

**THIRUVALLUVAR UNIVERSITY  
SERKKADU, VELLORE- 632115**

**REGULATIONS FOR POSTGRADUATE DEGREE  
COURSE**

**M.A. English (University Department)  
CBCS PATTERN**

**With effect from 2018-2019**

**1. Preamble**

The focus of the M.A. English syllabus is to create a serious interest in Literature thereby making the learners' employ the advanced language skills, critical understanding and human values derived from it in their future lives and careers. The M.A. English programme includes critical theories and concepts, the history and the structure of the English language, and general linguistics. The M.A. English programme is oriented towards equipping the learner the requisite skill and knowledge in taking up competitive examinations, such as UPSC, NET, SET and TRB, for employment or other qualifying examinations like, IELTS, TOEFL etc., for higher studies abroad. The Elective papers have been chosen with due care so as to ensure the ability for sustained composition in the descriptive, narrative, expository, argumentative and persuasive modes, and other advanced language skills extending to practical applications of the English language in fields such as journalism, report-writing, copy-editing, copywriting, script writing and translation thus creating a wider scope for employability.

**2. Definitions**

**Programme:** "Programme" means a course of study leading to the award of a Degree in M.A. English

**Course** : "Course" refers to a paper/ subject offered under the M.A English degree programme. Each Course is to be designed variously under lectures/ tutorials/ seminar/ practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

**Core Courses** "The Core Courses" related to the programme concerned offered in the programme".

## **Elective Courses**

“Elective courses” related to the core courses of the programme concerned, offered in the programme”.

### **3. Eligibility for Admission to M.A. ENGLISH**

A candidate who (1) has passed B.A. Degree Examination of this University with

English as the Main Subject of study or (2) is a Graduate in B.A and B.Sc. with Part II

English or B.Com. / BBA / BCA / BCS and any such Degree with one year Part II English where the candidate has scored a minimum of 55% or (3) an Examination of other Universities accepted by the Syndicate as equivalent thereto shall be permitted to appear and qualify for M.A. Degree Examination of the Department of this University.

### **4. Scheme of Examination along with Distribution of Marks and Credits**

#### **Duration:**

The duration of study is TWO years consisting of Four Semesters.

#### **Credits**

The weightage given to each course of study (subject) by the experts of the Board of

Studies concerned.

The term ‘Credit’ refers to the weightage given to a course, usually in relation to the instructional hours assigned to it. For instance, a six hour course per week is assigned 6/5/4 credits, a five hour course per week is assigned 5/4/3 credits and a four hour course per week is given 4/3/2 credits. However, in no instance the credits of a course can be greater than the hours allotted to it.

The total minimum credits, required for completing M.A. English is 90.

#### **Credit System**

The course of study under this regulation, where weightage of credits are spread over to different semesters during the period of study and the Cumulative Grade Point Average shall be awarded based on the credits earned by the students.

### **Choice Based Credit System (CBCS)**

M.A. English offered by the University shall be under Choice Based Credit System.

This is to enhance the quality and mobility of the students within and between the Universities in the country and abroad.

### **Core subject**

There shall be 16 Core papers with 78 credits (out of 90 total credits) for M.A. English.

### **Electives courses**

Four elective courses with (4x3=)12 credits (out of 90 total credits) are to be offered one in each semester.

### **Project**

There will be a project work as a core paper in Semester I

### **The following guidelines / clarifications are offered for the Project with Viva-voce:**

The project should be evaluated for 150 marks by the concerned guide along with a staff member specialized in the broad area of research appointed by the Head of the Department (guide: 100marks; staff member: 50marks); and the Viva-Voce examination should be conducted by an internal examiner appointed by the Head of the Department and the guide concerned (Viva-Voce: 50 marks). The average of marks awarded in the viva-voce by both the examiners along with the marks obtained by the candidate in project evaluation (50+150) will be the total marks obtained. The passing minimum would be 100 marks.

- The Project Report may consist of a minimum of 50 pages.
- The candidate has to submit the Project Report 30 days before the commencement of the IV Semester Examinations
- A candidate who fails in the Project / Dissertation or is absent may resubmit the report, on the same topic with necessary modification / correction /

Improvements in the subsequent even semester examination for evaluation and shall undergo viva-voce examination.

## 5. Requirement to appear for the examinations

a) A candidate shall be permitted to appear for the university examinations for any semester (theory as well as practical ) if

- He/ she secures not less than 75% of attendance in the number of working days during the semester.
- In the case of married woman candidates the minimum attendance requirement shall be not less than 55% of the total instructional days.
- He/she earns a progress certificate from the Head of the institution, of having

satisfactorily completed the course of study prescribed in the scheme of examinations for that semester as required by these regulations.

- His/ her conduct shall be satisfactory. Provided that it shall be open to the Syndicate, or any authority delegated with such powers by the Syndicate ,to grant exemption to a candidate who has failed to earn 75% of the attendance, prescribed , for valid reasons, subject to usual conditions.

b) A candidate who has secured less than 75% but 65% and above attendance in any

semester, shall be permitted to take the examination on the recommendations of the Head of the Department to condone the lack of attendance on the payment of prescribed fees to the University.

c) A candidate who has secured less than 65% but 55% and above attendance in any

semester, has to compensate the shortage in attendance in the subsequent semester

(in the next year) besides earning the required percentage of attendance in that semester and appear for both semester paper together at the end of the later semester, on the payment of prescribed fees to the University. However, shortage of attendance in I-semester shall be compensated while studying in III semester, shortage of attendance in II-semester shall be compensated while studying in IV semester, shortage of attendance in III & IV –semesters shall be compensated after re-joining the course in the 3<sup>rd</sup> year. Also, separate attendance registers shall be maintained for compensating the shortage of attendance. During the hours of compensation of attendance, the candidate shall not be given attendance for the regular semester classes.

d) A candidate who has secured less than 55% of attendance in any semester shall not be permitted to appear for the regular examinations in that particular

semester or in subsequent semesters. He/ she has to rejoin / re-do the semester in which the attendance is less than 55%, on the payment of prescribed fees to the University after getting prior approval of the University.

e) A candidate who has secured less than 55% of attendance in the final semester has to compensate his/her attendance shortage in a manner as decided by the concerned Head of the Department, after getting prior approval of the University. The candidate shall be permitted to rejoin in the 4<sup>th</sup> semester, after completing his/ her regular 2 year course.

## **6. Scheme of examination**

- All theory examinations are conducted for 3 hours irrespective of total marks allotted for the examinations.
- There shall be theory examinations at the end of each semester, for odd semesters in the month of October / November; for even semesters in April/ May.

A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed course(s) in the subsequent examinations to be held in October/ November or April/ May.

- All candidates admitted in first year, should get registered for the first semester examination, compulsorily. If registration is not possible owing to any reason including shortage of attendance beyond condonation limit, belated joining or on medical grounds, the candidates are permitted to rejoin the course in the next year.

- In case of project work there will be a Viva-Voce Examination: Each candidate

shall be required to appear for Viva-Voce Examination.

- For the Project Report, the maximum will be 150 marks for report and for the Viva-Voce it is 50 marks.

### **Passing Minimum**

- a) A candidate shall be declared to have passed the whole examination, if the candidate passes in all the theory papers by earning 90 credits in Core and Elective courses
- b) A candidate should get not less than 50% in the University Examination, compulsorily, in all papers. Also the candidate who secures not less than 50% marks in the University Examination as well as Continuous Internal Assessment

(CIA) examinations put together in any paper shall be declared to have successfully passed the examination in the subject. There shall be no passing minimum for the CIA.

**Distribution**

The following is the distribution of marks for University Examination and Continuous Internal Assessment and passing minimum marks for theory papers.

Total Marks Allotted :100marks  
 University Examination (UE) : 75 marks Passing minimum in(UE):38 marks  
 Continuous Internal Assessment (CIA) : 25 marks Passing minimum in (CIA):Nil  
 Passing minimum (UE+CIA) : 50 marks

The following is the distribution of marks for Project Work

Total marks allotted: 200 marks  
 Project Evaluation : 150 marks  
 Viva-Voce : 50 marks

**Project Evaluation**

	<b><u>Concerned Guide</u></b>	<b><u>Appointed Examiner</u></b>
Format	20 marks	10 marks
Scope of the Research Problem	20 marks	10 marks
Methodology	20 marks	10 marks
Analysis	20 marks	10 marks
Results and Findings	20 marks	10 marks
<b>Total</b>	<hr/> 100 marks	<hr/> 50 marks

**Viva-Voce**

Presentation	20 marks
Subject Knowledge	20 marks
Interaction	10 marks
<b>Total</b>	<hr/> 50 marks

**Passing minimum 100 out of 200 marks**

**Grading** Once the marks of the CIA and end-semester examinations for each of the course are available, they shall be added. The mark thus obtained shall

then be converted to the relevant letter grade, grade point as per the details given below:

Conversion of Marks to Grade Points and Letter Grade (Performance in a Course/ Paper)

RANGE OF MARKS	GRADE POINTS	LETTER GRADE	DESCRIPTION
90-100	9.0-10.0	O	Outstanding
80-89	8.0-8.9	D+	Distinction
75-79	7.5-7.9	D	
70-74	7.0-7.4	A+	First Class
60-69	6.0-6.9	A	
50-59	5.0-5.9	B	Second Class
00-49	0.0	U	Re-appear
Absent	0.0	AAA	ABSENT

C<sub>i</sub>= Credits earned for course in any semester

G<sub>i</sub>= Grade Point obtained for course in any semester

n = refers to the semester in which such course were credited

**Grade point average (for a Semester) :**

**Calculation of grade point average semester-wise and part-wise is as follows:**

GRADE POINT AVERAGE [GPA]=  $\frac{\sum C_i G_i}{\sum C_i}$

Sum of the multiplication of grade points by the credits of the courses offered under each part

GPA =  $\frac{\text{-----}}{\text{-----}}$

Sum of the credits of the courses under each part in a semester

**Calculation of Grade Point Average (CGPA) (for the entire programme):**

A candidate who has passed all the examinations prescribed is eligible for the following part-wise computed final grades based on the range of CGPA.

**CUMULATIVE GRADE POINT AVERAGE [CGPA]= $\frac{\sum n \sum C_n i G_n i}{\sum n \sum C_n i}$**

Sum of the multiplication of grade points by the credits of the entire programme under each part

CGPA=

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Sum of the credits of the courses of the entire programme under each part

CGPA	GRADE
9.0 and above but below 10.0	O
8.0 and above but below 9.0	D+
7.5 and above but below	D

8.0 6.5 and above but below 7.5	A+
6.0 and above but below 6.5	A
5.0 and above but below 6.0	B
0.0 and above but below 5.0	U

**Pattern of Question Paper**

The following pattern of question paper shall be followed for candidates

admitted in the University Department from 2018 onwards: University Examination (UE) total marks: 75marks

**Section A:**

Ten short answer questions without any choice  
(Requiring maximum 50 words)  
10x 2=20 marks

Five short answer with either or choice  
(Requiring maximum 200 words)  
5 x 5=25marks

Five essay questions with a choice of any three  
10x 3=30marks  
(Requiring maximum of 500 words) 10x 3= 30 marks

**5. Revision of Regulations and Curriculum**

The Regulation, Scheme of Examinations and the Syllabus will be in vogue from academic years 2018-19 to 2019-20, that is, for a period of two years. The University may revise/ amend/ change the Regulations, Scheme of Examinations and the Syllabus as and when deemed necessary.

**M.A. English: Syllabus (CBCS)**  
**Thiruvalluvar University**  
**Master of Arts**  
**M.A. English**  
**Degree Course**  
**Under CBCS**  
**(With effect from 2018-2019)**

The Course of Study and Scheme of Examination

Year/ Semester	Subject	Paper	Paper Code	Title of the Paper	Ins. Hrs. / Week	Credit	Max. Marks			
							CI A	Uni Exam	Total	
I Year I Semester	Core	Paper I	PDEN 11	British Poetry	6	5	25	75	100	
	Core	Paper II	PDEN 12	British Prose	6	5	25	75	100	
	Core	Paper III	PDEN 13	British Drama	6	5	25	75	100	
	Core	Paper IV	PDEN 14	British Fiction	6	5	25	75	100	
	Elective	Paper I	PDEN 15 A	Journalism Or	6	3	25	75	100	
PDEN 15 B			Soft Skills							
					<b>30</b>	<b>23</b>	<b>125</b>	<b>375</b>	<b>500</b>	
I Year II Semester	Core	Paper V	PDEN 21	American Literature	6	5	25	75	100	
	Core	Paper VI	PDEN 22	Indian Writing in English	6	5	25	75	100	
	Core	Paper VII	PDEN 23	Language and Linguistics	6	5	25	75	100	
	Core	Paper VIII	PDEN 24	Shakespeare	6	5	25	75	100	
	Compulsory Paper				Human Rights	2	2	25	75	100
	Elective	Paper II	PDEN 25A	Academic Skills Or	4	3	25	75	100	

Year/ Semester	Subject	Paper	Paper Code	Title of the Paper	Ins. Hrs. / Week	Credit	Max. Marks		
							CI A	Uni. Exam	Total
			PDEN 25B	Gender Studies					
					<b>30</b>	<b>25</b>	<b>150</b>	<b>450</b>	<b>600</b>
II Year III Semester	Core	Paper IX	PDEN 31	Modernism and Postmodernism	<b>6</b>	<b>5</b>	<b>25</b>	<b>75</b>	<b>100</b>
	Core	Paper X	PDEN 32	World Classics	<b>6</b>	<b>5</b>	<b>25</b>	<b>75</b>	<b>100</b>
	Core	Paper XI	PDEN 33	Postcolonial Literature	<b>6</b>	<b>5</b>	<b>25</b>	<b>75</b>	<b>100</b>
	Core	Paper XII	PDEN 34	Dalit Literature	<b>6</b>	<b>5</b>	<b>25</b>	<b>75</b>	<b>100</b>
	Elective	Paper III	PDEN 35A	Writing Skills and Research Methodology Or	<b>6</b>	<b>3</b>	<b>25</b>	<b>75</b>	<b>100</b>
			PDEN 35B	Translation Studies					
				<b>30</b>	<b>23</b>	<b>125</b>	<b>375</b>	<b>500</b>	
II Year IV Semester	Core	Paper XIII	PDEN 41	Literary Theory and Criticism	<b>6</b>	<b>5</b>	<b>25</b>	<b>75</b>	<b>100</b>
	Core	Paper XIV	PDEN 42	English Language Teaching	<b>6</b>	<b>5</b>	<b>25</b>	<b>75</b>	<b>100</b>
	Core	Paper XV	PDEN 44	Project	<b>12</b>	<b>6</b>	<b>50</b>	<b>150</b>	<b>200</b>
	Core	Paper XVI							
	Elective	Paper IV	PDEN 43A	Film Studies Or	<b>6</b>	<b>3</b>	<b>25</b>	<b>75</b>	<b>100</b>
PDEN			General						

Year/ Semester	Subject	Paper	Paper Code	Title of the Paper	Ins. Hrs. / Wee k	Cred it	Max. Marks		
							CI A	Uni . Exa m	Tot al
			43B	Essay					
					<b>30</b>	<b>19</b>	<b>125</b>	<b>375</b>	<b>500</b>

Subjects	Papers	Credit	Total Credits	Ins. Hrs.	Marks	Total Marks
Core	16	5-6	76	96	100	1600
Elective	4	3	12	22	100	400
Compulsory Paper	1	2	2	2	100	100
<b>Total</b>	<b>21</b>	-	<b>90</b>	<b>120</b>	-	<b>2100</b>

**CORE  
PAPER I  
BRITISH POETRY- PDEN11**

**Course Objective**

To enable the students to recognize poetry as a literary art form and analyze various elements of poetry such as diction, tone, form, genre, imagery, figures of speech, symbolism and theme.

**Course Outcome**

CO 1. Read and discuss selected poems identifying a variety of forms and genres of poetry.

CO 2. Apply the principles of literary criticism to the analysis of poetry and develop the critical thinking of the students.

CO 3. Identify various elements of poetry such as diction, tone, form, imagery, figures of speech, symbolism, theme etc and help the students to appreciate poetry as a literary art form.

CO 4. Broaden the vocabularies, understanding the connotations and denotations in poetry.

CO 5. Develop the aesthetic sense and to create love for English poems.

**Syllabus**

**UNIT 1**

Geoffrey Chaucer - Prologue to the Canterbury Tales

Edmund Spenser - Prothalamion

John Donne - The Canonization

Andrew Marvell - To his Coy Mistress

**UNIT 2**

John Milton - Paradise Lost Book IX

Alexander Pope - An Epistle to Dr. Arbuthnot

**UNIT 3**

William Wordsworth - Tintern Abbey

John Keats - Ode to the Nightingale

Percy Bysshe Shelley - Ode to the West Wind

**UNIT 4**

Matthew Arnold - Dover Beach

Robert Browning - Andrea del Sarto

Alfred Lord Tennyson - Ulysses

**UNIT 5**

W.H.Auden - The Unknown citizen

W.H. Davies                               - Kingfisher  
W.B. Yeats                                - A Prayer for my Daughter

**Recommended Texts**

1. Standard editions of texts
2. The Oxford Anthology of English Literature Vol. I: The Middle Ages through the 18<sup>th</sup> Century, London: OUP.

**Reference Books:**

- T.S. Eliot, 1932, “The Metaphysical Poets” from Selected Essay; Faber and Faber limited, London.
- H.S. Bennett, 1970, Chaucer and the Fifteenth Century, Clarendon Press, London.
- Malcolm Bradbury and David Palmer, ed., 1970 Metaphysical Poetry, Stratford - upon – Avon Studies Vol. II, Edward Arnold, London.
- William R. Keast, ed., 1971, Seventeenth Century English Poetry: Modern Essays in Criticism, Oxford University Press, London.
- A.G. George, 1971, Studies in Poetry, Heinemann Education Books Ltd., London.
- David Daiches, 1981, A Critical History of English Literature Vols. I &II., Secker & Warburg, London.
- Thomas N. Corns, ed., 1993, The Cambridge Companion to English Poetry: Donne to Marvell, Cambridge University Press, Cambridge.
- H.J.C. Grierson, “Metaphysical Lyrics and Poems of the Seventeenth Century” OUP, 1983, London.
- Website, e-learning resources <http://www.english.org.uk/chaucer/htm>

**CORE**  
**PAPER II**  
**BRITISH PROSE- PDEN12**

**Course Objective**

British Literature specifically is a rigorous course in which students will study the early forms of written English and the British tradition in literature. Students will critically read and evaluate various forms and types of texts including novels, poetry, informational texts and visual texts.

**Course Outcome**

CO 1 To exemplify the values of friendship and how studying is helpful for better understanding and provides knowledge that develops experience as well as moral character that make one to be humane.

CO 2 Inculcating the doctrines of divine qualities, great statesmanship, and philosophical values of human lives.

CO 3 Implanting the overall development of an individual as the development of the society.

CO 4 Understanding the oppressive influences and how the imperialist regimes uphold the image of their impenetrable empire.

CO 5 Sensitizing British women's agendas through their modern writing to emancipate women from subjugation and instilling a sense of equality in them.

**Syllabus**

**UNIT 1**

Francis Bacon

- Of Friendship & Of Studies

Joseph Addison and Richard Steele

- Sir Roger at Theatre & Sir Roger at

Church

**UNIT 2**

Charles Lamb

- Dream Children

William Hazlitt

- On Great and Little Things

**UNIT 3**

J.S. Mill

- Of Individuality (From On Liberty)

Thomas Carlyle

- Dante and Shakespeare- The Hero as

Poet

## UNIT 4

George Orwell

- Shooting an Elephant

John Ruskin  
and Lilies"

-"Of Queens' Gardens" from "Sesame

## UNIT 5

Modern women prose writers. (2)

### **Recommended Text:**

Standard Edition of texts

Website, e-learning resources

[http://www.clt.astate.edu/wmarey/asste%](http://www.clt.astate.edu/wmarey/asste%0)

<http://eb.com>

(Encyclopaedia Britannica – restricted site)

<http://www.questia.com>

(online library for research)

## **CORE**

### **PAPER III**

#### **BRITISH DRAMA- PDEN13**

##### **Course Objective**

The aim of this course is to acquaint students with the richness of Elizabethan drama, especially Shakespeare and his contemporaries. This course includes different types of Shakespearean plays with a view to bringing out the richness of the Shakespearean text. Students will be expected to read as many plays of Shakespeare as possible to ripen their appreciation of the contemporary relevance of Shakespeare.

##### **Course Outcome**

CO 1 It introduces the Senecan Tragedy, the first and foremost theme is British theatre.

CO 2 To know the features of renaissance in England. The historical plays in England play an important role in the exploring the then Socio-Political England

CO 3 The influence of Senecan plays and Revenge plays from Greece literature is given to widen. The understanding of English theatre

CO 4 Introduces twentieth century theatrical nuances.

CO 5 Stands to portray modern theatre particularly its striking difficulties from the traditional plays.

##### **Syllabus**

###### **UNIT 1**

Thomas Kyd - The Spanish Tragedy

###### **UNIT 2**

Christopher Marlowe - Edward II

###### **UNIT 3**

John Webster - The Duchess of Malfi

###### **UNIT 4**

George Bernard Shaw - Saint Joan

###### **UNIT 5**

Samuel Beckett - Waiting for Godot

**Recommended Text:**

Standard Edition of texts

**Reference Books:**

- Bradbrook, M.C., 1955, *The Growth and Structure of Elizabethan Comedy*, London.
  - Tillyard E.M.W., 1958, *The Nature of Comedy & Shakespeare*, London.
  - Una Ellis-Fermor, 1965, *The Jacobean Drama: An Interpretation*, Methuen & Co., London.
  - John Russell Brown and Bernard Harris, eds., *Elizabethan Theatre*, Stratford upon-Avon Studies Vol 9., Edward Arnold, London.
  - Allardyce Nicoll, 1973, *British Drama*, Harrap, London.
  - Bradbrook, M.C., 1979, *Themes and Conventions of Elizabethan Tragedy*, Vikas Publishing House Pvt., Ltd., (6th ed) New Delhi.
  - Michael Hathaway, 1982, *Elizabethan Popular Theatre: Plays in Performance*, Routledge, London.
  - Kinney, Arthur. F., 2004, *A Companion to Renaissance Drama*, Oxford: Blackwell Publishing.
- Website, e-learning resources
- <http://www.clt.astate.edu/wmarey/asste%>
- <http://eb.com>
- (Encyclopaedia Britannica—restricted site)
- <http://en.wikipedia.org/wiki>
- (qualified search results on Elizabethan Theatre, Restoration Drama, Comedy of Manners, realism, naturalism, Abbey Theatre, Gaelic Revival, Modern Celts, Epic Theatre, Political Theatre, Experimental Theatre, etc. and on individual authors.)
- <http://www.questia.com>
- (online library for research)

**CORE  
PAPER IV  
BRITISH FICTION- PDEN14**

**Course Objective**

To enable the students to examine literature and fiction using selected historical, and cultural theories and to learn human values and the social disposition from great works of art.

**Course Outcome**

CO 1 It enables the students to analyze literature and fiction using appropriate theoretical, historical, and cultural apparatus.

CO 2 Students get to know various cultures and construction of gender, nation and race throughout the history.

CO 3 The prescribed fiction helps the students to learn human values and the behavioural patterns from great works of art, and develops the ability to understand human race.

CO 4 The Students can easily understand the appropriate Fiction as a kind of literary form

CO 5 They are enabled to apply critical theories in the prescribed Fictions

**Syllabus**

**UNIT 1**

Daniel Defoe	-Robinson Crusoe
Laurence Sterne	- Tristram Shandy

**UNIT 2**

Jane Austen	-Northanger Abbey
Sir Walter Scott	- The Talisman

**UNIT 3**

Emily Bronte	- Wuthering Heights
Charles Dickens	- Hard Times

**UNIT 4**

Thomas Hardy	- Tess of D' Urbervilles
Joseph Conrad	- Heart of Darkness

**UNIT 5**

James Joyce	- A Portrait of the Artist as a Young Man
Iris Murdoch	- The Sea, the Sea

## **Recommended Text**

Standard Edition of texts

## **Reference Books**

- Wayne C. Booth, 1961, *The Rhetoric of Fiction*, Chicago University Press, London.
- F. R. Leavis, 1973, *The Great Tradition*, Chatto & Windus, London.
- Ian Watt, 1974, *Rise of the English Novel*, Chatto & Windus, London.
- Frederick R. Karl, 1977, *Reader's Guide to the Development of the English Novel till the 18<sup>th</sup> Century*, The Camelot Press Ltd. Southampton.
- Ian Milligan, 1983, *The Novel in English: An Introduction*, Macmillan, Hong Kong.
- Website, e-learning resources <http://en.wikipedia.org/wiki/novel>

**ELECTIVE  
PAPER I  
JOURNALISM- PDEN15A**

**Course Objective**

To introduce the students about the journalism; its medium of newspaper, television and radio and to introduce the different types of report writings and style of writing required for general writing.

**Course Outcome**

CO 1 Understanding the role of the news editor and its functions, duties and responsibilities.

CO 2 Analyzing the duties and qualities of Chief Sub editor and Sub editors

CO 3 Identifying the role of the reporter and his/her duties and responsibilities.

Various duties responsibilities & qualities of a chief reporter, foreign correspondent, special correspondent, bureau chief, district correspondent.

CO 4 Analyzing crime and legal reporting, science and financial reporting.

CO 5 Understanding news writing and different structures of news writing

(inverted pyramid structure). Intro, lead and language of news writing, objectivity, writing techniques on society, fashion, music and arts, education, employment opportunities, health, environment and financial reporting. CO8

Analyzing feature and different types of features as a special kind of reporting

**Syllabus**

**UNIT I**

Becoming a Journalist—Newspapers—Magazines—Television and Radio—News Web Sites

**UNIT II**

Reporters—Reporting—Writing News and Features—Style

**UNIT III**

Editors—Editing and Headline Writing

**UNIT IV**

Visual Journalists—Graphics Journalism—Photojournalism—Publication and WebSite

Design—Broadcast Journalism—Writing for Broadcast

**UNIT V**

Mini Project: In-house production of Magazine/Web Feature/Broadcast

### **Recommended Text**

Stovall, James Glen. *Journalism: Who, What, When, Where, Why and How*. New Delhi: PHI Learning Pvt. Ltd. 2011.

### **Reference**

1. Tony Harcup, *Journalism: Principles and Practice*, London: Sage Publications, 2008.
2. David A .Craig, *Excellence in Online Journalism*, New Delhi: Sage Publications, 2011.
3. Jane Chapman and Mary Kinsey, *Broadcast Journalism: A Critical Introduction*, London: Routledge&KeganPaul, 2008.
4. Peter Cole and Tony Harcup, *Newspaper Journalism*, New Delhi: Sage Publications, 2009.

**ELECTIVE**  
**PAPER I**  
**SOFT SKILLS- PDEN15B**

**Course Objective**

Students should be able to develop active communication skill and presentation skills. They should become self confident individuals by mastering inter- personal, team management and leadership skills. The paper is framed to bring out all-round development in student's personality with a mature outlook to function effectively in different circumstances and also to develop broad career plans.

**Course Outcome**

CO 1 Intrapersonal development aspects are introduced.

CO 2 Personality development both psychological and cognitive aspects are exposed.

CO 3 Emphasis on team work and conflict resolution.

CO 4 Body language and etiquette in social behaviour.

CO 5 Leadership qualities, motivating talks, receiving feedbacks, taking responsibilities with the positive attitude.

**Syllabus**

**UNIT I : INTRAPERSONAL**

Self-management, self-esteem, self-awareness, self-regulation, self-critique.

**UNIT II : EMPATHY**

Honesty, culture diversity, ability to take other's point of view, integrating cognitive and effective skills.

**UNIT III : INTERPERSONAL**

Team work, persuasion, negotiation conflict resolution, reading social situations, learning to say no, activity listening.

## **UNIT IV : COMMUNICATION**

Body language, facial expression, humour, eye contact, tone of voice, etiquette.

## **UNIT V : LEADERSHIP**

Critical, lateral, strategic thinking; delegation; taking responsibility; giving praise and appreciation; giving and receiving feedback; ability to motivate; problem solving.

### Recommended reading

1. Dale Carnegie, How to make friends and influence people.
2. Dale Carnegie, Public speaking.
3. Dale Carnegie, Leadership
4. Alan Pease, Body Language.
5. Shiv Khera, You Can
6. Harris, Transactional Analysis

## **CORE**

### **PAPER V**

#### **AMERICAN LITERATURE- PDEN21**

##### **Course Objectives**

Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions. Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods. Demonstrate knowledge of the development of characteristic forms or styles of expression during different historical periods in different regions.

##### **Course Outcomes**

###### **CO-I**

Describe the major historical and cultural developments of colonial America; explain key concepts, major conventions, tropes, and themes of early American literature; identify and discuss those features with regard to individual works

###### **CO-II**

Identify the key features of American poetry

###### **CO-III**

Identify the key features of American prose

###### **CO-IV**

Demonstrate understanding of the social and artistic movements that have shaped American theatre

###### **CO-V**

It enables the students to analyze literature and fiction using appropriate theoretical, historical, and cultural apparatus.

## **Syllabus**

### **UNIT I**

CONCEPTS AND MOVEMENTS: Beginnings Of American Literature; Transcendentalism; Individualism; The American South; The Frontier; Counter-Culture; Harlem Renaissance; Rise Of Black Culture And Literature; Multiculturalism

### **UNIT II: POETRY**

- Walt Whitman - When Lilacs Last in the Dooryard Bloom'd
- Emily Dickinson - Success is Counted Sweetest  
Because I Could not Stop for Death
- Robert Frost - The Death of the Hired Man
- Wallace Stevens - Anecdote of the Jar
- E.E. Cummings - Buffalo Bill's
- Langston Hughes - Dream Deferred

### **UNIT III: PROSE**

- R.W. Emerson - Self Reliance
- Thoreau - Civil Disobedience
- Martin Luther King - I Have a Dream

### **UNIT IV: DRAMA**

- Eugene O' Neil - Long Day's Journey into the Night
- Edward Albee - Who's afraid of Virginia Woolf?

### **UNIT V: FICTION**

- Ernest Hemingway - The Old man and the Sea
- Alice Walker - The Color Purple

## **Recommended Texts**

- Egbert S. Olivered., An Anthology: American Literature, 1890-1965, Eurasia Publishing House (Pvt) Ltd., New Delhi.
- Mohan G. Ramanan ed., 1996, Four centuries of American Literature, Macmillan India Ltd., Chennai.
- Standard Editions of texts

## **Reference Books:**

- John Russell Brown and Bernard Harris, ed., 1970, American Theatre, Edward Arnold.
- Daniel Hoffman ed., 1979, Harvard Guide to Contemporary American Writing, Oxford University Press, New Delhi.

Owen Thomas, 1986, Walden and Civil Disobedience: Norton Critical Edition ed., Prentice–Hall & Indian Delhi.

4.E.E.Spiller, A History of the Literature of the United States.

5.C.P.Hill, A Short History of the United States.

Website, e-learning resources

[www.gonzago.edu/faculty/cample/enl311/litfram.html](http://www.gonzago.edu/faculty/cample/enl311/litfram.html)

## CORE

### PAPER VI

#### INDIAN WRITING IN ENGLISH- PDEN22

##### Course Objective

This course will attempt to explore issues of contemporary Indian English. The aim is to expose the students to the varieties of social and literary provocation at work in the text prescribed. And at the same time trace the changes in style, themes and its ideologies in the contemporary Indian English writings. Students will be encouraged to- appreciate the sheer linguistic vitality of Indian English writing. Understand how the Indian subcontinent has been imaginatively reworked in recent Indian English writing. And assess the cross-cultural impact of such reinvention.

##### Course Outcome

CO 1 The poetic flavour of different regional writings throughout the nation is given for study.

CO 2 The autobiography, political and philosophical writings grounded on Indian theoretical conviction is exposed.

CO 3 To familiarize the students with the emergence and growth of Indian Writing in English in the context of colonial experience.

CO 4 The Indian theatre in its myriad of texts deals with the traditional myths and modern day issues.

CO 5 Contemporary themes like Diaspora, displacement and disintegration is dealt with in the Indian context.

##### Syllabus

##### UNIT –I Poetry

Rabindranath Tagore	- (Gitanjali: 12,36,63,12) The Time my Journey takes is long 36) This is My Prayer Tree
Nissim Ezekiel	- Background Causally-- Indian writing in English Ed. By Makar and paranjape, MacMillan (993,p.112)
KN Daruealla:	
Imitiaz Dharkar	: Purdah- I
Arun Kolatkar	: From “Jejuri” “The bus”, “A Scratch”

Parthasarathy : Obitury

### **UNIT -II Prose**

Nehru's : Nehru's Introduction Discovery of India (autobiography)

Ramanujam : Is there an Indian way of thinking

Arundathi Roy : Algebra of Infinite Justice Drama

### **UNIT -III Drama**

Grish Karnad : Hayavandana

Dattani : Tara

### **UNIT –IV Fiction**

Amitav Gosh - Shadow Lives

Bharathi Mukarjee - Jasmine

### **UNIT- V Short Stories**

Ruskin Bond - Death of the Trees

Gita Hariharan - *Ghosts of Vasu Master* “A belated Gift”

Chitra Banerjee Divakaruni - Affair

Anita Desai - *Diamond Dust* “Winter scape”

### **Recommended Text**

Standard Edition of texts.

### **Reference Books**

- K.R.Srinivasalyengar,1962, –History of Indian Writing in English, Sterling Publishers, New Delhi.
- Herbert H.Gowen,1975, A History of Indian Literature, Seema Publications, Delhi.
- William Walsh,1990, Indian Literature in English, Longman, London.
- Subhash Chandra Sarker,1991, Indian Literature, and Culture, B.R. Publishing Corporation, Delhi.
- M.K.Naik & Shyamala A Narayan,2001, Indian English Literature 1980-2000:A Critical Survey, D.K. Fine Art Press (P) Ltd., New Delhi.

- Tabish Khair, 2001, Babu Fictions : Alienation in Contemporary Indian English Novels., OUP.
- RajulBharagava Ed., 2002, Indian Writing in English :The Last Decade , Rawat Publications, New Delhi.
- K.Satchidanandan, 2003, Authors, Texts, Issues : Essay son Indian literature, Pencraft International , New Delhi.
- P.K.Rajaned.,2004, Indian Literary Criticism in English: Critics, Texts, Issues, Rawat Publications, New Delhi.
- Bruce King, 2001, Modern Indian Poetry in English, OUP, New Delhi.
- Amit Chandri, 2001, The Picador Book of Modern Indian Literature, Macmillan, London.
- A.K.Mehrotra, 2003, An Illustrated History of Indian Literature in English. Permanent Black, New Delhi.

Website, e-learning resources

[http://en.wikipedia.org/wik/indian\\_writing\\_in\\_english](http://en.wikipedia.org/wik/indian_writing_in_english)

**CORE**  
**PAPER VII**  
**LANGUAGE AND LINGUISTICS- PDEN23**

**Course Objective**

To enable the students to comprehend the basic nature of language and its branches, the history of language and to analyse linguistic patterns.

**Course Outcome**

CO 1 Traces how English language has mutated its form and meaning ones the ages.

CO 2 Exposed to the vowels and consonants and their sounds patterns and its articulation.

CO 3 The students learn how to correct their pronunciation, accent, tone pattern

CO 4 The students are introduced to morphological structure of language.

CO 5 It traces how language as a sound-culture phenomenon

**Syllabus**

**UNIT-I**

The History of English Language

Descent of English Language- Old English Period- Middle English- Renaissance and After- Growth of Vocabulary- Change of Meaning- Evolution of standard English

**UNIT -II**

Phonology

Cardinal Vowels- English Vowels- Diphthongs and Consonants – Syllable- Transcription

**UNIT -III**

Received Pronunciation and the their need for a model- Accent- Rhythm And Intonation – Assimilation – Elision- Liaison- Juncture

## UNIT -IV

Levels of Linguistics Analysis

Morphology – Sentences and their parts: Words, Phrase and Clauses,  
Phrases- Semantics- Pragmatics- Discourse Analysis

## UNIT -V

Sociolinguistics

Language varieties – Language, Society and Culture

### Recommended Texts:

1. Unit I: FT Wood *An Outline History of English Language*
2. Unit II & III: T. Balasubramaniam *A textbook of English Phonetics for Indian Students (Chapters 3-17)*
3. Unit IV: George Yule *The Study of Language*, 2<sup>nd</sup> edition, Cambridge University press, 1996 (Chapters 8-13)  
Quirk and Greenbaum *A University Grammar of English*
4. Unit V: George Yule *The Study of Language* (Chapters 20 & 21)  
Verma and Krishnasamy *Modern Linguistics* (Unit 42-45)

### Reference :

1. F. T. Wood, 1969, '**An Outline History of the English Language**', Macmillan London. Reprint
2. Palmer, Frank, 1973, **Grammar**, Penguin.
3. Gimson A.C., 1975, **An Introduction to the Pronunciation of English**, ELBS and Edward Arnold ltd., London.
4. S. Pitt Corder, 1987, **Applied Linguistics**, Penguin.
5. George Yule, 1996, **The Study of Language**, Second Edition Cambridge UP.

**CORE**  
**PAPER VIII**  
**SHAKESPEARE- PDEN24**

**Course Objective**

To develop the student's comprehension of Elizabethan and Jacobean context and increase their familiarity with Shakespearean language and expression.

**Course Outcome**

- CO 1 Explicate the relationship between the written and the spoken words in the context of drama; students will learn to present the characters and context both verbally and physically.
- CO 2 By exploring the nature of story and narrative, students will understand the culture, history and politics of Elizabethan England.
- CO 3 Analyze the relationship of Shakespearean literature to society
- CO 4 Evaluate Shakespeare's work critically, understanding the themes, techniques and language.
- CO 5 Identify the major literary characters in works of Shakespeare and bring out their experiences, issues and accomplishment.

**Syllabus**

**UNIT-I**

Twelfth Night

**UNIT-II**

Hamlet

**UNIT-III**

Henry IV, Part-I

**UNIT-IV**

Antony and Cleopatra

**UNIT-V**

Studies on Shakespeare

Select Sonnets- 24, 29, 98, 106, 138

Articles on Shakespeare by A.C. Bradley, Ania Loomba, Performance studies, Showalter on Hamlet.

### **Shakespeare Criticism:**

Modern Approaches – Mythical, Archetypal Feminist, Post- Colonial, New Histories;

A.C. Bradley (extract) Chapter V & VI and the New Introduction by John Russel Brown in **Shakespearean tragedy** by A.C. Bradley, London, Macmillan, Third Edition, 1992

Wilson Knight Macbeth and the Metaphysic of Evil (1976, V.S. Seturaman & S. Ramaswamy **English Critical Tradition Vol. I.** Chennai, Mecomillan).

Stephen Greenblatt Invisible Bullets: Renaissance Authority and its Subversion, Henry IV & Henry V, in **Shakespearean Negotiations:** New York: Oxford University Press, 1988

Political Shakespeare; New Essays in Cultural Materialism. Eds. Jonathan Dollomore and Alan Sinfield.

### **Reference:**

Holderness, Graham. Nine lives of William Shakespeare.

**COMPULSORY PAPER**  
**HUMAN RIGHTS- PDHR20**

**Course Objectives**

- To understand the historical growth of the idea of human rights
- To demonstrate an awareness of the international context of human rights
- To demonstrate an awareness of the position of human.
- To understand the importance of the Human Rights Act.
- To analyze and evaluate concepts and ideas.

**Course Outcomes**

**CO-I**

Human rights as a branch of public international law, and relevant juridical mechanisms at global as well as regional levels, human rights as an object of study in history, philosophy and the social sciences, as well as a practical reality in national and international politics, different forms of promoting and implementing human rights, domestically as well as on the international level

**CO-II**

Analyze the global legal environment.

**CO-III**

Students will graduate with the ability to analyze complex problems, find and deploy a variety of legal authorities, and communicate effectively in a variety of settings.

**CO-IV**

To know scholarly values such as transparency, impartiality, clarity, reliance and the importance of sound reasoning and empirical inference

**CO-V**

Understand the role of human rights in contemporary issues relating to terrorism, religion, ethnicity, gender and development

## **Syllabus**

### **UNIT I**

Definition of Human Rights—Nature, Content, Legitimacy and Priority  
Theories on

Human Rights—Historical Development of Human Rights

### **UNIT II**

International Human Rights—Prescription and Enforcement up to World  
war II—Human

Rights and the UNO—Universal Declaration of Human Rights—  
International Covenant

On Civil and Political Rights—International Covenant on Economic,  
Social and Cultural

Rights Optional Protocol.

### **UNIT III**

Human Rights Declarations—UN Human Rights Declaration—Un  
Human Rights

Commissioner

### **UNIT IV**

Amnesty International—Human Rights and Helsinki Process—Regional  
Developments—European Human Rights System—African Human  
Rights System—

International Human Rights in Domestic Courts

### **UNIT V**

Contemporary Issues on Human Rights: Children's Rights—Women's  
Rights—Dalit's

Rights—Bonded Labour and Wages—Refugees—Capital Punishment

Fundamental Rights in the Indian Constitution—Directive Principles of  
State Policy—

Fundamental Duties—National Human Rights Commission

### **Books for Reference**

1. International Bill of Human Rights, Amnesty International Publication, 1988
2. Human Rights, Question and Answers, UNESCO, 1982
3. Mausice Cranston *What is Human Rights*
4. Desai, AR *Violation of Democratic Rights in India*
5. Pandey *Constitutional Law*
6. Timm, RW *Working for Justice and Human Rights*

7. Johari JC *Human Rights and New World Order*
8. Bajwa GS *Human Rights in India*
9. Amnesty India *Human Rights in India*
10. Devasia VV *Human Rights and Victimology*

## **ELECTIVE II**

### **ACADEMIC SKILLS- PDEN25A**

#### **Course Objective**

To qualify the students to become successful readers who understand ambiguity and complexity during reading of the text.

#### **Course Outcome**

CO 1 Through this course of study the students will become accomplished readers who understand ambiguity and complexity during reading of the text.

CO 2 Academic Skills stimulate the students to become efficient learners.

CO 3 In the learning of the Academic Discourse, students will receive certain skills for communicating effectively in debates, discussions and seminar presentations.

CO 4 The learning of the Academic Skills is valuable to the students to understand and respond critically to the lectures.

CO 5 The students will develop their learning skills for understanding academic text and lectures.

#### **Syllabus**

##### **UNIT I**

###### **Listening**

Note-taking Techniques - Micro strategies: Predicting, Monitoring, Responding, Clarifying, Inferencing, Evaluating – Integrating  
Macro strategies – Listening Practice strategies

##### **UNIT II**

###### **Speaking**

Respond to Scenarios – Discussion Skills – Presentation Skills –  
Class Seminars – Strategies of Success

## **UNIT III**

### **Reading**

Surveying a text book using an index – making predictions about your reading, surveying a chapter – surveying a text, understanding how facts and ideas are connected – identifying important points, understanding text structure – making inferences and note-taking – reading critically ; Distinguishing between facts and opinions: analysing an argument; comparing view points; and Detecting false of argument.

## **UNIT IV**

### **Writing**

The academic writing process- Researching and Writing – Fundamentals and Feedback – Definition, vocabulary and academic clarity – Generalisation, facts and academic Honesty.

## **UNIT V**

Seeing ideas and sharing texts – Description, methods, and academic reality – Result, Discussion and Academic relevance – The whole academic text – Creating the whole text.

### Recommended texts

1. Lynch, Tony. Study Listening: A Course in Listening to Lectures and Note-Taking. Cambridge: Cambridge University Press, 2004.(Unit I)
2. Anderson, Kenneth, Joan Maclean, and Tony Lynch. Study Speaking: A Course in Spoken English for Academic Purpose. Cambridge: Cambridge University Press, 2004. (Unit II)
3. Glendenning, Eric and Beverly Holmstrom. Study Reading: A Course in Reading Skills for Academic Purposes. Cambridge: Cambridge University Press, 2004. (Unit III)

4. Hamp- Lyons, Liz and Ben Heasley. Study Writing: A Course in Writing Skills for Academic Purposes. Cambridge: Cambridge University Press, 2006.(Units IV&V)

## ELECTIVE II GENDER STUDIES- PDEN25B

### Course Objective

To enable the students to comprehend the developments, themes, and narrative strategies of women writing and to analyze literary texts through the perspectives of gender, knowing the central points of a selection of feminist theory, and can use it as a context for reading literary texts.

### Course Outcome

CO 1 This course enables the students to comprehend the developments, themes, and narrative strategies of women writing.

CO 2 This course offers basic understanding of concepts like, Sex and Gender; Women's Liberation Movement; Feminisms; Women and the Canon; Gyno-criticism with reference to the appropriate texts.

CO 3 In this course, students will study a selection of novels and/or short stories that focus on women's lives and reflect on what it means to be a woman and feminist from various sexual, racial, class, and national perspectives.

CO 4 Through this course, student can analyze literary texts through the perspectives of gender, knowing the central points of a selection of feminist theory, and can use it as a context for reading literary texts.

CO 5 Student would appreciate the artistic and innovative use of language employed by the woman writers to instil the values and develop woman concern in students through exposure to literary texts.

### Syllabus

#### UNIT I POETRY

Sylvia Plath	: Daddy
Judith Wright	: From Man to Woman
Kamala das	: Introduction
Grace Nicholas	: Of course, when they ask for poems
Meena Kandhasamy	: A cunning stunt

#### UNIT II DRAMA

Hendrick Ibsen	: A Doll's house
Vijay Tendulkar	: Silence! The court is in Session
Woman Playwright:	

#### UNIT III FICTION

Edith Wharton	: The House of Mirth
Buchi Emecheta	: Joys of Motherhood

Margaret Atwood : Surfacing

#### **UNIT IV PROSE**

Virginia Woolf : A room of one's own

Elaine Showalter : Towards Feminist Poetics

Simone De Beauvoir : (Chapter 25) The Independent Woman

#### **UNIT V THEORY**

Dr. Vandana Siva : Women and the Environment

Helen Cixous : The Laugh of the Medusa

Luce Irigaray : This sex which is not one

#### Reference Books:

- Sandra M. Gilbert and Susan Gubar, ed., 1985, The Norton Anthology of Literature by Women, New York.
- Rajani P., V. Rajagopalan, and Nirmal Selvamony, Who says my hand a needle Better fits: An Anthology of American Women Writing, Dept. of English, Madras Christian College, Tambaram. Standardized of texts.
- 4. Lisa Tuttle, 1986, Encyclopedia of Feminism, Facts on File Publications, New York.
- 5. Catherine Belsey & Jane Moore, eds., 1977, The Feminist Reader, 2nd ed., Macmillan London.
- 6. Kathy J. Wilson, 2004, Encyclopedia of Feminist Literature, Greenwood Press, Westport.
- 7. Kate Millett: Sexual Politics.
- 8. Michael Barrett: Women's Oppression Today: Problems in Marxist Feminist analysis.
- 9. Spack: The Female Imagination.
- 10. Showalter Elaine: Literature of Their Own: British Novelists from Brontë to Lessing, 1977.

11. Showalter Elaine: The New Feminist Criticism : Essays on Women Literature and Theory.
12. Mills, S.: Feminist Readings: Feminists Reading.
13. Ruthven K.K.: Feminist Literary Studies.
14. Moi Toril: French Feminist Thought- a Reader.
15. Donovan Josephine (ed.):Feminist Literary Criticism : Explorations in Theory.

## **CORE**

### **PAPER IX**

#### **MODERNISM AND POST MODERNISM- PDEN31**

##### **Course Objective**

To enable the students to comprehend the theories of Modernism and Post-Modernism studies to understand the impact of Modernist and Post-Modernist Philosophy.

##### **Course Outcome**

CO 1 This course focuses on the historical movement and the theory related to it.

CO 2 This course will enable the students to comprehend the theoretical terms and concepts that characterize Modernism and Post-Modernism studies.

CO 3 This course is conceivable that the students could appreciate the elements of Modernism.

CO 4 Student would explore and understand ways in which literary theory applies to their prescribed literary works of Modernism and Post Modernism.

CO 5 Students can understand the impact of Modernist and Post-Modernist Philosophy.

##### **Syllabus**

###### **UNIT-I**

- |            |   |               |
|------------|---|---------------|
| Eliot      | - | Waste land    |
| Yeats      | - | Easter 1916   |
| Ted Hughes | - | Hawk Roosting |

###### **UNIT-II**

- |               |   |                           |
|---------------|---|---------------------------|
| George Lukacs | - | The Ideology of Modernism |
| Ihab Hassan   | - | On Post Modernism         |

###### **UNIT-III**

- Edward Bond - Lear  
Pirandello - Six Characters in Search of an Author

#### **UNIT-IV**

- Gabo Marquez - One Hundred Years of Solitude  
D.H. Lawrence - Women in Love  
Salman Rushdie - Midnight's Children

#### **UNIT-V**

Theories on Modernism and Post modernism From John Powell's  
Postmodernism and Linda Hutcheon's A poetics of Postmodernism.

#### **Recommend Text:**

Standard Edition of texts

#### Reference

1. John Powell, Post modernism.
2. Republic of Plato: Translated by Cornford, F.M., London, OUP.
3. Seldon, Raman: A Reader's Guide to Contemporary Literary Theory.
4. Williams, Raymond: Marxism and Literature.
5. Culler, Jonathan: Structurelist Poetics: Structuralism Linguistics and the Study of Literature.
6. Hutcheon, Linda: A Poetics of Postmodernism.
7. Bloom, H.; et.al: Deconstruction and Criticism.
8. Young, Robert (ed.):Untying the Text: A Post-structuralism Reader.
9. Showalter, Elaine: Literature of Their Own: British Novelists from Bronte to Lering.
10. Hawkes,T.: Structuralism and Semiotics.

**CORE**  
**PAPER X**  
**WORLD CLASSICS- PDEN32**

**Course Objective**

To familiarize the students with the classic texts of world literature and develop their skills in textual analysis and critical thinking in classical literary works.

**Course Outcome**

CO 1 Understand and appreciate the aesthetic, moral and cultural trench of literatures in Translation.

CO 2 Comprehending the unique aspects of the diverse literatures of the world, especially that is available in English translation.

CO 3 Demonstrate an understanding of the Classics in a historical and cultural context and establish a familiarity with the variety of Classical literary texts.

CO 4 Appreciate the Classics for the literary values, cultural importance, philosophical and socio – political background and facilitate the development of cross – cultural perspectives.

CO 5 To stimulate further reading so as to obtain a fuller understanding of the literary forms and movements across the globe.

**Syllabus**

**UNIT I**

Homer's Illiad - Book III

Thiruvalluvar - From Thirukkural

Division I Righteousness/ Virute – Chapter 4 The Power of Righteousness, Chapter 30 Truthfulness.

Division II The Material world / Wealth – Chapter 79 Friendship, Chapter 104 Farming

Division III Love - Chapter 118 Eyes consumed with grief, Chapter 130 expostulation with oneself

## **UNIT II**

Sophocles - Oedipus Rex (from)

Brecht - Mother courage

Kalidas - Shakuntala

## **UNIT III**

Kafka - Metamorphosis (Novella III)

Jean- Paul Sartre - The Wall

Albert Camus - The Outsider

## **UNIT IV**

Nikos Kazanhsois - Zorba the Greek

Dostoevsky - Crime and Punishment

## **UNIT V**

Nichole Gogol - Over Coat

Emily Zola - For one night of Love

Thomas Mann - Death in Venice

Recommended Texts: Standard editions of texts.

Reference Books:

1. Lau Magnums, A Dictionary of Modern European Literature.
2. Raymond Williams, Drama from Ibsen to Brecht.
3. J.M.Cohen, A History of Western Literature.

Website: <http://en.wikipedia.org/wiki/Drama>

## CORE

### PAPER XI

#### POST COLONIAL LITERATURE- PDEN33

##### Course Objective

To introduce the literature of the colonized nature namely Africa, Australia, Canada, India, New Zealand and the Caribbean Islands . Samples of literary pieces from each nation represent the culture, history and the literary history of the respective nations. The critical pieces enhance the understanding , the hermeneutic ability of the students in context with new literature.

##### Course Outcome

CO 1 These poems from Post-Colonial nations speak for its landscape culture history through the construction of English.

CO 2 The theory is introduced to the basic tenets and to understand the post colonial politics behind writing. (It provides guidelines to interpret a text from Post-Colonial perspective.

CO 3 To comprehend Australian and Nigerian theatrical evolution and development.

CO 4 To have a wholesome understanding of the multi dimensional national writing and its handling of themes and techniques.

##### Syllabus

###### UNIT I

A.D. Hope	: Australia
Kofi Awoonor	: The Weaver Bird
Phillis Wheatley	:On Being brought from Africa to America
Terek Walcott	: A far Cry from Africa

###### UNIT II

Ngugi Wa Thiong' O	: Decolonizing the mind (Chapter I The Language of African Literature)
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Frantz Fanon : Black Skin White Mask (Chapter I The Negro and Language)

### UNIT III

George Ryga : The Ecstasy of Rita Joe

Wole Soyinka : Kongi Harvest

### UNIT IV

Chinua Achebe : No Longer at Ease

Michael Ondaatje : The English Patient

J.M.Coetzee : Disgrace

### UNIT V

Gayatri Chakravorty Spivak : Three Women's Text and a Critique of Imperialism Helen Tiffin, Griffiths, Ashcroft : The Empire Writes Back (Introduction, Cutting the Ground)

Gauri Viswanathan : *Masks of Conquest: Literary study and British rule in India*, "The Beginnings of English Literary study" (Chapter I)

### Recommend Text:

Standard Edition of texts

### Reference

1. B. Ashcroft et al: The Empire Writes Back.
2. Edward Said: Orientalism.
3. Homi Bhabha: Nation and Narration.
4. Gayatri Spivak: In Other Worlds.
5. Aijaz Ahmad: In Theory.
6. Mannoni: Prospero and Caliban, (tr. by P. Powesland)

7. Harish Trivedi: Colonial Transactions.
8. George Lamming: The Pleasure of Exile.
9. Ganesh Devi: After Amnesia.
10. Makar and Paranjape (ed.): In-diaspora.

## CORE

### PAPER XII

#### DALIT LITERATURE- PDEN34

##### Course Objective

This course will familiarize students with the political and cultural context in which Dalit literature as a distinct domain of knowledge production emerged in modern India. Dalit literature serves as a platform for Dalit articulation in addressing political concerns and achieving Dalit emancipatory goals.

##### Course Outcome

CO 1 Visualizing Dr. Ambedkar's dream of equality in them and in turn they preach and educate the ill minded people.

CO 2 Making them to be enlightened through the literatures not to practice the so called heinous acts such as shame, anger, injustices, and atrocities in the name of caste rather nurturing indomitable hope in them.

CO 3 To get an exposure of Dalits' existential predicaments such as pain, agony, frustration and psychological torments in the cattiest society.

CO 4 Making them distinguish between Dalit autobiographies in particular and Autobiographies in general. And also to understand their lived experiences, and struggles described in the form of genre to elevate lower caste from the injustices.

CO 5 Analyze trauma and pain of the Dalits and how they are socially, economically, marginalized and exploited. Knowing how Dalit writers are socially committed to represent and expose the cruelties meted out to Dalits in the name of caste.

##### Syllabus

##### UNIT I

Ambedkar : Annihilation of Caste(4,5,6)

Arun Dangle : Dalit Literature: Past, Present and Future

Shanran kumar Limbale from Towards an Aesthetic of Dalit Literature (4,5,8)

## **UNIT II Poetry**

- Waman kardak : Send my boy to School  
Arun kamble : Which Language Should I Speak  
Arjun dangle : I will belong to it  
Indran : Wall Posters  
Sukirtharani : Portrait of my Village  
Kabilan : Born to who-knows

## **UNIT III Autobiographies**

- Rettaimalai srinivsan : A Brief history of my life  
Vasanth Moon : Growing up Untouchable in India  
K A Gunesekaran : Scar

## **UNIT IV Novel**

- Omprakash Valmiki : Joothan  
Sivakami :The Grip of Change

## **UNIT V Short Story**

- Bama :Annachi  
Azhagia Periyavan :Eardrum  
Ravikumar : On Knowing the Truth

## **Recommended texts**

Dangle, Arjun. The Poisoned Bread. Mumbai: Longman,1994

Ravikumar and Azhagarasan. The Oxford India Anthology of Tamil Dalit Writing. New Delhi: OUP,2012

Tagore, Rabindranath. Collected Poems of Rabindranath Tagore. London: Macmillan,1962

Sivagami. *The Grip of Change*. Chennai: Longman, 2006

Bama. *Karukku*. New Delhi: OUP, 2006

### **Reference texts**

Anand, MulkRaj and Eleanor Zelliott. *An Anthology of Dalit Literature*. New Delhi; Gyan Publishing,1992

Omvedt, Gail. *Dalit Visions*. New Delhi: Orient Blackswan,2010

Rege, Sharmila. *Writing Caste/ Writing Gender: Narrating Dalit Women's Testimonials*. New Delhi:Zubaan,1999

Charavarthi,Uma. *Gendering Caste: Through a Feminist Lens*. Calcutta: Stree, 2013

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. New Delhi: Orient Blakswan,2010

## **ELECTIVE III**

### **WRITING SKILLS AND RESEARCH METHODOLOGY- PDEN35A**

#### **Course Objective**

The course introduces the language of research, ethical principles and challenges, and the elements of the research process with quantitative, qualitative and mixed methods approaches.

Course aims to help students understand some basic concepts of research and its methodologies and to identify appropriate research topics. It also helps to select and define appropriate research problems and parameters. Students are encouraged to undertake a project and prepare a project proposal for it so it will enable them to organize and conduct research in a more appropriate manner.

#### **Course Outcome**

CO 1 Introduced to various kinds of discourses

CO 2 Understanding paragraph writing, sentence writing, use of diction, denotation, connotation.

CO 3 Introduces plagiarism and its aftermath.

CO 4 Mechanics of writing helps in good thesis formation.

CO 5 Documentation as an indispensable part of thesis writing.

#### **Syllabus**

##### **UNIT I**

The Motivation of the Writer- The Relationship between Reader and Writer. Fusion of Medium, Subject, Occasion- Coherence- Emphasis- Four Kinds of Discourse.

##### **UNIT II**

The Paragraph as a unit of thought, The structure of the paragraph, some typical structural principles- linking paragraphs together- principles of sentence structure- diction- denotation- connotation

##### **UNIT III**

Research paper as a form of exploration and form of communication – selecting a topic- conducting research – compiling a working bibliography- Evaluating sources.

Taking Notes- Outlining –Writing drafts- Plagiarism

#### **UNIT IV**

Mechanics of Writing: Spelling – Punctuation – Italics – Names of persons- Numbers- Titles of works in the Research- Quotations – Capitalization and Personal names in Languages. Format of the Research paper.

#### **UNIT V**

Documentation: Preparing the list of works cited; citing sources in the text; and other systems of documentation.

#### **Recommended Texts**

John Langan, *College Writing Skills*, New York: McGraw Hill, 1985. (Covers Unit I)

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, New Delhi: Affiliated East-West Press Pvt. Ltd., 2003. (Covers Units II to V)

#### **Recommended Reading**

Marjorie Boulton, *The Anatomy of Poetry*, London: Routledge & KeganPaul, 1982.

MarjorieBoulton, *The Anatomy of Prose*, London: Routledge & Kegan Paul, 1952.

Cleanth Brooks, *Fundamentals of Good Writing: A Handbook of Modern Rhetoric*, New York: Read Books, 2008.

R.A.Lanham, *A Hand list of Rhetorical Terms*, California: University of California Press, 1991.

James Mc Crimmon, *Writing with a Purpose*, Boston: Mifflin Company, 1963.

Donald M. Murray, *Write to Learn*, New York: Holt, Rinehart and Winston, Inc., 1987.

## **ELECTIVE III**

### **TRANSLATION STUDIES- PDEN35B**

#### **Course Objective**

To expose students to practical knowledge of translating prose, poetry and other genres and to identify the specific cultural problems while translating texts from source language to target language.

#### **Course Outcome**

CO 1 Understand and appreciate the aesthetic, moral and cultural trench of literatures in Translation.

CO 2 Comprehending the unique aspects of the diverse literatures of the world, especially that is available in English translation.

CO 3 Demonstrate an understanding of the Classics in a historical and cultural context and establish a familiarity with the variety of Classical literary texts.

CO 4 Appreciate the Classics for the literary values, cultural importance, philosophical and socio – political background and facilitate the development of cross – cultural perspectives.

CO 5 To stimulate further reading so as to obtain a fuller understanding of the literary forms and movements across the globe.

#### **Syllabus**

##### **UNIT I**

Practice in translation of given passages of prose and poetry.

Comparison of translated texts for aptness, syntax etc. (Translation of Sangam poetry George I. Hart, A.K. Ramanujam. Ila Thangappa)

Translating text of the students choice: focus on justification and difficulties in translation

Discussion on culture specific problems in translation.

Genre Translation: Translating form.

## **UNIT II**

Susan Bassnett *Translation Studies*

Walter Benjamin “The Task of the Translator”

Eugene Nida “Principles of Correspondence”

J. C. Catford “Translation Shifts”

James S. Holmes “The Name and Nature of Translation Studies”

## **UNIT III**

Anne Brisset “The search for a Native Language: Translation and Cultural Identity”

## **UNIT IV**

Jean Paul Vinay and Jean Darblenet “ A Methodology for Translation”

Gayatri Chakravoty Spivak “The politics of Translation”

## **UNIT V**

Ambai “Squirrel” “mzpy;”

Vaikom Muhammad Basheer “The World- Renowned Nose” Viswa vikhyathamaya Mookku”

## **Reference**

1. Bassnet Mc Guire Susan: Translation Studies, Methuen, London and N.Y.1980.
2. Bassnet Mc Guire Susan and Andre Lefevere: Translation History and Culture.
3. Benjamin, Walter: Illuminations Fontans, 1979, (FirstPublished1955).
4. Catford J.C.: A Linguistic Theory of Translation, London, OUP,1965.
5. Holmes, James (ed.): The Nature of Translation : Essays on the Theory and Practice of Literary Translation, TheHagueMouton,1970.

6. Jacobson, Roman(ed.):' On Linguistic aspects of Translation', in R. Brower (ed.) On Translation, Cambridge Mass Harvard University Press,1959.
7. Hermas, Thoe: The Manipulation of Literature.
8. Kelly L.G. True Interpreter: A History of Translation Theory and Practice in the West, Oxford, Blackwell,1979.
9. Levy Jiri:' Translation as a Decision Process' in To Translation Roman Jacobson II, TheHauge, Mouton,pp.1111-1182.
- 10.Nida, Eugeneanwar Dil (ed.): Language Structure and Translation, Stanford University Press,1975).
11. Steneir George : After Babel: Aspects of Language and Translation, OUP, London, 1975.
12. Sujeet Mukherjee: Translation as Discovery.
13. Ogden and Richards: Meaning of Meaning.
14. Whorf Benjamin Le: Language, Thought and Mind.
15. Palmer: Semantics

## **CORE**

### **PAPER XIII**

#### **LITERARY THEORY AND CRITICISM- PDEN41**

##### **Course Objective**

To enable the students to articulate the border ways in which literary theory applies to their own culture, global culture and their own lives.

##### **Course Outcome**

CO 1 Identify and describe key texts that are important to literary criticism and expose the students to the complexities of the literary theory and criticism.

CO 2 Demonstrate an understanding of important theoretical methodology by applying these in close reading of a literary text.

CO 3 Elucidate an appreciation of the relevance and value of theoretical models in literary study.

CO 4 Evaluate the strengths and limitations of critical as well as theoretical arguments.

CO 5 Strengthen and deepen critical reading, writing and interpretive practices.

##### **Syllabus**

###### **UNIT I:**

Sydney : Apology for poetry

Coleridge : Biographic literature XIV

###### **UNIT II**

Arnold : Study of poetry

T.S.Eliot : Tradition and Individual Talent

Kate Millet : Sexual Politics (Chapter 2)

###### **UNIT III**

I.A. Richards : Four kinds of Meaning

Northrop Frye : The Archetypes of Literature

## UNIT IV

Terry Eagleton : Marxist Criticism

Edward Said : Culture and Imperialism (Introduction)

## UNIT V

Jacques Lucan : On Mirror stage

Umberto Eco : Cult move –“Casablanca”

### **Recommend Text:**

Standard Edition of texts

### **Reference**

1. Wimsatt & Brooks: Literary Criticism :A Short History.
3. Kane, P. V.: A History of Sanskrit Poetics.
4. Republic of Plato: Translated by Cornford, F.M., London, OUP.
5. Seldon, Raman: A Reader's Guide to Contemporary Literary Theory.
6. Williams, Raymond: Marxism and Literature.
7. Culler, Jonathan: Structurelist Poetics: Structuralism Linguistics and the Study of Literature.
8. Hutcheon, Linda: A Poetics of Postmodernism.
9. Bloom, H.; et.al: Deconstruction and Criticism.
10. Young, Robert (ed.):Untying the Text: A Post-structuralism Reader.
11. Showalter, Elaine: Literature of Their Own: British Novelists from Bronte to Lering.
12. Hawkes,T.: Structuralism and Semiotics.
- 13.Batler, C.: Interpretation, Deconstruction and Ideology.
- 14.Sarup,M.:An Introductory Guide to Post-structuralism.

## **CORE**

### **PAPER XIV**

#### **ENGLISH LANGUAGE TEACHING- PDEN42**

##### **Course Objective**

To enhance the teaching principles and methods, lesson planning, teaching aids and model building, teaching evaluation, and implement and evaluates curriculums under the guidance and enable the students to understand Teaching English as a second language and the Principles of language testing besides Social psychology.

##### **Course Outcome**

CO 1 This course enhances the teaching principles and methods, lesson planning, teaching aids and model building, teaching evaluation, and implement and evaluates curriculums under the guidance.

CO 2 The course enables the student to understand Classroom Techniques such as Team Teaching and Teaching Large Classes using Teaching Aids.

CO 3 The study of new linguistic varieties in English language teaching, approaches, methods, and techniques act as guide and develop learner's responsibility.

CO 4 The student will be skilful in learning of instructional materials, approaches, and methods.

CO 5 The students are enabled to understand Teaching English as a second language and the Principles of language testing besides Social psychology.

##### **Syllabus**

###### **UNIT - I**

History of Language Teaching, English in India- Past, Present, future.  
(Richards. J and Rudgers & Krishna Swamy)

Theories of Language Learning; Cognitive theory Behaviourist Theory,  
First Language Acquisition Second Language Acquisition. (Leonard,  
David)

###### **UNIT – II**

Methods of English Language Teaching (Grammar Translation Method, Direct Method, Bilingual Method, Audio Lingual Method)

### **UNIT – III**

Approach, Method, Technique (Structural Approach, communicative Language Teaching, Contemporary Based Language Teaching and Current Trends) (Richards. J and Rudgers & Krishna Swamy)

### **UNIT – IV**

Teaching of Prose, Teaching of Poetry, Teaching of Grammar and Composition, Teaching Language Skills.

### **UNIT – V**

Testing and Evaluation, Curriculum and Syllabus design, Teaching Aids.

### **Reference Books:**

Krishna Swamy.n and Lalitha Krishna Swamy. Methods of Teaching English. Haryana: Macmillan Publishers, 2013 (Units II, III, IV, V)

Richards. J and Rudgers, S. Approaches and Methods in Language Teaching. London: Cambridge University press, 2001 (Units II & IV)

Leonard, David. Learning Theories, A to Z. Westport, Conn: Oryx Press, 2002.

Howall A.P.R. A History of English Language Teaching, Oup, 1984. (Unit IV)

Richards, Jack C. 1972. An Introduction to Error Analysis. London: Longman. (Unit V)

Stren, H.H. 1983. Fundamental Concepts of Language Teaching. Oxford University Press.

Yalden, Janice. 1987. Principles of Course Design for Language Teaching. Cambridge University Press.

## **PAPER XV & XVI**

### **PROJECT- PDEN44**

#### **Course Objectives**

To make them understand the concepts of Project Management for planning to execution of projects. ... To make them understand the feasibility analysis in Project Management and network analysis tools for cost and time estimation.

#### **CO-I**

Introducing the inquisitiveness of research and its unexplored avenues to them.

#### **CO-II**

Knowing the practical experiences of the people, climatic condition, and their ethics of culture and ethos.

#### **CO-III**

Being aware of the theoretical underpinnings and its practices in the creative research writing.

#### **CO-IV**

Infusing the Research Methodologies such as Punctuation, Citation, and the art of writing research writing.

#### **CO-V**

Sensitizing the new trends in literatures and igniting the spirit of research in order to pursue research programmes in the offing.

#### **Syllabus**

The Project aims at equipping the students with the efficient way of presenting their research work and findings in a methodological fashion. The application of Research Methodology is central to the Project Work.

The Project should have the following format:

The Title Page

Certificate from the Guide

Declaration of the Student

Acknowledgement

Table of Contents

Introduction

Chapters

Conclusion

Works Cited

Annexure (if any)

Documentation should conform to the **latest** edition of Joseph Gibaldi's, *MLA Handbook for Writers of Research Papers*, New Delhi: Affiliated East-West Press Pvt. Ltd.

## **ELECTIVE IV**

### **FILM STUDIES- PDEN43A**

#### **Course Objective**

The course will improve the ability to practically interpret and films and clearly express those interpretation orally and in writing\_it will help the learners demonstrate knowledge of the historical development and cultural impact of film as an art form it provides familiarity with the collaborative processes through which films are constructed by employing the specialize vocabularies and methodologies used by film studies scholar period it also deals with question of ethic and social justice through representations of culture on film and also to analyze range of cinematic visuals styles, narrative conventions, generic trends.

#### **Course Outcome**

CO 1 Observe and reflect upon the articulation of a film's content, form and structure.

CO 2 Identify and define the formal and stylistic elements of a film. Develop and understanding of film language and terminology an analyses the ways in which meanings are constructed.

CO 3 Understand the relationship between film form and its historical and cultural contents. Identify how a film offers a set of social, political and cultural ideas and questions through form and content.

CO 4 Instruct the art of film making with innovative and updated techniques to explicate and appreciate the nuances of films. Train the students in acting, photography, direction and script writing to fetch jobs in media.

CO 5 Enhance students learning experiences by fostering student relationship with working professionals in media industries and develop new opportunities for creative production and collaboration.

#### **Syllabus**

##### **UNIT I**

History of Cinema in India; Major landmarks in Indian cinema.

##### **UNIT II**

Kinds of Films: Historical, Patriotic, Documentary, Thrillers.

Children of Heaven by Majid Majidi

The Birds by Alfred Hitchcocks

The Sound of Music by Robert Wise

Veedu (వీడు) Balu Mahendra

Ben-Hur by William Wyler

### **UNIT III**

Art of Film Making: Some Important Techniques.

Acting / Photography / Direction / Scriptwriting.

### **UNIT IV**

Films and Entertainment

Films and Social Responsibility

### **UNIT V**

Review of Films

#### **Recommended Text:**

Selection from

1. Drama and Performance studies

2. Film and Media studies

i. Stanislavski, Konstantin. An Actor prepares

ii. Connington, Bill. Physical expression on stage and screen.

iii Thurlow, Clifford. Making Short Films

iv. Lee, Jason. The Psychology of screening writing: Theory and Practice.

v. Nagib, Lucia. World Cinema and the Ethics of Realism.

vi. Williams, Kevin. Understanding Media Theory.

## **ELECTIVE IV**

### **GENERAL ESSAY- PDEN43B**

#### **Course Objective**

To revisit the whole of literature, language and the literary movements and to understand the literature in its respective era with its historical background.

#### **Course Outcome**

CO 1 A review of common wealth writings, American writing is made.

CO 2 The important social and literary moments are brought to discussion.

CO 3 Concentrate on Shakespearean canon in an in-depth manner to offer a comprehensive idea.

CO 4 The value of English language as a world language is brought out

CO 5 Major critical concepts, moments and phenomenon of literary history is encapsulated.

#### **Syllabus**

The course aims at training the students to write long essays on a given topic in the literary/critical history. This course will help the students to write the UGC–JRF examination and other national level competitive examinations.

#### **UNIT-I**

Indian and Commonwealth Drama—The Twentieth-Century American Novel—The Indian and Commonwealth Novel—The Satirical Essay—The Neo-Classical Age—The Pre-Raphaelites

#### **UNIT-II**

The Art for Arts Sake Movement--The Symbolist Movement--The Modernists—Literary Criticism from Sidney to Johnson--Nineteenth-Century Criticism--Twentieth-Century American Literature

#### **UNIT- III**

The Shakespeare Canon--The Age of Shakespeare--Shakespearean Tragedy--Shakespearean Comedy--Shakespeare's Problem Plays--Shakespeare's

Histories--Fools and Clowns in Shakespeare--Villians in Shakespeare's Plays--  
Women in Shakespeare's Plays

#### **UNIT- IV**

The Influence of Foreign Languages on English--English as a World  
Language—Characteristics of Indian English—The Teaching of Indian English  
at the Tertiary level—Teaching of English as Second Language

#### **UNIT- V**

Major critical concepts, movements and phenomena of literary history:  
Humanism, Petrarchism, Neoclassicism, Romanticism, Realism, Modernism,  
Postmodernism,  
Absurdism, Orientalism, Imitation, Symbolism, Expressionism, Psychoanalysis,  
Existentialism, Marxism.

#### **Suggested Reading**

1. H. Blamiers, A Short History of English Literature, London: Methuen, 1974.
2. A. Sanders, The Short Oxford History of English Literature, London: Oxford Univ. Press, 1996.
3. M. H. Abrahms, A Glossary of Literary Terms, Chennai: Macmillan, 2000.
4. M. S. Nagarajan, An Introduction to Literary Theory and Criticism, Chennai: Macmillan, 2010.
5. David Daiches, A Critical History of English Literature, London: M. Secker & Warburg, 1960.
6. Arthur Compton Rickett, A History of English Literature, Bibliobazar, 2010.
7. Srinivasa Iyengar, Indian Writing in English, New Delhi: Sterling Publishers, 1987.
8. Penguin Dictionary of Literary Terms
9. Oxford Companion to English Literature
10. Oxford Companion to American literature