

## **CORE OUTCOMES (CO)**

### **Semester - I**

#### **Core Course : I**

##### **EN010101- Up Until Chaucer: Early Literatures in English**

**On successful completion of the course, the students will be able to**

CO1: **Analyze** the major themes in Ancient and Medieval English literature as an expression of Anglo-Saxon culture and society as it emerges into a Britain-consciousness.

CO2: **Assess** and understand the personal experiences of people living in a society very different from our own.

CO3: **Evaluate** the literature of the Anglo-Saxons written over a thousand years ago.

CO4: **Examine** the standardization of creative consolidation initiated by Chaucer and his peers; a paradigm shift that made possible the emergence of English literature with a purpose and identity of its own.

CO5: **Describe** how these texts/readings proactively link up with the other texts/ readings in the module.

#### **Core Course: II**

##### **EN010102- Literatures of the English Renaissance**

**On successful completion of the course, the students will be able to**

CO1: **Relate** with the literature, thought and culture of the Renaissance period in England, a historical watershed marking the transition from the medieval to the modern.

CO2: **Inspect** the era and the texts in the light of recent theoretical interventions like New Historicism and Cultural Materialism which had a special interest in Renaissance texts.

CO3: **Discuss** about Renaissance writings bearing the stamp of radical changes in the outlook and ways of life.

CO4: **Compare and contrast** major genres like Drama, Poetry and Prose which provides an introduction to the literature of the English Renaissance studied in a variety of historical contexts.

CO5: **Explain** how literary luminaries like William Shakespeare and Christopher Marlowe emerged and influenced each other leaving their mark on their own time and the time to come.

### Core Course : III

#### EN010103- Literatures of the English Revolution/ Enlightenment

**On successful completion of the course, the students will be able to**

CO1: **Describe** the English literary texts which reflect the austere Puritan ideals of the late seventeenth century and the neoclassical vigour of the eighteenth century.

CO2: **Analyse** the comprehensive account of the late seventeenth and the eighteenth century literary scenario drawing upon the significant social and the political developments of the times.

CO3: **Discuss** the rise of new genres like novel and are familiarised with Ian Watt's perspective on the inception of this new genre in England.

CO4: **Outline** an in-depth critique of the philosophy of the Enlightenment.

CO5: **Compare and contrast** the poetry of John Milton the epic poet of the late seventeenth century, the neoclassical satirists such as John Dryden and Alexander Pope, Aphra Behn the first professional woman writer of England, and Thomas Gray, the transitional poet.

### Core Course : IV

#### [EN010104] -Nineteenth Century English Literatures

**On successful completion of the course, the students will be able to**

CO1: **Analyse** the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and the major trends and offshoots across various genres.

CO2: **Illustrate** the initial flowering of Romanticism, followed by the rapid growth of industrialization, scientific thinking and materialism.

CO3: **Discuss** the theoretical premises of the British Romantic Movement as well as the Victorian Age that chronologically follows the Romantic Era.

CO4: **Examine** the historical significance of the Ode as a poetic form best suited to examine the subjective and individualistic imagination of the romantic poet which finds expression as most of the poems in this section are odes.

CO5: **Write** about the Victorian Sensibility with increased attention being paid to the decline of the romantic sensibility, the growth of reason, ascent of materialism etc.

## Core Course : V

### [EN010105] – Literary Criticism

**On successful completion of the course, the students will be able to**

- CO1: **Examine** the key concepts and texts of literary criticism ever since its emergence.
- CO2: **Provide** theoretical familiarity with the range, approaches, and mechanics of critique.
- CO3: **Identify** the historical, political and aesthetic dimensions of the growth of literary criticism.
- CO4: **Discuss** issues like canon formation, evolution of the genres and methods of literary analysis.
- CO5: **Compare and contrast** topics like classical western criticism from Plato, Aristotle Horace and Longinus, English Renaissance and neoclassical criticism, the 18th century trends, the romantic revolt, the Victorian tradition, the new critics, Eliot's critical positions, Psychoanalysis, myth/archetypal criticism, Russian Formalism, and Reader response theories.

## Semester - II

### Core Course : VI

#### [EN010201] – Modernity and Modernisms

**On successful completion of the course, the students will be able to**

- CO1: **Evaluate** the literary trends of the early twentieth century in the context of the sensibility of literary modernism in the wake of the World War.
- CO2: **Describe** the changed literary perspectives in the twentieth century, along with the social, economic and political background.
- CO3: **Examine** some key issues like the Imperial expansion which had reached a boiling point and the onset of the World War I coupled with the attempts at creating a new world order.
- CO4: **Assess** the impact of the Soviet experiment at the global level that needs to be read against the backdrop of the spread and influence of Marxism on a global scale.
- CO5: **Discuss** the rise of Fascism and Nazism, followed curiously by the shadow of doubt cast over communism.
- CO6: **Analyze** the reaction against Romanticism and Victorianism led to experimentation in writing in all genres.

## Core Course : VII

### [EN010202] –Postmodernism and Beyond

**On successful completion of the course, the students will be able to**

CO1: **Justify** the postmodern works of literature which defy categorisation and prove to be experimental in nature, subverting what is conventionally revered as the norm.

CO2: **Illustrate** the eclectic dimensions of postmodern thought as reflected in these literary works in which the boundaries that demarcate the different genres are often blurred.

CO3: **Analyze** the rigid frames of nomenclature and rejects the concepts of objectivity, absolute truth and the notion of the stratification into the high and the low culture.

CO4: **Examine** the underlying ideologies that nurture oppressive institutions and give emphasis on acknowledging the heterogeneity of thought and articulation.

CO5: **Inspect** the evolution of postmodern fiction over the decades with its culmination in the cyberpunk.

## Core Course : VIII

### [EN010203] -American Literatures

**On successful completion of the course, the students will be able to**

CO1: **Discuss** the most important branch of English literature belonging to the non-British tradition.

CO2: **Examine** information regarding the processes and texts chiefly responsible for the evolution of American Literature as a separate branch possessing characteristic features which sets it apart from others.

CO3: **Assess** the major conflicts, struggles and movements that are closely connected with the experiences of a group of people struggling to establish themselves as a nation.

CO4: **Compare and contrast** the usage of words and context in American and British Literature.

## Core Course : IX

### [EN010204] -English Language History and Contemporary Linguistics

**On successful completion of the course, the students will be able to**

CO1: **Create** awareness about the basic concepts of linguistics, the scientific study of language after initiating them into the history of English language.

CO2: **Evaluate** the most recent advances in the theory of language study.

CO3: **Analyze** the historical perspective of English language.

CO4: **Discuss** areas like Phonetics, Phonology, syntax, morphology and semantics.

### **Core Course : X**

#### **[EN010205] -Thinking Theory**

**On successful completion of the course, the students will be able to**

CO1: **Examine** certain core aspects of what is currently designated as ‘literary theory’ and also provide exposure to select current developments in this domain.

CO2: **Analyze** readings which will serve as signposts that mark the moments that retrospectively are termed as turns to/within ‘theory’ – Jonathan Culler’s ‘over-view essay’ on the emergence of ‘Theory’, Levis-Strauss’ application of Saussurean Theory, and Derrida’s critique of Levis-Strauss.

CO3: **Assess** the theoretical ruminations on Authorship and Discourse: Roland Barthes’ “The Death of the Author” and Michel Foucault’s “What Is an Author?” problematizes the hallowed assumptions of Literary Criticism; Robert J. C. Young’s “Poems That Read Themselves” takes the unsettling deconstructive project of Poststructuralism forward.

CO4: **Write** a reference wherein Psychoanalysis tackles issues pertaining to the Unconscious and Cognition: Shoshana Felman’s “Beyond Oedipus: The Specimen Story of Psychoanalysis” traces the shift from Freud to Lacan; “The Phantom of Hamlet or the Sixth Act: Preceded by the Intermission of “Truth”” by Nicolas Abraham and Nicholas Rand is an interface where Literary Creativity takes Theory *per se* as its content!; Julia Kristeva’s “Approaching Abjection” throws light on how insights from psychoanalysis enrich our understandings of contemporary [literary] cultures.

CO5: **Present** a discussion platform that goes beyond the normative heterosexual assumptions of Identity and even Feminism.

**Semester - III**

**Core Course: XI**

**EN010301: READING INDIA**

**On successful completion of the course, the students will be able to**

CO1 - **Construct** an insight to the historical, cultural and literary heritage of India by **analyzing** the major movements and figures of Indian Literature in English.

CO2- **Evaluate** the origin and growth of Indian writing in English especially in the colonial and post colonial context.

CO3- **Describe** all the four major genre of Poetry, Prose, Novel and Drama which highlight the evolution of the colonizer's language in the native soil.

CO4- **Outline** the thematic and stylistic aspects between the pre independence and post independence Indian Literature.

CO5- **Investigate** the problem of modernization in Indian writing in English.

CO6- **Assess** the issues of Diaspora and their quest for identity.

CO7- **Examine** the cultural diversity of India by getting exposed to translations of regional literature.

CO8- **Examine** the Indian philosophy imbibed in the literature.

**Core Course: XII**

**EN010302: POSTCOLONIAL FICTION**

**On successful completion of the course, the students will be able to**

CO1- **Evaluate** the discursive nature of colonialism, and the counter- discursive impulses of postcolonial theory, narratives and texts.

CO2- **Assess** the writing, reading and the critical-theoretical practices based on postcolonial experience through representative texts.

CO3- **Compare** the consequences of European expansion, creation and exploitation of 'other' worlds, with the internal colonization of diverse kinds.

CO4- **Categorize** the impact of concepts like hybridity, spectrality and subalternity in the lives of colonial victims.

CO5- **Examine** the postcolonial concerns in West Asia with the help of Arabic literature by writers like Edward Said.

CO6- **Discuss** about the African post colonialism.

CO7- **Restate** the South American/ Caribbean literature as postcolonial texts rather than reducing it as part of magic realism.

### **Core Course : XIII**

#### **EN010303: BODY, TEXT AND PERFORMANCE**

**On successful completion of the course, the students will be able to**

CO1: **Evaluate** the basic structural, thematic and theoretical patterns which govern the poetic process, especially in its relation to the performative or the theatrical.

CO2: **Compare and contrast** the verbal and the visual, as well as drama, theatre, body, performance and performativity.

CO3: **Analyze** the way the aspects of power and powerlessness are constructed.

CO4: **Justify** the importance of cinematic medium in the study of performance.

CO5: **Inspect** the issues like gender, ethnicity and caste.

CO6: **Discuss** Anti- Aristotelian notions like Alienation Effect, modern dramatic modes like Comedy of Menace and the techniques of cinematic adaptations.

CO7: **Explain** Expressionism and similar modes of theatrical performance along with gender/ transgender autobiography.

### **Core Course : XIV**

#### **EN010304: LITERATURE AND GENDER**

**On successful completion of the course, the students will be able to**

CO1: **Prioritize** the historic, thematic and cultural concerns that literature attempts against the backdrop of gender issues.

CO2: **Evaluate** the fundamental political, religious and social issues that shape gender relations.

CO3: **Illustrate** the fact that gender is fluidic in nature rather than a mere fixed hetero-normative male- female concept.

CO4: **Discuss** the 'woman quotient' in Gender Studies, where the concept of masculinity which looms large in a patriarchal social order is also examined.

CO5: **Analyze** the prominence of ecriture feminine with the help of a series of poems by women.

CO6: **Construct** an understanding of the problems faced by the black women and lesbians.

### **Core Course : XV**

#### **EN010305: ETHICS IN/ AS LITERATURE**

**On successful completion of the course, the students will be able to**

CO1: **Examine** the various ‘ethics’ that narrative fiction has adopted across centuries, continents and languages.

CO2: **Evaluate** the various ethical, formal choices that schools, influences and narrative devices have upheld so as to shape narrative fiction into its present expressive plurality.

CO3: **Analyze** how fiction has dealt with the issue of disabilities at different levels.

CO4: **Compare** the literatures which are usually understood as fictional/ narrative realism.

CO5: **Illustrate** the intersectionality between nature and human.

### **Core Course: XVI**

#### **EN010401: CULURAL STUDIES**

**On successful completion of the course, the students will be able to**

CO1: **Examine** certain interpretive strategies commonly employed in Cultural Studies.

CO2: **Explain** how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways.

CO3: **Analyze** the pervading cultural semiosis that one can discern in societies the world over.

CO4: **Evaluate** the different modes that Lifestyles assume, with the help pf readings from Michel de Certeau, Pierre Bourdieu, and George Simmel offer means by which we can and ‘read’ the various negotiations of socio-cultural identities.

**Core Course: XVII**

**EN010402: POSTCOLONIAL POETRY**

**On successful completion of the course, the students will be able to**

CO1: **Write** about the diversity of poetry coming from the erstwhile colonies of the European Colonial Empires.

CO2: **Analyze** the regional specifics that ‘in a hybrid mode’ negotiate issues of sovereignty, language, race, gender, identity and place.

CO3: **Examine**, through representative texts, the entire gamut of poetry that has emerged from and still addresses the colonial and postcolonial experience, the world over.

CO4: **Justify**, in a somewhat general way, certain contours that ‘Poetic Postcolonialisms’ assume.

CO5: **Compare and contrast** certain colonial poems from certain parts of Asia and Africa.

**Core Course: XVIII**

**EN810401: TRAUMA NARRATIVES AND MEMORY**

**On successful completion of the course, the students will be able to**

CO1: **Examine** a range of ‘texts’ from the critical perspective of trauma theory.

CO2: **Analyze** this recent field which touches upon narrative, historical, theoretical, psychoanalytic and aesthetic categories.

CO3: **Access** the familiarization of the interface between narratives, trauma and memory.

CO4: **Evaluate**, in a somewhat general way, the issue of ‘the uncanny’ through the readings of Ernst Jentsch, Sigmund Freud, Colin Davis, and Cathy Caruth.

CO5: **Justify** newer modes of representation like ‘Graphic literature’, that surpasses what is usually discussed under the rubric of ‘literary representation’, especially with regard to traumatic and uncanny events.

**Core Course: XIX**

**EN810402: THE ISLAND IN LITERATURE**

**On successful completion of the course, the students will be able to**

CO1: **Explain** how ‘islands’ have been portrayed as symbols, metaphors, motifs and themes in literature.

CO2: **Evaluate** how these portrayals have been understood, situated and subsequently discussed in relation to contemporary theories, especially post-colonial, and self-reflexive perspectives.

CO3: **Assess** a broad framework within which one can discern the whole notion of 'literary islands.' The essays by Stephanos Stephanides/Susan Bassnett, Ashleigh Harris and Ioana Andreescu chart out the domain of the subsequent discussions.

CO4: **Discuss** the ways in which 'Europe' has created the 'island-as-metaphor'. The political and semiotic layers of this endeavor are reflected in the works of D H Lawrence, Jose Saramago and Joseph Conrad.

CO5: **Write** about a selection that has 'meta-ramifications'; the works of Adolfo Bioy Casares, Umberto Eco and John Fowles all retain an onus on self-reflexivity with regard to the literary notion of 'the island.'

### **Core Course: XIX**

#### **EN810403: LITERATURE AND FILM**

**On successful completion of the course, the students will be able to**

CO1: **Compare and contrast** the relationship between literature and cinema.

CO2: **Discuss** the terrain of 'Adaptation' – of Literature into Film.

CO3: **Illustrate** film adaptations of literature in the domains of Epic/Myth, Theatre and Novel.

CO4: **Write** about Shakespearian works and their adaptations into cinemas, in addition to which, they can argue how much similar the cinemas are to the works they are inspired from.

