse	6, 7, 8	1, 2, 3
5	Critique the notions the of Imperialism and Colonialism, Orientalism, Nation and Nationalism, Diaspora.	L5: Evaluate	2, 3, 5, 9	1, 2, 3
6	Interrogate their views on The East and the West, Questions of Alterity, Power, Language, and Representation, The State and Culture.	L6: Create	3, 5, 6, 9	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)									PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9			
1	3	2	3	–	2	–	–	–	–	2	3	3
2	–	–	–	3	2	2	–	–	–	3	2	3
3	3	2	3	–	–	–	–	–	–	2	2	2
4	–	–	–	–	–	3	2	3	–	3	2	3
5	–	2	3	–	2	–	–	–	3	2	3	2
6	–	–	3	–	3	2	–	–	2	3	3	2
Average	3	2	3	3	2.25	2.333	2	3	2.5	2.5	2.5	2.5

Course Content: Semester VI

Course code : DSE IV

Course name: Literary Criticism and History of the English Language

<p>✓ DSE –4</p> <p>A: Literary Criticism and History of the English Language</p> <p>Section A.</p> <ol style="list-style-type: none"> History of the English Language. Evolution of the English language(Semantic Change, Standardization, Outgrowing Gender Bias) 8 (L) + 2 (T) Event, Translation, Individual contribution and the English language (Christianization, Bible, Shakespeare) 8 (L) + 2 (T) Enrichment of the English language (Latin, French& Scandinavian Influences and the Influence of Science and Technology) 8 (L) + 2 (T) Expansion of Vocabulary &Branching Off (Word Formation, Indian English & American English) 8 (L) + 2 (T) <p>SECTION B (ND)</p> <ol style="list-style-type: none"> <p>A. Philip Sidney. <i>Apologie for Poetry</i>. 8 (L) + 2 (T)</p> <p>B. John Dryden. <i>Essay on Dramatic Poesy</i>. 8 (L) + 2(T)</p> <p>C. Alexander Pope. <i>Essay in Criticism</i> 4 (L) + 1 (T)</p> <p>A) William Wordsworth. <i>Preface to the Lyrical Ballads</i> (1802). 8 (L) + 2 (T)</p> <p>B) S. T. Coleridge. <i>Biographia Literaria</i>. Chapter XIV 4 (L) + 1 (T)</p> <p>A) Mathew Arnold. <i>Culture and Anarchy</i>. 6 (L) + 1 (T)</p> <p>B)T. S. Eliot. 'Tradition and the Individual Talent' 4 (L) + 1 (T)</p> <p>(Prescribed texts are not for detailed study. Texts may be introduced to acquaint students with key-concepts some of which are given below:</p> <p><i>Apologie</i>: Defence of the charge that poets are liars and view on role of metre in poetry</p> <p><i>EDP</i>: Views on the Superiority of English plays and Shakespeare</p> <p><i>EC</i>: Imitation, Correctness, Classical notion of Originality</p> <p><i>Preface to LB</i>: Wordsworth's views on poetic diction and language of poetry</p> <p><i>BL</i>: Distinction between Primary and Secondary Imagination & Fancy & Imagination</p> <p><i>C&A</i>: Definition of Culture and Culture as a remedy</p> <p><i>T&IT</i>: Notion of Tradition, Historical Sense, Novelty/ Originality, Impersonality)</p> <p>Topics</p> <p>Classicism; English adaptations, imitation, imagination, pleasure</p> <p>Recommended Readings</p> <ol style="list-style-type: none"> C.S. Lewis. Introduction in <i>An Experiment in Criticism</i>, Cambridge University Press1992 M.H. Abrams.<i>The Mirror and the Lamp</i>, Oxford University Press, 1971 Rene Wellek. Stephen G. Nicholas: <i>Concepts of Criticism</i>, Connecticut, Yale University 1963 Taylor and Francis Eds. <i>An Introduction to Literature, Criticism and Theory</i>, Routledge, 1996 B. Prasad. <i>An Introduction to English Criticism</i>. MacMillan: Delhi 	<p>74 Lectures + 18 Tutorials = 90</p>
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Course Outcome (CO)

Paper: DSE IV

Sl. No.	Course Outcome (CO)	Knowledge Level (Bloom's Level)	POs	PSOs
1	Discuss the History of the English Language with special reference to Evolution of the English language through semantic Change, Standardization, Outgrowing Gender Bias	L1: Remember	1, 2, 3, 4	1, 2, 3
2	Explain the tenets of the Translation of Bible and other mammoth texts, Individual contribution to the English language.	L2: Understand	2, 3, 6	1, 2, 3
3	Interpret the Enrichment of the English language with Latin, French, Scandinavian Influences and the Influence of Science and Technology and Expansion of Vocabulary & Branching, Word Formation, Indian English & American English.	L3: Apply	3, 4, 5	1, 2, 3
4	Differentiate between Primary and Secondary Imagination & Fancy & Imagination, Definition of Culture and Culture as a remedy.	L4: Analyse	6, 8, 9	1, 2, 3
5	Evaluate the Notion of Tradition, Historical Sense, Novelty/ Originality, Impersonality.	L5: Evaluate	3, 4, 7	1, 2, 3

Programme Articulation Matrix (CO-PO Matrix)

CO	Program Outcome (PO)									PSO 1	PSO 2	PSO 3
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9			
1	2	2	3	2	–	–	–	–	–	2	3	2
2	–	3	3	–	–	3	–	–	–	2	2	3
3	–	–	2	2	3	–	–	–	–	3	2	3
4	–	–	–	–	–	3	–	2	3	2	2	3
5	–	–	3	2	–	–	3	–	–	3	3	3
Average	2	2.5	2.75	2	3	3	3	2	3	2.4	2.4	2.8