

COURSE OUTCOMES AND PROGRAMME OUTCOMES

DEPARTMENT OF ENGLISH

BA ENGLISH:

Programme Outcomes:

The BA programme in English is designed as per Gauhati University syllabus. After the completion of the programme, learners will:

1. Understand the finer differences among the various genres of literature like prose, poetry, drama, criticism etc.
2. Be introduced to numerous myths, legends, and folktales of both India as well as other countries.
3. Learn to evaluate approaches to modern literary criticism and theory through reading of texts and contexts.
4. Gain familiarity with the local as well as the global literatures.
5. Learn to develop their English language skills.

Programme Specific Outcomes:

After the completion of the BA programme in English, learners will:

1. Learn to understand the great ideas contained in the classical literature of not only India, but that of the Western world.
2. Develop a sense of critical thinking regarding the appreciation of different literary forms.
3. Become familiar with women writers from all across the globe.
4. Hone their skills in identifying the aesthetics and politics of literary works.
5. Be acquainted with concepts like Orientalism, globalization, diaspora, hybridity, ethnography etc.

Course Outcomes:

Sl. No.	SEMESTER	PAPER CODE & TITLE	UNIT/TEXT	COURSE OUTCOMES
1	I	ENG-HC-1016 Indian Classical Literature	<ul style="list-style-type: none">• Kalidasa: <i>Abhijnana Shakuntalam</i>	<ul style="list-style-type: none">• Learners will be acquainted with the philosophical and cultural

			<ul style="list-style-type: none"> • Vyasa: ‘The Dicing’ and ‘The Sequel to Dicing, ‘The Book of the Assembly Hall’, ‘The Temptation of Karna’, Book V ‘The Book of Effort’, in The Mahabharata • Sudraka: Mrcchakatika • Ilango Adigal: ‘The Book of Banci’, in Cilappatikaram: The Tale of an Anklet 	<p>works that were produced in the Indian subcontinent over a period of several centuries.</p> <ul style="list-style-type: none"> • Learners will gain understanding of the significant influence of Indian classical literature across the world.
2	I	ENG-HC-1026 European Classical Literature	<ul style="list-style-type: none"> • Homer: <i>The Odyssey</i> • Sophocles: <i>Oedipus the King</i> • Plautus: <i>Pot of Gold</i> • Ovid: Selections from <i>Metamorphoses</i> ‘Bacchus’, (Book III) 	<ul style="list-style-type: none"> • Learners will have glimpses of ideas contained in the classical literature of the Western world. • To familiarize learners with the enriching literary tradition of the epic, tragedy and comedy through the study of representative texts belonging to the Classical Period.
3	II	ENG-HC-2016 Indian Writing in English	<ul style="list-style-type: none"> • H.L.V. Derozio: ‘Freedom to the Slave’; ‘The Orphan Girl’ • Kamala Das: ‘Introduction’; 	<ul style="list-style-type: none"> • To expand knowledge of the nature of Indian writing in its contemporary aspects.

			<p>‘My Grandmother’s House’</p> <ul style="list-style-type: none"> • Nissim Ezekiel: ‘Enterprise’; ‘Night of the Scorpion’, ‘Very Indian Poem in English’ • Robin S. Ngangom: ‘The Strange Affair of Robin S. Ngangom’; ‘A Poem for Mother’ • Mulk Raj Anand: ‘Two Lady Rams’ • R.K. Narayan: <i>Swami and Friends</i> • Salman Rushdie: ‘The Free Radio’ • Anita Desai: <i>In Custody</i> • Shashi Deshpande: ‘The Intrusion’ • Manjula Padmanabhan: <i>Lights Out</i> • Mahesh Dattani: Tara 	<ul style="list-style-type: none"> • Develop familiarity with the issues of politics of language and gender, nationalism and modernity pertaining to pre and post-Independence India that have been responsible for the emergence of Indian English literature • Understand the place of English Writing in India in the larger field of English Literature • Learn to discuss critically the use of literary forms of the novel, poetry and drama by Indian English writers in distinctive ways against Indian historical and cultural contexts
4	II	ENG-HC-2026 British Poetry and Drama: 14th to 17th Centuries	<ul style="list-style-type: none"> • Geoffrey Chaucer: <i>The Wife of Bath’s Prologue</i> • Edmund Spenser: Selections from 	<ul style="list-style-type: none"> • To familiarize students with the two major forms in British literature from the 14th to the 17th

			<p>Amoretti: Sonnet LXVII 'Like as a huntsman...'; Sonnet LVII 'Sweet warrior...'; Sonnet LXXV 'One day I wrote her name...'</p> <ul style="list-style-type: none"> • John Donne: 'The Sunne Rising'; 'Batter My Heart'; 'Valediction: Forbidding Mourning' • Christopher Marlowe: <i>Doctor Faustus</i> • William Shakespeare: <i>Macbeth</i> • William Shakespeare: <i>Twelfth Night</i> 	<p>centuries – poetry and drama</p> <ul style="list-style-type: none"> • To acquaint them with the larger contexts of the Renaissance, the nature of the Elizabethan Age and its predilections for certain kinds of literary activities. • To highlight the seminal issues and preoccupations of the writers and their ages as reflected in these texts.
3	III	ENG-HC-3016 History of English Literature and Forms	<p>UNIT 1: Poetry from Chaucer to the Present: UNIT 2: Drama from Everyman to the Present UNIT 3: Fiction UNIT 4: Non- Fictional Prose (Life Writing, Essays, Philosophical and Historical Prose, Satire)</p>	<ul style="list-style-type: none"> • An engagement with the essential timeline for contextualizing literature. • To help students acquire a sense of the historical development of each literary form • Gain understanding of the contexts in which literary forms and

				<p>individual texts emerge.</p> <ul style="list-style-type: none"> • To help students learn to analyze texts as representative of broad generic explorations. • A focus on location, culture, text and context in the shaping of literary traditions.
4	III	ENG-HC-3026 American Literature	<ul style="list-style-type: none"> • Tennessee Williams: <i>The Glass Menagerie</i> • Mark Twain: <i>The Adventures of Huckleberry Finn</i> • Edgar Allan Poe: 'The Purloined Letter' • F. Scott Fitzgerald: 'The Crack-up' • Anne Bradstreet: 'The Prologue' • Emily Dickinson: 'A Bird Came Down the Walk'; 'Because I Could not Stop for Death' • Walt Whitman: Selections from <i>Leaves of Grass</i>: 'O 	<ul style="list-style-type: none"> • To acquaint students with the main currents of American literature in its social and cultural contexts. • To acquaint students with the American society in its evolutionary stages from the beginnings of modernism to the present.

			<p>Captain, My Captain’; ‘Passage to India’ (lines 1–68)</p> <ul style="list-style-type: none"> • Langston Hughes: ‘I too’ • Robert Frost: ‘Mending Wall’ • Sherman Alexie: ‘Crow Testament’; ‘Evolution’ 	
5	III	ENG-HC-3036 British Poetry and Drama: 17th and 18th Centuries	<ul style="list-style-type: none"> • John Milton: <i>Paradise Lost</i>: Book I • John Webster: <i>The Duchess of Malfi</i> • Aphra Behn: <i>The Rover</i> • John Dryden: <i>Mac Flecknoe</i> • Alexander Pope: <i>The Rape of the Lock</i> 	<ul style="list-style-type: none"> • To familiarize learners with British literature in the 17th and 18th centuries • To encourage students to look at the economic, political and social changes in (primarily) Britain during this period, such as the shifts from the Puritan Age to the Restoration and Neoclassical periods. • To familiarize learners with the larger contexts that generated such literatures as well as the possible impacts of the literature on society.
6	IV	ENG-HC-4016 British Literature: The 18th Century	<ul style="list-style-type: none"> • Jonathan Swift: <i>Gulliver’s</i> 	<ul style="list-style-type: none"> • To familiarize learners with British literature

			<p><i>Travels</i> (Books III and IV)</p> <ul style="list-style-type: none"> • Samuel Johnson: ‘London’ • Thomas Gray: ‘Elegy Written in a Country Churchyard’ • Daniel Defoe: <i>Moll Flanders</i> • Joseph Addison: “Pleasures of the Imagination”, <i>The Spectator</i>, 411 • Oliver Goldsmith: <i>She Stoops to Conquer</i> 	<p>in the age in which reason and rationality dominated</p> <ul style="list-style-type: none"> • The selected texts hope to give the students an overview of the age and the writings that the age produced.
7	IV	ENG-HC-4026 British Romantic Literature	<ul style="list-style-type: none"> • William Blake: ‘The Lamb’, ‘The Chimney Sweeper’ (from <i>The Songs of Innocence</i> and <i>The Songs of Experience</i>); ‘The Tyger’ (<i>The Songs of Experience</i>); ‘Introduction’ to <i>The Songs of Innocence</i> • Robert Burns: ‘A Bard’s Epitaph’; ‘Scots Wha Hae’ • William Wordsworth: 	<ul style="list-style-type: none"> • To enable learners to appreciate the essence of the Romantic vision. • In addition, they will also be familiar with works that illuminate Romanticism from another angle.

			<p>‘Tintern Abbey’; ‘Upon Westminster Bridge’</p> <ul style="list-style-type: none"> • Samuel Taylor Coleridge: ‘Kubla Khan’; ‘Dejection: An Ode’ • Percy Bysshe Shelley: ‘Ode to the West Wind’; ‘Hymn to Intellectual Beauty’; <i>The Cenci</i> • John Keats: ‘Ode to a Nightingale’; ‘To Autumn’; ‘On First Looking into Chapman’s Homer’ • Mary Shelley: <i>Frankenstein</i> 	
8	IV	ENG-HC-4036 British Literature: The 19th Century	<ul style="list-style-type: none"> • Jane Austen: <i>Pride and Prejudice</i> • Charlotte Bronte: <i>Jane Eyre</i> • Charles Dickens: <i>The Pickwick Papers</i> (Chapter 1 The Pickwickians; Chapter 2 The Journey Begins; Chapter 23 In Which Mr. 	<ul style="list-style-type: none"> • Learners will be exposed to the Golden Age of English literature, especially for fiction. • Learners will have an understanding of Victorian poetry’s distinctive qualities.

			<p>Samuel Weller Begins to Devote His Energies; Chapter 56 An Important Conference Takes Place; Chapter 57 In which the Pickwick Club is Finally Dissolved)</p> <ul style="list-style-type: none"> • Thomas Hardy: ‘The Three Strangers’ • Alfred Tennyson: ‘The Defence of Lucknow’ • Robert Browning: ‘Love among the Ruins’ • Christina Rossetti: ‘Goblin Market’ 	
9	V	ENG-HC-5016 British Literature: The 20th Century	<ul style="list-style-type: none"> • Joseph Conrad: <i>Heart of Darkness</i> • Virginia Woolf: <i>Mrs Dalloway</i> • W.B. Yeats: ‘The Second Coming’; ‘Sailing to Byzantium’ • T.S. Eliot: ‘The Love Song of J. Alfred Prufrock’; 	<ul style="list-style-type: none"> • To acquaint learners with experimentation with narrative techniques, fragmented structures and stream-of-consciousness writing. • To understand the complexity of modern poetry and fusion of cultures and

			<p>‘Journey of the Magi’</p> <ul style="list-style-type: none"> • W.H. Auden: ‘In Memory of W.B. Yeats’ • Hanif Kureshi: <i>My Beautiful Launderette</i> • Phillip Larkin: ‘Church Going’ • Ted Hughes: ‘Hawk Roosting’ • Seamus Heaney: ‘Casualty’ • Carol Ann Duffy: ‘Standing Female Nude’ 	<p>linguistic devices in 20th century literature.</p>
10	V	ENG-HC-5026 Women’s Writing	<ul style="list-style-type: none"> • Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i> • Rassundari Debi: Excerpts from <i>Amar Jiban</i> • Katherine Mansfield: ‘Bliss’ • Sylvia Plath: ‘Daddy’; ‘Lady Lazarus’ • Alice Walker: <i>The Color Purple</i> • Mahashweta Devi: ‘Draupadi’ 	<ul style="list-style-type: none"> • To acknowledge the diverse experiences of women across time, nations and cultures • To acknowledge the diverse experiences of women across time, nations and cultures • To understand the importance of context for interpreting women’s experience

			<ul style="list-style-type: none"> • Nirupama Bargohain: ‘Celebration’ • Adrienne Rich: ‘Orion’ • Eunice De Souza: ‘Advice to Women’; ‘Bequest’ 	
11	V	ENG-HE-5046 Nineteenth Century European Realism	<ul style="list-style-type: none"> • Ivan Turgenev: <i>Fathers and Sons</i> • Leo Tolstoy: ‘Kholstomer: The Story of a Horse’ • Nikolai Gogol: ‘The Nose’ • Honore de Balzac: <i>Old Goriot</i> • Guy de Maupassant: ‘The Necklace’ 	<ul style="list-style-type: none"> • To help learners gain knowledge and understanding of the Realist movement. • Learners will understand how realistic authors of the 19th century addressed various social issues and raised questions and against the system.
12	V	ENG-HE-5056 Literary Criticism and Literary Theory	<ul style="list-style-type: none"> • William Wordsworth: Preface to the <i>Lyrical Ballads</i> (1802) • S.T. Coleridge: <i>Biographia Literaria</i>. Chapters IV, XIII and XIV • Virginia Woolf: “Modern Fiction” • T.S. Eliot: “Tradition and the Individual Talent” (1919) 	<ul style="list-style-type: none"> • To understand how criticism generates ideas and reading structures • To address and situate nuances beyond the meaning-seeking textualities and thus be enabled to develop the sense of critical discernment through the cultivation of an openness that is alert to the

			<ul style="list-style-type: none"> • I.A. Richards: <i>Principles of Literary Criticism</i> Chapters 1,2 and 34. • Cleanth Brooks: “The Language of Paradox” in <i>The Well-Wrought Urn: Studies in the Structure of Poetry</i> (1947) • Terry Eagleton: <i>Introduction to Marxism and Literary Criticism</i> • 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> • Toril Moi: “Introduction” in <i>Sexual/Textual Politics</i> • Jacques Derrida: “Structure, Sign and Play in the Discourse of 	<p>specificities of reading practices and the contours of literary theory and how they can be engaged with</p> <ul style="list-style-type: none"> • To facilitate familiarity with critical texts and reading modes • To enable evaluation of approaches to modern literary criticism and theory through reading of texts and contexts
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			<p>the Human Science”</p> <ul style="list-style-type: none"> • Michel Foucault: ‘Truth and Power’, in <i>Power and Knowledge</i> • Mahatma Gandhi: ‘Passive Resistance’ and ‘Education’, in <i>Hind Swaraj and Other Writings</i> • Edward Said: ‘The Scope of Orientalism’ in <i>Orientalism</i> • Frantz Fanon: <i>Black Skin, White Masks</i> tr. Charles Lam Markmann (Chapter 4 “The So-Called Dependency Complex of Colonized Peoples”) 	
13	VI	ENG-HC-6016 Modern European Drama	<ul style="list-style-type: none"> • Henrik Ibsen: <i>Ghosts</i> • Anton Chekhov: <i>The Cherry Orchard</i> • Bertolt Brecht: <i>The Caucasian Chalk Circle</i> • Samuel Beckett: 	<ul style="list-style-type: none"> • To enable learners to articulate their understanding of the relationship between literature and the historical/cultural contexts from where the plays emerge. • Learners will be acquainted with themes and

			<i>Waiting for Godot</i>	stylistic elements found in contemporary Europeans drama.
14	VI	ENG-HC-6026 Postcolonial Literatures	<ul style="list-style-type: none"> • Chinua Achebe: <i>Things Fall Apart</i> • Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i> • Bessie Head: 'The Collector of Treasures' • Ama Ata Aidoo: 'The Girl who can' • Grace Ogot: 'The Green Leaves' • Shyam Selvadurai: <i>Funny Boy</i> • Pablo Neruda: 'Tonight I can Write'; 'The Way Spain Was' • Derek Walcott: 'A Far Cry from Africa'; 'Names' • David Malouf: 'Revolving Days'; 'Wild Lemons' • Easterine Kire: <i>When the River Sleeps</i> 	<ul style="list-style-type: none"> • Learners will understand the historical backdrop of the colonized. • To understand the experience of colonialism and the evolution of cultures in the aftermath of colonialism. • They will become familiar with the elements of postcolonialism like Marginalization, Identity, Multiculturalism, Hybridity, Migration etc.
14	VI	ENG-HE-6026 World Literatures	<ul style="list-style-type: none"> • V.S. Naipaul: <i>A Bend in the River</i> 	<ul style="list-style-type: none"> • To help learners relate to people from more than one culture,

			<ul style="list-style-type: none"> • Marie Clements: <i>The Unnatural and Accidental Women</i> • Antoine De Saint-Exupery: <i>The Little Prince</i> • Julio Cortazar: 'Blow-Up', in <i>Blow-Up and other Stories</i> • Judith Wright: 'Bora Ring', in <i>Collected Poems</i> • Gabriel Okara: 'The Mystic Drum', in <i>An Anthology of Commonwealth Poetry</i> • Kishwar Naheed: 'The Grass is Really like me', in <i>We the Sinful Women</i> • Shu Ting: 'Assembly Line', in <i>A Splintered Mirror: Chinese Poetry From the Democracy Movement</i> • Jean Arasanayagam: 'Two Dead Soldiers', in <i>Fusillade</i> 	<p>ethnicity or society.</p> <ul style="list-style-type: none"> • Become familiar with the locations, history and culture of places they study but may not have personal experience with.
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16	VI	ENG-HE-6056 Life Writing	<ul style="list-style-type: none"> • Jean-Jacques Rousseau: <i>Confessions</i>, Part One, Book One • Maya Angelou: <i>I Know Why the Caged Bird Sings</i>, Chapter 6 • M. K. Gandhi: <i>Autobiography or the Story of My Experiments with Truth</i>, Part I Chapters II-IX • Ismat Chughtai, <i>A Life in Words: Memoirs</i>, Chapter 1 • Binodini Dasi: <i>My Story and Life as an Actress</i> • Revathi: <i>Truth About Me: A Hijra Life Story</i>, Chapters One to Four • Richard Wright: <i>Black Boy</i>, Chapter 1 • Sharankumar Limbale: <i>The Outcaste</i> 	<ul style="list-style-type: none"> • To facilitate the critical and analytical approach to life-writing and its generic variations • Learners will be able to situate life-writing practices within the broader literary contexts from which they have emerged • To lead to an appreciation of the way Life Writing can combine the intimate and the private with the public and the political. The contexts for producing the life-narratives will have to be studied as well as various generic and narratological aspects.
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