

## **DEPARTMENT OF MODERN INDIAN LANGUAGES AND LITERARY STUDIES**

*Program: MA Comparative Indian Literature*

### **Program Specific Outcomes (PSO)**

- PSO1. Understand the history and methods in comparative literary studies, crisis in comparative literature and the subsequent developments within the interdisciplinary framework of area studies on the one hand and the theoretical base of cultural studies on the other.
- PSO2. Introduce the language, culture, folklore and religious practices of India in order to provide a strong background to the students who come from various other disciplines and a survey of literatures produce in different Indian languages.
- PSO3. Introduce an Indian language and survey of literature and study of texts in translation.
- PSO4. Understand the basic aspects of Aesthetics, Literary Theory and Cultural Studies with emphasis on special understanding of the Indian reality and comparative approach.
- PSO5. Analyse and understand Indian literatures through Thematology, Study of Genres, Sociology of Indian Literature, Modernism, Postmodernism and Post-colonialism, Reception and Intertextuality.

### **Course Outcomes (CO)**

#### **Course Outcomes (COs) of the Course “Background Course in Indian Literature”**

- CO1. Identify the distribution and philological characteristics of major Indian languages spoken in different parts of the country.
- CO2. Trace the origin and development of major Indian languages.
- CO3. Make a survey of literatures in Indian Languages.
- CO4. Throw light on Indian Philosophy and Thought ( The Vedic Philosophy, the Philosophy of Charvaka, the Buddhist and Jaina Philosophy, Islam and Christianity)
- CO5. Comment on the modern Indian Thinkers: Gandhi, Ambedkar, Tagore and M.N. Roy
- CO6. Elucidate the major Narrative Traditions in Indian Literature.

CO7. Analyse the Socio-cultural background of Indian literatures with respect to Folklore and Tribal lore, Oral traditions, Myths and Rituals, Conventions, Customs and Practices.

**Course Outcomes (COs) of the Course “Comparative Literature: Theory, History and Methods”**

CO1. Discuss the development and history of Comparative Literature as an academic discipline.

CO2. Identify the elements of Comparative Literature in European and Indian thought before the emergence of Comparative Literature as an academic discipline.

CO3. Comment on the different schools of Comparative Literature: French, American, East European, Latin American and Asian.

CO4. Discuss Comparative Literature in a multilingual society with special reference to Indian context.

CO4. Identify and comment on the areas of literary study in a Comparative framework.

CO5. Write the basic characteristics of influence, imitation, reception, survival, intertextuality and inter-literariness.

CO6. Discuss thematology, genology, movements and historiography as core areas of Comparative Literature.

CO7. Discuss the relevance of comparative cultural studies and inter-art relationships.

CO8. Elucidate the importance of Translation Studies in Comparative Literature with emphasis on Tellings and Renderings, Early Indian Translations, Models and Processes of Translation in Medieval India (pre-colonial period); Early Modern Translation (colonial period); Post-colonial Translation.

**Course Outcomes (COs) of the Course “Indian Dramatic Traditions”**

CO1. Write an Introduction to Indian Drama with reference to Classical and Native forms.

CO2. Discuss the Dramatic tradition of Ancient and Medieval India with reference to *Natyasastra*.

CO3. Throw light on Sanskrit Drama and its major dramatists.

CO4. Discuss the importance of Drama in Indian languages and its relation to Regional Cultures.

- CO5. What are the ways in which Indian Dramatic Traditions and Western Dramatic traditions interact?
- CO6. Write the History of Modern Indian Drama and the Pioneers of Modern Indian Drama
- CO7. Discuss the various approaches of Indian Drama with reference to social, political, epistemological, aesthetical and artistic function.
- CO8. Identify the Movements and trends in Modern Indian theatre.
- CO9. Analyse the Modern and Post-modern approaches on Dramatic Literature with respect to *Nagamandala* by Girish Karnad, *Silence the Court is in Session* by Vijay Tendulkar, *Evam Indrajit* by Badal Sircar, *Aadhe-adhure* by Mohan Rakesh and *Uru-Bhanga* and *Karna-bhara-* Bhasha.

**Course Outcomes (COs) of the Course “Introduction to Literary and Cultural Theories”**

- CO1. Discuss the Basic Concepts of Aesthetics and Poetics.
- CO2. Critically analyse the development of basic concepts of Aesthetics in Europe and India.
- CO3. Elucidate the Basic Concepts of Cultural Studies.
- CO4. Describe Comparative Poetics and Comparative Rhetoric.
- CO5. Discuss the significance of Comparative Cultural Studies.
- CO6. Throw light on the Theories of Literary Criticism in Europe and Asia.
- CO7. Discuss the development and characteristics of Sanskrit Poetics in India
- CO8. Elucidate the features of Indian Literary Thought from Ancient to the Contemporary times.

**Course Outcomes (COs) of the Course “Introduction to Indian literature(Ancient and Medieval)”**

- CO1. Write an introduction to languages and literatures of India.
- CO2. Highlight the concept of Indian literature in a comparative perspective.
- CO3. Discuss the Dimensions of Indian literature with respect to text and performance; secular and religious; court poetry and folklore.
- CO4. Discuss the relationship between Indian philosophy, Religion and Indian literature.

- CO5. Discuss the characteristics of Vedic literature.
- CO6. Describe Ancient Indian Literature with respect to the Ramayana and the Mahabharata.
- CO7. Discuss Classical Sanskrit literature with emphasis on *Kavya*
- CO8. Write down the features of Pali literature focussing on Theragatha and Therigatha.
- CO9. Discuss Gathasattasai as an example of Prakrit Literature.
- CO10. Write the important features of Apabhramsha literature.
- CO11. Throw light on Ancient Tamil literature with reference to Sangam poems, Cilappadikaram and Manimekalai.
- CO12. Identify the basic characteristics of Medieval Indian Literature.
- CO13. Comment on the development and important features of Bhakti literature in India
- CO14. Make a survey of the Bhakti compositions in Indian languages.
- CO15. Discuss the role and importance of Women Bhakti compositions.
- CO16. Write down the significance of Hagiographic traditions in Medieval Indian Literature.
- CO17. Discuss the nature and significance of literary representations through Sculpture, Painting, Music and Dance in Medieval India.

**Course Outcomes (COs) of the Course “Modern Indian Narrative Traditions”**

- CO1. Write an introduction to the Emergence of Novel as a literary genre.
- CO2. Analyse the Structure and function of Novel as a narrative form.
- CO3. Discuss the development and rise of Novel in India.
- CO4. Give an brief survey of the Early Novels in Indian Languages.
- CO5. Examine Novel in the context of Nation building and Nationalism.
- CO6. Discuss Novel as the Historical, Sociological, Political, Ethnographical, Anthropological, Psychological, Ideological, Ethical and Aesthetical Discourse in India
- CO7. Write the polyphonic construction and dialogic function of Novel.

- CO8. Make an analysis of Textual and Discourse construction of Novel.
- CO9. Write an introduction to the Structure and function of Short Story.
- CO10. Examine Short Story as a Genre of Indian Literature.
- CO11. Critically analyse Short Story in Regional and National Context.
- CO12. Make an analysis of the following selected short stories from Indian languages:
1. Return to Earth (Marali Mannige) by Shivaram Karanth
  2. Godan by Premchand
  3. J. J.: Some Jottings by Sundara Ramaswamy
  4. Cocoon by Bhalchandra Nemade
  5. Indian Short Stories (1900-2000) – ed. by E.V. Ramakrishnan

**Course Outcomes (COs) of the Course “Dissertation and the Art of Dissertation Writing”**

- CO1. Identify the basic guidelines of writing term-papers, reports and dissertations.
- CO2. Write a dissertation on select topic of students’ choice with the approval of the department.

**Course Outcomes (COs) of the Course “Women in Indian Literature”**

- CO1. Discuss the key concepts of Feminism, Women Studies and Gender Studies.
- CO2. Elucidate the role and depiction of Women in Literature, Painting and Sculpture.
- CO3. Make a Brief Survey of Women in Indian literary representations.
- CO4. Identify and discuss the depiction of Women in Vedic literature, post-Vedic literature, Puranic literature, Buddhist literature, Jaina literature, Bhakti literature.
- CO5. Elucidate the characteristics of the Literature of courtesans, nuns, shamaness and priestess in Indian literature.
- CO6. Discuss *Therigatha* and Sangam Women poets.
- CO7. Highlight the important features of Bhakti women poets in Indian literature
- CO8. Analyse the following texts with respect to Women in Indian literature:
1. *Ghare Baire* – Rabindranath Tagore
  2. *Pan lakshyankon ghetto* – Harinarayan Apte

3. *Phaniyamma* – M. K. Indira
4. *Women Writing in India, 600 B.C. to the Present* - Tharu, S and K. Lalita (ed.)

**Course Outcomes (COs) of the Course “City And Village In Indian Literature: Ideology And Representations”**

- CO1. Discuss the relationship between Ideology and Representations
- CO2. Describe the Modernist model of city and country.
- CO3. Elucidate the Continuum model of *grama, kheda, khurvata, nagara, pattana, dronamukhain* Indian context
- CO4. Describe the importance of representing the place of culture.
- CO5. Discuss Ideology and landscape with respect to Cities and Villages in Indian Culture:
- CO6. Identify the Archaeological evidences of Cities in India.
- CO7. Elucidate the depiction of City and Village in the Accounts of Travellers from Greece, China, Persia and Portuguese.
- CO8. Discuss the representations of Cities and Village in Literary traditions.
- CO9. Identify and comment on Ayodhya as Ideal city in the Ramayana.
- CO10. Discuss Hetrogenetic and Orthogenetic cities with respect to *pukār and Madurai* from Sangam Literature.
- CO11. Discuss the concept of *puravarnanam* in the *mahākāvya* tradition Indian Literature.
- CO12. Discuss the characteristics of *shahar-E-Ashoob* as the Muslim city.
- CO13. Make an analysis of representation of City and Village in select texts from Indian Literature:
1. *Mailāñcal* - Rajendra Singh Bedi.
  2. *Paraja* - Gopinatha Mohanty.
  3. *Maheś* - Premchand.
  4. *Cakra* - Jaywant Dalvi.
  5. *Mahāmasānam* - PutumaiPittan.

**Course Outcomes (COs) of the Course “Social Dimensions Of Indian Literature”**

- CO1. Discuss relationship between Literature and Society

- CO2. Identify the various approaches towards study of Literature and Society.
- CO3. Discuss the Marxist approaches towards the study of literature.
- CO4. Discuss the role and importance of Canon Formation in the study of literary activities of a country.
- CO5. Write down the various modes of dissemination of Literary Texts in India.
- CO6. Discuss the Role of Literary Intermediaries in Indian context.
- CO7. Examine the nature of Readership and Literary Sensibilities in India.
- CO8. Discuss the relationship between Literature and other Arts.
- CO9. Discuss the nature of relationship between Literature and Ideologies.
- CO10. Comment on the role Printing Press in India.

**Course Outcomes (COs) of the Course “Folk And Popular Culture”**

- CO1. Discuss then basic concepts of Folkloristics and Cultural theory.
- CO2. Identify and make a classification of Folklore, Tribal lore and Folk culture.
- CO3. Discuss the similarities as well as the differences between Material folklore and Material culture.
- CO4. Identify Migrant culture and Urban culture.
- CO5. Discuss Popular culture and Mass culture
- CO6. Comment on the Patterns of Folk and Popular Interactions in India.

**Course Outcomes (COs) of the Course “Bhakti Movements In Indian Literature”**

- CO1. Discuss Bhakti as pluralistic epistemology.
- CO2. Elucidate the literary, musical, performative and sculptural aspects of Bhakti poems.
- CO3. Comment on the historical, regional and social dimensions of Bhakti in India.
- CO4. Make a survey and comment on the various sects of Bhakti tradition with emphasis on Shaivism, Vaishnavism, Shaktism and Sufism.

CO5. Write the chronological development of Bhakti movements in Tamil, Kannada, Telugu, Marathi, Gujarati, Hindi, Maithili, Bengali, Oriya and Assamese.

CO6. Discuss the role Bhakti women saint poets and the compositions of Andal, Karaikkal Ammaiyar, Akka Mahadevi, Mira, Janabai and Lal Ded.

CO7. Discuss Bhakti poems of the courtesans (*Devadasis*).

CO8. Analyse the hagiographic tradition of Saint poets.

**Course Outcomes (COs) of the Course “Modernism, Postmodernism and Post Colonialism in Indian Poetry”**

CO1. Discuss the Pre-colonial trends in Indian Literature and Literary Thought.

CO2. Write the Cultural Consequences of Colonial Encounter and Globalization.

CO3. Compare the onset of Post Modernism in Western, Indian and Other Literatures.

CO4. Discuss Postcolonial Cultures and Post-colonial Studies in India.

CO5. Highlight the aspects of Modern, Postmodern and Post-colonial Indian Poetry.

**Course Outcomes (COs) of the Course “Modernism, Postmodernism and Post Colonialism in Indian Theatre”**

CO1. Write an introduction to the history, themes and maestros of Indian theatre.

CO2. Discuss the impact of Shakespeare and British contemporary theatre in India.

CO3. Throw light on the developments of Indian Theatre in the nineteenth century.

CO4. Discuss the rise and characteristics of Parsi Theatre.

CO5. Elucidate Indian Theatre within the context of musical operas, company operas, travelling theatre, elements of folk and mythological theatre.

CO6. Write the connection between Nationalism and Theatre in Marathi, Gujarati, Bengali and Kannada Traditions.

CO7. Discuss the new trends of Modern Indian Theatre,

CO8. Write the features of experimental, street/political theatre, professional theatre, absurd and other modern ideas in Indian theatre.

CO9. Discuss the impact of Beckett, Pinter, Ionesco and other European dramatists/playwrights on Indian theatre.

CO10. Throw light on the themes, experiments and the grammar of post modern theatre with respect to transcriptions, adoptions and reconsidering folk elements in India.

**Course Outcomes (COs) of the Course “Indian Fiction with Special Reference to Partition”**

CO1. Discuss the historical and political background of partition.

CO2. Discuss the violence, trauma and displacement associated with partition.

CO3. Write down the Cultural memories and representation of partition in literature, theatre and film.

CO4. Analyse the representation and portrayal of partition in the following novels:

1. *Tamas* - Bhishma Sahani
2. *Ajho* - Hari Motwani
3. *Pinjar* - Amrita Pritam

CO5. Discuss the issues of partition in the following short stories:

1. *Gona Nayak* – Satinath Bhaduri
2. *Khol Do* – Sadat Hasan Manto
3. *Dastavez* – Narayan Bharati
4. *Israila* - Jayanti Dalal
5. *Sikka Badal Gaya* - Krishna Sobti
6. *Ladhe Wala Warraich* – Mahendra Singh Sarana

CO6. Analyse the film *Garam Hawa* by M.S. Sathyu (1973) in the context of partition.

**Course Outcomes (COs) of the Course “Tragedy in Indian Literature”**

CO1. Discuss the absence of tragedy in Indian literature.

CO2. Trace the attempts to introduce the concept and genre of Tragedy in Indian literature.

- CO3. Make a survey of the terms for tragedy in Indian languages.
- CO4. Throw light on the concept of tragedies in Indian theatre.
- CO5. Discuss the process of recasting mythological and historical characters as tragic heroes.
- CO6. Discuss Nationalism and tragedy with reference to post-independence dissolution.
- CO7. Write the new urban experience and theatrical experimentations with tragedy.
- CO8. Discuss the film and tragedy in India.
- CO9. Analyse the following texts in terms of tragedy:

1. *Meghnadvadh Kavya* – Michael Madhusudan Dutt
2. *Tughlaq*- Girish Karnad
3. *Ghasiram Kotwal* – Vijay Tendulkar

#### **Course Outcomes (COs) of the Course “Ramayanain Indian Literature”**

- CO1. Give an introduction to reception, survival and intertextuality study.
- CO2. Write down the concepts of texts, co-texts, contexts, counter-texts, hybrid-texts and intertextuality.
- CO3. Discuss Textual, Recitation and Performing traditions as cultural transactions and pluralistic epistemologies.
- CO4. Make a survey of *Ramayana* story in Hindu, Buddhist, Jaina and other sectarian versions.
- CO5. Discuss the representations of Rama story in literary, oral, performing and sculptural/painting representations.
- CO6. Make a comparative study of theme of the *Ramayana* story in different representations.

#### **Course Outcomes (COs) of the Course “Shakespeare In Indian Literature”**

- CO1. Give a detailed account of the Colonial modernity and Shakespeare.
- CO2. Discuss the Theatrical adaptations of Shakespeare in India.
- CO3. Make a survey of Shakespearian translations in Indian languages.

CO4. Discuss about the Literary translations in respect with aesthetic, moralistic, national and comparative studies of Shakespeare.

CO5. Throw a light on the Shakespeare in regional and folk performing traditions of India.

CO6. Elaborate a detailed study of the adaptations and translations of *Romeo and Juliet* and *Macbeth* in Indian literature.

***Program: M.A. BENGALI***

**Program Specific Outcomes (PSO) of “M.A. BENGALI”**

- PSO1. Introduce the Old and Medieval Bengali Literature.
- PSO2. Analyse the the changes in Bengali literature with the spread of English Education in the 19<sup>th</sup> Century.
- PSO3. Understand the new Literary Forms that were being experimented in Bengali literary scenario in the 20<sup>th</sup> Century.
- PSO4. Understand the aesthetic, literary and philosophical temperament of Rabindranath Tagore.
- PSO5. Analyse the emergence of Novels and Short Stories in the 20<sup>th</sup> century Bengali literature.
- PSO6. Survey the origin and the development of Bengali Language.
- PSO7. Understand the growth and significance of Women’s Writings in Bengali
- PSO8. Introduce the background of Indian literature/sociology of literature/linguistics and exchanges between *marga-desi*, high-low, exchanges between different religious traditions, intertextuality and plurality of representations across literature and performing traditions.
- PSO9. Introduce the art of dissertation and thesis writing and the latest methodology involved with them.
- PSO10. Introduce the theory and practice of Translation and Adaptation.
- PSO11. Analyse the growth and characteristics of Detective Fiction, Science Fiction, Adventures and Fairy Tales in Bengali literature.
- PSO12. Introduce the major theories of Aesthetics and Literary Criticism in Bengali literature.
- PSO13. Understand the Comparative Approach towards study of Post Colonialism and Post Modernism in Bengali literature.
- PSO14. Introduce the Literature of Bangladesh.
- PSO15. Understand the features of contemporary literary trends in post- partition Bengali literature
- PSO16. Understand the theory, history and methods of Comparative Literature, its various schools and theory of Translation Studies.

**Course Outcomes (COs) of the Course “Old and Medieval Literature”**

- CO1. Make a survey of the Ancient and Medieval literary tradition in Bengali.
- CO2. Elaborate on how *Charyapada* was being considered as the beginning of Bengali literature.
- CO3. Discuss the nature of the literature produced in the medieval period, till the composition of *Ananda Mangal*.
- CO4. Discuss the evolution and distinctive features of Vaishnava Literature in Bengali.
- CO5. Write down the main features of Arakan Court poetry.

**Course Outcomes (COs) of the Course “19<sup>th</sup> Century Bengali Literature”**

- CO1. Discuss the changes in Bengali literature with the spread of English Education in the 19<sup>th</sup> Century.
- CO2. Evaluate the reception of western genres of writing in Bengali Literature.
- CO3. Discuss the romantic lyrics, tragedy, novel as new genres in Bengali Literature.
- CO4. Discuss *Meghnadbadh Kavya* by Michael Madhusudan Datta, *Rajsingha* by Bankimchandra Chattopadhyay, *Prafulla* by Girishchandra Ghosh and *Prachya O Pashchatya* by Swami Vivekananda examples of new genres in Bengali literature.

**Course Outcomes (COs) of the Course “20<sup>th</sup> Century Bengali Literature (Poetry & Plays)”**

- CO1. Discuss the impact of Swadeshi movement in the history of Bengali Literature.
- CO2. Assess the changes in people’s perception about life in Bengal after two World Wars and the Great Famine in Bengal.
- CO3. Make a survey of the new Literary Forms that were being experimented in Bengali literary scenario in the 20<sup>th</sup> Century.
- CO4. Discuss how exposure to world literature enabled Bengali writers to write new forms.
- CO5. Throw light of the absurd Drama as received and reflected upon by the Bengali playwrights.
- CO6. Elucidate the development of new trends in Bengali Poetry in the 20<sup>th</sup> Century.

**Course Outcomes (COs) of the Course “Rabindranath Tagore”**

CO1. Justify Rabindranath Tagore, the first noble Laureate in Asia as the fountain Head of Bengali Literature.

CO2. Discuss the aesthetic and philosophical temperament of Rabindranath Tagore.

CO3. Evaluate Tagore’s contribution towards Bengali Literature.

CO4. Depict the portrayal of feelings and human mind in the works of Tagore.

CO5. Discuss as how Tagore incorporated in his writings both the literary forms and humane values extent in Western Literature.

CO6. Make a detailed analysis of the following works of Tagore:

1. *Atmaparichay*
2. *Suryavarta* – Shankha Ghosh (ed.)
3. *Galpaguacha* (Nishithe, Monihara, Postmaster, Ek ratri, Samapti, Nashtanir, Robibar, Totakahini)
4. GhareBaire
5. *Raktakarobi*

**Course Outcomes (COs) of the Course “20<sup>th</sup> Century Bengali Literature (Novels & Short Stories)”**

CO1. Trace the growth and flowering of Bengali Novels and Short Stories in the twentieth century.

CO2. Analyse the change from the classical forms to the modern forms of writing in Bengali Literature in 20<sup>th</sup> Century.

CO3. Evaluate the role Tagore, Sharat Chandra and Bibhutibhushan in the formation of new trends of writing novels and short stories in Bengal.

CO4. Discuss the impact of naturalist western authors on Bengali Short Stories.

CO5. Assess the new experiments of forms as well as ideological changes in the Bengali literary scenario in the 20<sup>th</sup> Century.

**Course Outcomes (COs) of the Course “Linguistics and the Development of Bengali Literature”**

CO1. Discuss the development of Bengali language starting from the ancient to the modern period.

CO2. Write a detailed account on the Origin and Development of Bengali Language.

CO3. Discuss the philological features of Bengali.

CO4. Make a detailed study of Phonology in Bengali.

CO5. Discuss with appropriate examples the Morphology and Syntax of Bengali language.

**Course Outcomes (COs) of the Course “Women’s Writings in Bengali”**

CO1. Throw light on the devotional and narrative poems composed by women in Medieval Bengal.

CO2. Highlight the changes in the Bengali literary scenario in the 19<sup>th</sup> century with the spread of education.

CO3. Discuss the causes of the growth of women writings in Bengali literature.

CO4. Elucidate the nature and characteristics of the literary compositions of women in Bengali literature.

CO5. Discuss as to how women started expressing their weal and woe through their writings in the context of Bengali literature..

**Course Outcomes (COs) of the Course “Theory and Practice of Translation and Adaptation”**

CO1. Discuss how theory and practice of translation and adaptation has recently created new spaces for academic discussions.

CO2. Make a survey of the recent translation theories in India and Europe.

CO3. Elucidate the problems of translation.

CO4. Make a survey of the adaptations and translations from Sanskrit to Bengali in medieval period.

CO5. Highlight the problems of translation of the Bible and Sanskrit religious literature into Bengali.

CO6. Attempt a translation from English into Bengali and to discuss the problem of translations.

**Course Outcomes (COs) of the Course “Literature in Translation”**

CO1. Discuss the significance of translations of Classical Greek Poetry into English.

CO2. Write the techniques of translations of Modern French Poetry

CO3. Discuss Spanish Fictions in translation.

CO4. Explain the mode of translation of Bengali Literatures into other Indian languages.

**Course Outcomes (COs) of the Course “Detective and Science Fiction”**

CO1. Explain the characteristics of Popular Literature.

CO2. Discuss Popular Literature with respect to Cultural Studies and Cultural production.

CO3. Trace the development and growth of Detective and Science Fiction.

CO4. Discuss ‘Detective and Science Fiction’ as examples of Popular Literature in Bengal.

**Course Outcomes (COs) of the Course “Adventures, Nonsense Rhymes and Fairy Tales”**

CO1. Elucidate the causes for the re-looking of non-canonical texts in Bengali literature.

CO2. Describe the features of Adventures, Nonsense Rhymes and Fairy Tales in Bengali literature.

CO3. Throw light on Adventures, Nonsense Rhymes and Fairy Tales as forms of Popular Literature in Bengal.

**Course Outcomes (COs) of the Course “Aesthetics and Theory of Criticism”**

CO1. Discuss the Basic Problems of Aesthetics and Theory of Literature.

CO2. Comment on the importance and relevance of aesthetics, literary theory and critical theory in the study of literature.

- CO3. Examine literary criticism as an important component of literary study.
- CO4. Discuss the classical approaches of literary criticism.
- CO5. Throw light on Contemporary Theories of Criticism.
- CO6. Describe the importance of Comparative Poetics.

**Course Outcomes (COs) of the Course “Introduction to Comparative Approach”**

- CO1. Delineate the History of Comparative Literature as a Discipline in Europe and Asia
- CO2. Trace the development of Comparative Literature as a Discipline in India and the idea of Comparative Indian Literature.
- CO3. Give an introduction to Comparative Aesthetics and Comparative Rhetoric.
- CO4. Discuss the growth of Comparative Cultural Studies and the different methods and approaches of Cultural Studies. 20

**Course Outcomes (COs) of the Course “Post Colonialism and Post Modernism: A Comparative Study”**

- CO1. Give an account of the Pre-colonial trend in Indian Literature and Literary Thought
- CO2. Discuss the cultural consequences of Colonial Encounter and Globalization in India
- CO3. Throw light on the effect of Modernism and Post Modernism in Western, Indian and Other Cultures
- CO4. Discuss the development and reception of Post Colonial Studies in Bengali literature.

**Course Outcomes (COs) of the Course “Literature from Bangladesh (Novels & Short Stories)”**

- CO1. Give an account of the literary history of Bangladesh.
- CO2. Discuss the significant features of Bangladeshi novels.
- CO3. Throw light on the major novelists of Bangladesh.
- CO4. Elucidate the main features of Short Stories in Bangladesh.

**Course Outcomes (COs) of the Course “Literature from Bangladesh (Poetry, Essays & Plays)”**

- CO1. Throw light on the important features of Poetry in Bangladesh.
- CO2. Assess the characteristics and contribution of Essays in Bangladeshi literature.
- CO3. Delineate the important features of Plays in Bangladeshi literature.
- CO4. Write the major contributions of the Playwrights in the literary and social activities in Bangladesh.
- CO5. Give an account of the growth and development of Modern Poetry in Bangladesh.

**Course Outcomes (COs) of the Course “Essay on Contemporary Literary Trends”**

- CO1. Discuss the contemporary literary trends from partition of Bengal.
- CO2. Assess the impact partition of Bengali on Bengali Novels, Plays and Short Stories.
- CO3. Make a survey of the new movements in poetry aftermath Bengal partition.

***Program: M.A. TAMIL***

**Program Specific Outcomes (PSO) of “M.A. TAMIL”**

- PSO1. Understand the European thoughts and their influence on Tamils and Tamil language, emergence of modernity in Tamil, development of modern literary genres, especially modern poetry.
- PSO2. Analyse the influence of Western Education and emergence of printing press which was also an instrumental for the publication of Tamil fictions.
- PSO3. Determine the role of western theatre in transforming the traditional theatre performance into modern Tamil plays.
- PSO4. Introduce the 14<sup>th</sup> century Tamil grammatical text *Nannul* composed by Bhavanandi Munivarto provide traditional grammatical treasure to students.
- PSO5. Understand the emergence of Bhakti Movement in Tamil and analyse the hymns of *Saiva Nayanmars* and *Vaishnava Alvars*.
- PSO6. Analyse the emergence of *Prabhanda* literature (*Cirrilakkiyam*) in Tamil, the influence of Tamil poets and the patronage of Kings, *Zamindars*, and the theme of the *Prabhanda* literature.
- PSO7. Introduce the earliest Tamil grammatical text and its place in the history of Indian grammatical tradition, and analyse its *Eluttadigaram* (Book on Alphabets) in detail.
- PSO8. Introduce the background of Indian literature/sociology of literature/linguistics and Sanskrit literature and Dravidian literature, exchanges between *marga-desi*, high-low, exchanges between different religious traditions, intertextuality and plurality of representations across literature and performing traditions.
- PSO9. Survey the origin, development, and general characteristics of Tamil epics, its interaction with Sanskrit *Kavya* tradition, aesthetic characteristics and structure with special reference to the first Tamil epic i.e. *Silappatikaram*.
- PSO10. Analyze the origin, development and characteristics of Ethical Tamil literature (*Arallakkiyam*), its socio-historical contents with special reference to the universal Tamil scripture i.e. *Tirukkural*.
- PSO11. Introduce the earliest Tamil grammatical text and its place in the history of Indian grammatical tradition, and analyse its *Colladigaram* (Book on Words/Terms) in detail.

- PSO11. Introduce the art of dissertation and thesis writing and the latest methodology involved with them.
- PSO12. Introduce the earliest Tamil grammatical text and its place in the history of Indian grammatical tradition, and analyse its *Poruladigaram*(Book on Subject Matters/Poetics) in detail.
- PSO13. Understand the history of ancient Tamil literature, outlines of the literary theories of *Tolkappiyam*, concept of *Sangam* literature with special reference to *Kuruntokai* and *Purananuru*.
- PSO14. Analyze the history, tradition and culture of ancient Tamils, their origin, history, culture and civilization, kings viz. Ceras, Colas and Pandiyas, and advent of Europeans and their contributions.
- PSO15. Discuss definition of Folklore, its classifications, rituals and beliefs of Tamils, folk arts and regional culture.
- PSO16. Understand the theory, history and methods of Comparative Literature, its various schools and theory of Translation Studies.

**Course Outcomes (COs) of the Course “Navina Kavidaigal” (Modern Poetry) in M.A. Tamil.**

- CO1. Describe the origin and development of modern Tamilliterature, especially the modern poetry.
- CO2. Trace the trends, themes and forms of modern Tamil poetry.
- CO3. Throw light on the aesthetic and critical approaches of modern Tamil poetry.
- CO4. Elucidate the contribution of SubramaniyaBharati, Bharatidasan and other prominent modern Tamil poets who rebelled against the social injustices in Tamil Nadu.
- CO5. Assess the contribution of modern Tamil poets who enriched Tamil in the 20<sup>th</sup> and 21<sup>st</sup> centuries.
- CO6. Evaluate the post-modern Tamil poems in the theoretical frame work of ‘Dalitism’, ‘Feminism’, ‘Environmentalism’, etc.

**Course Outcomes (COs) of the Course “Punaivullakkiyam” (Fiction) in M.A. Tamil**

- CO1. Describe the origin and development of modern Tamil literature, especially the novels and short stories.

- CO2. Trace the trends, themes and forms of modern Tamil fictions.
- CO3. Evaluate the contribution of MayuramVedanayagamPillai, A. Madhavaiah, T. Janaki Raman, Jayakandan, Rajam Krishnan to the literary genre viz. 'Novel'.
- CO4. Write about various types of modern Tamil fiction.
- CO5. Assess the modern Tamil fictions in terms of aesthetical and critical approaches.
- CO6. Discuss the theoretical frame work of modern Tamil fictions in terms of realism, surrealism, existentialism, feminism, etc.

**Course Outcomes (COs) of the Course “NadagaIlakkiyam” (Dramatic Literature) in M.A. Tamil**

- CO1. Write about the origin and development of Tamil Dramatic literature.
- CO2. Discuss the themes and plots of Tamil Dramatic literature.
- CO3. Evaluate the contribution of SankaradasSwamigal, PammalSambandaMudaliyar, M. Karunanidhi, C. Ramanujam, M. Ramasamyet *al.* to the Tamil Dramatic literature.
- CO4. Write about various types of Tamil Dramatic literature.
- CO5. Assess the modern Tamil Dramas in terms of aesthetical and critical approaches.
- CO6. Discuss the theoretical frame work of modern Tamil playsin terms of theatre of absurd.

**Course Outcomes (COs) of the Course “Ilakkanam: Nannul” (Grammar: Nannul) in M.A. Tamil**

- CO1. Discuss Tamil grammatical concepts and analytical techniques with special reference to Phonetics, Phonemics and Morpho-Phonemics.
- CO2. Write about the contribution of commentators to the interpretation, development and grammatical theory and practice.
- CO3. Elucidate the place of *Nannul* in the traditional Tamil grammatical texts.
- CO4. Analyse the classification Tamil grammatical concepts in *Nannul*.
- CO5. Assess the theory and examples attributed to the categories of Tamil alphabets and words in *Nannul*.

CO6. Discuss the grammatical features of *Nannul* and *Tolkappiyam* in comparative perspectives.

**Course Outcomes (COs) of the Course “Bhakti Ilakkiyam” (Devotional Literature) in M.A. Tamil**

CO1. Write about the origin and development of Tamil Bhakti Movement.

CO2. Discuss the distinct features of Tamil Bhakti literature.

CO3. Elucidate the contribution of *SaivaNayanmars*, *VaishnaAlvars* and *Siddhas* to the Tamil Bhakti literature.

CO4. Comment on the various types or *margas* of Bhakti sentiment.

CO5. Assess the religious and philosophical discourses of Tamil Bhakti literature.

CO6. Evaluate the place of God, man and rituals deliberated in Tamil Bhakti literature.

**Course Outcomes (COs) of the Course “Cirrilakkiyam” (Prabandha Literature) in M.A. Tamil**

CO1. Describe the origin and development of *Prabandha* literary genre in Tamil literature.

CO2. Identify the themes and motifs of *Cirrilakkiyam*.

CO3. Write about various kinds of *Cirrilakkiyam* literature.

CO4. Trace the continuity of the early Tamil literary tradition in Tamil *Prabandha* literature

CO5. Assess the historical and social characters portrayed in *Cirrilakkiyam*.

CO6. Discuss the reception extended to *Cirrilakkiyam* in the medieval and modern Tamil societies.

**Course Outcomes (COs) of the Course “Ilakkanam: Tolkappiyam - Eluttu” (Grammar: Tolkappiyam - Alphabets) in M.A. Tamil**

CO1. Discuss Tamil grammatical concepts and analytical techniques with special reference to Phonetics, Phonemics and Morpho-Phonemics.

CO2. Write about the contribution of commentators to the interpretation, development and grammatical theories and practices.

- CO3. Elucidate the place of *Tolkappiyamin* the Tamil grammatical texts in regard to Alphabets.
- CO4. Analyse the categories and phonemes of Tamil Alphabets deliberated in *Tolkappiyam*.
- CO5. Assess the theory and examples attributed to the categories of Tamil alphabets in *Tolkappiyam*.
- CO6. Evaluate the traditional grammatical elements of *Eluttu*(Alphabets) expounded in *Tolkappiyam* in the light of modern linguistic theories and methods.

**Course Outcomes (COs) of the Course “Interdisciplinary I” (Introduction to Indian Literature) in M.A. Tamil**

- CO1. Describe the origin and development of Indian literature.
- CO2. Deliberate on the temporal, regional, linguistic, religious and social dimensions of Indian literature.
- CO3. Identify the themes and forms of Indian literature.
- CO4. Write about concept of Indian Literature in a comparative perspective.
- CO5. Trace the interrelationship between literature and history; literature and sociology.
- CO6. Discuss the dimensions of Indian literature – text, performance and other fine arts.

**Course Outcomes (COs) of the Course “Kappiyangal” (Epics) in M.A. Tamil**

- CO1. Write about the historical background of Epic tradition in Tamil.
- CO2. Discuss the distinct features of Tamil epics.
- CO3. Elucidate the religious and philosophical elements of Tamil epics.
- CO4. Deliberate on the historical facts and social realities expounded in the epic *Silappatikaram* and *Manimekalai*.
- CO5. Assess the theories and literary techniques illustrated in the five Tamil epics.
- CO6. Correlate the contents of Tamil epics with myth, historicity and sociology.

**Course Outcomes (COs) of the Course “AraIlakkiyam” (Ethical Literature) in M.A. Tamil**

- CO1. Write about the origin and development of Ethical literature in Tamil.
- CO2. Discuss the distinct concepts of Tamil Didactic literature.
- CO3. Deliberate elaborately on the parts, chapters and content of *Tirukkural*.
- CO4. Evaluate the place of *Tirukkural* in the Eighteen Ethical Works in Tamil.
- CO5. Assess the socio-political-philosophical matters illustrated in the Tamil didactic works.
- CO6. Illustrate the in-depth knowledge and role of commentators in familiarizing the concepts of *Tirukkural* and other Tamil ethical texts.

**Course Outcomes (COs) of the Course “Ilakkanam: Tolkappiyam - Col” (Grammar: Tolkappiyam - Word) in M.A. Tamil**

- CO1. Discuss Tamil grammatical concepts and analytical techniques with special reference to Morphology, Syntax and Semantics.
- CO2. Write about the contribution of commentators to the interpretation, development and grammatical theories and practices.
- CO3. Elucidate the place of *Tolkappiyam* in the Tamil grammatical texts in regard to Words' categories and their formations.
- CO4. Analyse the categories and formation of words/terms deliberated in *Tolkappiyam*.
- CO5. Assess the theory and examples attributed to the categories of Tamil words/terms in *Tolkappiyam*.
- CO6. Evaluate the traditional grammatical elements of *Col*(Words/Terms) expounded in *Tolkappiyam* in the light of modern linguistic theories and methods.

**Course Outcomes (COs) of the Course “Dissertation and Art of Thesis Writing) in M.A. Tamil**

- CO1. Discuss the art of dissertation and thesis writing.
- CO2. Write about the structure of dissertation / thesis.
- CO3. Elucidate the significance of dissertation / thesis writing.

- CO4. Analyse the various methods and techniques involved in citing the quotations and source materials.
- CO5. Assess the similarities and dissimilarities between the research studies of Science and Humanities.
- CO6. Discuss the required skill and role of researcher in conducting scientifically a meaningful research study.

**Course Outcomes (COs) of the Course “Ilakkanam: Tolkappiyam - Porul” (Grammar: Tolkappiyam - Poetics) in M.A. Tamil**

- CO1. Discuss the ancient Tamil literary concepts of *Agattinai* and *Purattinai* deliberated in the *Poruladigaram* (Chapter on Poetics) of *Tolkappiyam*.
- CO2. Illustrate origin and development *Agam* and *Puram* concepts in the history of Tamil grammatical tradition.
- CO3. Assess the theory and examples attributed to the *Agam* and *Puram* themes deliberated in *Tolkappiyam*.
- CO4. Elucidate the place of *Tolkappiyam* in the Tamil grammatical texts in regard to the chapters on subject matters, poetics, and prosody.
- CO5. Write about the contribution of commentators to the interpretation, development and grammatical theories and practices.
- CO6. Evaluate the *Sangam* love and non-love poems in terms of the definitions attributed to them in *Tolkappiyam*.

**Course Outcomes (COs) of the Course “Sangallakkivam” (Sangam Literature) in M.A. Tamil**

- CO1. Deliberate on the subject matters of *Sangam* anthologies.
- CO2. Illustrate the suitable poems to each category of *Agam* (Love) and *Puram* (Non-love) concepts expounded in *Sangam* anthologies.
- CO3. Assess the interrelationship between the time and space, flora and fauna and subject matter illustrated in the *Sangam* love poems.
- CO4. Identify the characteristic features of *Tinai* poetry, its different layers such as imagery, implied meaning, other literary techniques and ethical and social values expressed in the *Sangam* love poems.

CO5. Elucidate the historical facts and social matters portrayed in the *Sangam* non-love poems.

CO6. Evaluate the *Sangam* love and non-love poems in terms of the definitions attributed to them in *Tolkappiyam*.

**Course Outcomes (COs) of the Course “TamilVaralaru: MarabumPanpadum” (History, Tradition and Culture of Tamils)/ “TamilagaValakarriyal” (Folklore of Tamil Nadu) in M.A. Tamil**

CO1. Discuss the ethnic, socio-political history of Tamils.

CO2. Assess the origin and development and distinctive features of Dravidian culture.

CO3. Define the folklore and its various kinds or expressions or various genres of Tamil folk literature.

CO4. Identify the role of non-verbal arts in determining the distinct culture of Tamils.

CO5. Elucidate the structure of society and religious philosophies of Tamils.

CO6. Deliberate on the customs and beliefs or heroic and entertaining sports of Tamils.

**Course Outcomes (COs) of the Course “Interdisciplinary II” (Comparative Literature: Theory, History and Methods) in M.A. Tamil**

CO1. Describe the history of Comparative Literature as an academic discipline.

CO2. Deliberate on the elements of Comparative Literature in European and Indian thought before the emergence of Comparative literature as an academic discipline.

CO3. Write on different schools of Comparative Literature – French, American, East European, Latin American and Asian.

CO4. Discuss the Comparative Literature in a multi-lingual society with special reference to Indian context.

CO5. Elucidate the areas of literary study in a Comparative frame work: influence and imitation, reception and survival, thematology, genealogy, movements, historiography, intertextuality, comparative cultural studies, inter-art relationships, scripto-centric, phono-centric and body-centric representations.

CO6. Discuss the theories of Translation, Tellings and Renderings, and Significant Indian Translations.