



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)**

VISION OF THE DEPARTMENT

To impart a multicultural and multilingual dimension to the study of the global language (viz., English) and its literature

MISSION OF THE DEPARTMENT

The overall mission of the English Department is to promote the study of worldwide literature written in English and extend the understanding of how the English language is intertwined with the various cultures of those who speak and write it.

PROGRAMME OUTCOME

- ❖ Learners will be able to use the English language successfully through various processes of oral and written communication to communicate meaning effectively not only in the classroom but also in real life situations outside the classroom.
- ❖ They will be able to realize and maximise the meaning-centred meta-cognitive problem-solving instructional initiatives of the dynamic individual course instructors.
- ❖ Consequently learners effectively synergize independent learning, analytical and critical thinking learning-intensive capabilities.
- ❖ Learners will be able to harness the enquiry-centred and literature contextualized texts and discourses to integrate impactful core values into the Indian context.

OBJECTIVES AND AIMS

1. To repurpose the role of English in a globalized India.
2. To reiterate the rationale for learning English as a second language.
3. To exploit the cultural, literary, utilitarian, linguistic and integrative enquiry-centred functionalities of English in India.
4. To coordinate the four communication skills of Listening, Speaking, Reading and Writing to maximise holistic competencies.



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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DEPARTMENT OF ENGLISH (AIDED)
PAPERS OFFERED AT THE UNDERGRADUATE LEVEL
SEMESTER I
LITERARY FORMS

Objective

To understand the technical framework and categorization of literary works and to differentiate between the genres and forms of literature.

Course outcome

Students will be able to comprehend the literary canon-creation and will acquire technical knowledge to appreciate different genres.

UNIT 1

- a) Tragedy
- b) Comedy
- c) Tragi-comedy
- d) Satire

UNIT 11

- e) Drama
- f) Novel (Historical Novel, Detective Novel, etc.)
- g) Short Story
- h) Essay

UNIT 111

- i) One-Act Play
- j) Biography
- k) Autobiography
- l) Melodrama

UNIT IV

- m) Farce
- n) Masque
- o) Epic
- p) Ballad

UNIT V

- q) Lyric



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- r) English Prosody
- s) Ode
- t) Sonnet
- u) Elegy

References

1. A Glossary of Literary terms, M.H.abraham
- 2.TheRoutledge History of Literature in English, Ronald Carter
- 3.The book of literary terms, Lewis Tueco

**SEMESTER - I
GRAMMAR AND LINGUISTICS**

Objective

To understand the basic components of language and its subsequent application with accuracy.

Course outcome

Students will acquire theoretical knowledge about the organisational units of the language and study the competency and performance of the language use.

UNIT 1

ELEMENTS OF GRAMMAR

Parts of Speech-	Closed-system items
	Open-class items
	Stative and Dynamic
	Pro-forms
Question and negation -	wh - questions
	Yes-no questions
	Negation and non-assertion

UNIT 11

VERBS AND THE VERB-PHRASE

Types of verb
Verbal forms and the verb phrase
The Morphology of lexical verbs
Regular lexical verbs
The -ing and -s forms



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The past and the -ed participle

The auxiliaries 'do', 'have', 'be'

The modal auxiliaries

Marginal modal auxiliaries

Finite and non-finite verb phrases

Contrasts expressed in the verb phrase

Time, aspect and mood

Tense and aspect

The Future

The Basic Sentence Patterns

UNIT III

NOUNS, PRONOUNS AND THE BASIC NOUN PHRASE

The basic noun phrase

Noun Classes: Proper nouns, common nouns, non-count nouns, determiners, closed-system premodifiers, predeterminers, post determiners, quantifiers, general/unique reference, number system, gender and case, pronouns.

ADJECTIVES AND ADVERBS

(An Introduction)

UNIT IV

LANGUAGE: ITS USES, NATURE AND VARIETIES

- a) Language is a system of communication - animal communication vs human communication
- b) Language acquisition : sociological and psychological motivations - notions of competence and performance
- c) Language in society : its uses - dialect, idiolect, register; spoken and written language
- d) Language description : theories, models, universals
- e) Modern Linguistics: aims and attitudes
- f) Historical and descriptive linguistics

UNIT V

ORGANIZATION OF LANGUAGE

a) Phonological organization : Linguistics and Phonetics : Phonetics and phonology; The Phoneme theory; segmental and supra-segmental phonemes; the organs of speech; Classification of speech sounds - vocoids and contoids; English vowels, Diphthongs and Consonants.(Cardinal vowels).

The word : word accentuation, stress & pitch change:

The Sentence : sentence stress, juncture, rhythm and intonation

b) Syntactic organization : grammatical units : the morpheme - bound and free - lexical



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and grammatical clauses - IC analysis - the Sentence - major, minor.

References:

- 1.A University Grammar of English, Randolph Quirk and Sidney Greenbaum
- 2.Revising the Rules : Traditional Grammar and Modern Linguistics, Brock Haussamen
- 3.The English Grammar of William Cobbet

SEMESTER – I

ALLIED I

SOCIAL HISTORY OF ENGLAND / HISTORY OF ENGLISH LITERATURE - I

Objective

To learn the background history of the literary ages from Chaucer to the age of Dryden and to enable the students to understand the social, cultural and political resonances of the seminal literary works.

Course outcome

Students will learn the socio-political implications in the prescribed literary work and develop appropriate strategies to critically evaluate it.

UNIT 1

Social History of England

BACKGROUND

- a. Feudalism
- b. The Church during the Age of Chaucer and after
- c. Monasteries

THE TUDOR AGE

- a. Renaissance
- b. Reformation
- c. Social Life during the Age of Shakespeare

UNIT 11

THE AGE OF STUARTS

- a. The Puritan War
- b. Colonial Expansion

SOCIAL LIFE IN RESTORATION ENGLAND



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UNIT 111

History of English Literature

BACKGROUND INFORMATION (FROM CHAUCER TO RENAISSANCE)

RENAISSANCE LITERATURE

- a. The Development of Drama
- b. Marlowe
- c. Ben Jonson
- d. Other minor dramatists of the 16th Century
- e. Elizabethan Poetry
- f. Elizabethan Prose

UNIT IV

THE AGE OF MILTON

- a. The Poetry of Milton
- b. Prose

THE AGE OF DRYDEN

- a. Restoration Drama
- b. Development of Prose
- c. Poetry during the Age of John Dryden

UNIT V

EIGHTEENTH CENTURY LITERATURE

- a. The Growth and Development of the Periodical Essay
- b. Alexander Pope and other poets
- c. The Forerunners of the Novel
- d. The Pioneers of the Novel
- e. Dr. Johnson
- f. Oliver Goldsmith
- g. Forerunners of the Romantic Movement

References:

1. An outline History of English Literature, W.H. Hudson
 2. English Literature in Context, Edited by Paul Poplowski
 3. History of the English Language, Albert.C. Baugh and Thomas Cable
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SEMESTER - II
THE AGE OF ELIZABETH

Objective

To learn the characteristics of the Age of Elizabeth

Course Outcomes

Students will be able to understand the modes and conventions of the age and will learn the greatness of the canonical works.

UNIT 1

Poetry

1. Spenser : *Prothalamion*
2. Philip Sidney : *Loving in Truth* and *Faine in Verse My Love to Show* from *Astrophel and Stella*.
3. Thomas Wyatt : *Forget not yet: And why thou leve me thus? The long love that my thought doth harbour.*

UNIT 11

4. Henry Howard, Earl of Surrey: *When raging love with extreme pain*; Martial: *The things that do attain.*
5. Donne : *The Sun Rising, The Flea, A Hymn to God the Father.*

UNIT 111

Drama

1. Marlowe : *Doctor Faustus*
2. Jonson : *The Alchemist*

UNIT IV

Prose

1. Bacon : Essays
 - a) *Of Friendship*
 - b) *Of Truth*
 - c) *Of Marriage*
 - d) *Of Great Place*

UNIT V

2. *Sermon on the Mount(Matthew 5-7) AV*
3. Searle: *Microcosomography (Selections)*



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References:

1. The Norton Anthology of English Literatures
2. A History of Elizabethan Literature, George Saintsbury
3. English Literature; Elizabethan and Jacobean, Edmund Gosse

SEMESTER - II

THE AGE OF MILTON, POPE AND JOHNSON

Objective

To learn the salient features of the 17th and 18th century literature and to understand the poetic and prosaic works of the neoclassical era.

Course outcome

Students will be familiar with the popular types of literatures of neo-classical period and study the salient features of restoration through the prescribed texts.

UNIT 1

Poetry

1. Milton: *Paradise Lost - Book II*
2. Dryden : *Song for St. Cecilia's Day*

UNIT 11

3. Gray : *Elegy Written in a Country Churchyard*
4. Collins : *Ode to Evening*

UNIT 111

Drama

1. Sheridan : *The Rivals*

UNIT IV

Prose

1. Johnson : *Preface to Shakespeare*
2. Coverley Papers- 3 Essays (1-3)



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3. Goldsmith: *Citizen of the World, The Man in Black, The Chinese Philosopher, The Shabby Beau*

UNIT V

Fiction

1. Daniel Defoe : *Robinson Crusoe*
2. Goldsmith : *Vicar of Wakefield*

Ref

1. Renaissance : Short Introduction, Oxford series
2. Seventeenth Century English Literature, C.V. Wedgwood

SEMESTER – II

ALLIED II

SOCIAL HISTORY OF ENGLAND / HISTORY OF ENGLISH LITERATURE - II

Objective

To acquire the chronological awareness of the literary ages from Romantic period to the Modern period and to understand the socio-political events of this period.

Course outcome

Students will learn the changing trends and fashions in accordance with the time in the prescribed literary works and develop critical acumen to evaluate the literary texts.

UNIT 1

Social History of England

THE AGE OF REVOLUTIONS

- a) The American War of Independence
- b) The French Revolution
- c) The Agriculture Revolution
- d) The Industrial Revolution



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THE REFORM BILLS

UNIT 11

THE VICTORIAN AGE

- a) The Victorian Problem
- b) Expansions
- c) Humanism
- d) Social Changes during the Victorian Age

UNIT 111

MODERN AGE

- a) Pre-war condition in England
- b) Social Effects of the First World War
- c) Post-War England
- d) Social Effects of the Second World War
- e) The Labour Movement
- f) Social Security and the Concept of the Welfare State

UNIT IV

History of English Literature

THE AGE OF WORDSWORTH

- a) Poetry
- b) Prose
- c) Novel

THE VICTORIAN AGE

- a) Victorian Poetry
- b) Victorian Prose
- c) Novel

UNIT V

THE MODERN AGE IN LITERATURE

- a) Pre-war Literature
- b) Literature between the Wars
- c) English Literature after the Second World War
- d) Trends in Modern English Poetry (20th Century)
- e) Trends in Modern English Prose (20th Century)
- f) Trends in Modern English Novel (20th Century)

References:

1. An outline History of English Literature, W.H.Hudson
 2. English Literature in Context, Edited by Paul Poplowski
 3. History of the English Language, Albert.c.Baugh and Thomas Cable
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SEMESTER I –General Course

EXPERIENCE OF LITERATURE

Objective

To facilitate an appreciation of literature by introducing the student to the basic genres, thus enabling a literary experience.

Course outcome

Students will be acquainted with the different types of literatures and will learn the styles of writing and contemporary relevance of famous writers from various countries.

Unit I

Poetry

S.T. Coleridge	Metrical Feet
R.W. Emerson	The Rhodora
Thomas Traherne	Wonder
G.M. Hopkins	Spring
Milton	When I Consider

Unit II

W.B. Yeats	A Prayer for My Daughter
Tennyson	Ulysses
E.B. Browning	How Do I Love Thee
T.S. Eliot	Journey of the Magi
W. Wordsworth	The Solitary Reaper
R. Frost	Fire and Ice

Unit III

Prose

Bronowski	
Aaron Copland	What to Listen For in Music?
Walter Lippmann	The Indispensable Opposition
Ved Mehtha	The Poorest of the Poor
G.K. Chesterton	On Running After One's Hat
E.V. Lucas (Lynd?)	Silver Paper

Unit IV



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G.H. Hardy	A Mathematician's Apology
Selma H. Frailberg	Abracadabra
Ayn Rand	Collectivized Ethics
Martin Luther King Jr.	Pilgrimage to Non-Violence
James Thurber	The Trouble With Man is Man

Unit V

Short Stories

N. Gogol	The Overcoat
Maupassant	The Necklace
O. Henry	The Gift of the Magi
S. Rushdie	The Firebird's Nest
L. Tolstoy	How Much Land Does a Man Need
O. Wilde	The Model Millionaire
A. Camus	The Guest
S. Maugham	The Verger
G.K. Chesterton	Father Brown Stories (<i>Any one</i>)
Tagore	Cabuliwallah

References:

1. The Cambridge History of English and American Literature
2. Literature-New Critical Idioms series- Peter Widdowson.

Semester III

The Romantic Period

Objective:

- ❖ To explore the shift from the objective, rational world view of the Neoclassical Age to the subjective, intuitive experience of the Romantic Age.
- ❖ To understand the philosophical roots of Romantic thought.

Course Outcomes:

- Students will gain insight into the origins of Romantic literary thought and the subsequent change that took place in the style and subject of the works written.
- They will understand the interconnectedness of human life and nature as reflected in works written during the Romantic period.



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Unit I:

The Social background and changes that led to the birth of the Romantic Period in Literature.

Unit II:

Poetry

Wordsworth *Tintern Abbey; Upon Westminster Bridge*

Keats *Ode to a Nightingale; Ode to Psyche*

Shelley *Ode to the West Wind*

Byron *She Walks in Beauty*

Coleridge *Kubla Khan*

Unit III:

Prose

Charles Lamb *Oxford in Vacation, South Sea House, Dream Children*

William Hazlitt *My First Acquaintance with the Poets.*

Thomas De Quincey *Literature of Knowledge & Power*

Unit IV:

Fiction

Jane Austen *Pride and Prejudice*

Walter Scott *Ivanhoe*

Unit V:

Lectures on the multifaceted dimensions of Romantic thought that ranges from the sentimental, gothic to the suprarational and spiritual.

References:

The Romantic Period: The Intellectual and Cultural Context of English Literature 1789-1830 by *Robin Jarvis*

English Literature from the Restoration through the Romantic Period. Edited by J. E. Luebering.

Semester III

The Victorian Age

Objective:

To acquaint the students with the Industrial Revolution, the unprecedented progress in Science and the tremendous impact it had on Man. To explore new modes and ways of experiencing the world that was unique to the Victorian Period.

Course Outcome:



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- Students will gain insight into the nature of the Industrial Revolution, the subsequent scientific and material progress.
- They will also understand the consequent loss of faith in Religion (Darwin) and explore a society that was being re-organised around Science, Factories and Business.

Unit I:

Introduction to the social background, to influential thinkers like Darwin, and the considerable impact of Scientific progress on the Victorian period. To introduce the growing class inequality and the growth of poverty.

Unit II:

Poetry

Robert Browning: *Andrea Del Sarto, My Last Duchess*

Alfred Lord Tennyson *Mariana; Ulysses*

Matthew Arnold *Forsaken Merman*

Elizabeth Barrett Browning *Sonnets from the Portuguese* (selections)

Unit III:

Prose

Matthew Arnold *Essay on Keats*

John Ruskin *Sesame and Lilies* - Selections from "King's Treasuries"

Unit IV:

Fiction

Charles Dickens *A Tale of Two Cities*

Charlotte Bronte *Jane Eyre*

George Eliot *Mill on the Floss*

Unit V:



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General Lectures on Victorian literature that reflects the various dimensions of Victorian Society from wealth and material progress on one hand to poverty, factory life and loss of faith on the other.

References:

The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890. by *Robin Gilmour*

English Fiction of the Victorian Period by *Micheal Wheeler*

Semester III

Practical Introduction to Literature

Objective:

To introduce the basic literary genres – poetry, prose, fiction and drama and show how they reflect the literary movement to which they belong by situating them in their socio-historical context.

Course outcomes:

- Students will learn to situate a text in its social background and study the influences of the Age upon the Author.
- Students will also understand a variety of literary genres by getting practically introduced to these.

Unit I:

Poetry:

Keats *Ode on a Grecian Urn*

Hopkins *God's Grandeur*

Unit II:

Prose:

Charles Lamb *Dream Children – A Reverie*

Abraham Lincoln *Gettysburg Address*



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Unit III:

Short Stories:

Oscar Wilde *The Nightingale and the Rose*

O' Henry *Ransom of the Red Chief*

Unit IV:

Novels:

James Joyce *Portrait of the Artist*

Ernest Hemingway *The Old Man and the Sea*

Unit V:

Drama:

Shakespeare *The Tempest*

References:

A Reader's Guide to James Joyce by *William York Tindall*

Semester IV

Modern Period

Objective:

To introduce the students to the Modern Age of British Literature. To analyse the complex impact that the progress of Technology, the World Wars and the subsequent Depression, Loss of Culture had on the Modern Generation.

COURSE OUTCOME:

- Students will understand the strong impact of thinkers like Nietzsche, Darwin Marx and Freud etc had on Modern Writers and how this is reflected in their works.
- They will understand the experimental nature of modern writing that reflects a society that comprised a complex amalgamation of science, arts and culture.

Unit I:



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Poetry

1. T.S.Eliot : *Preludes, Mariana*
2. W.B.Yeats : *Easter 1916*
3. W.H.Auden : *Surgical Ward*
4. D.H.Lawrence : *The Mosquito*
5. Dylan Thomas : *The force that through the green fuse drives the flowers*
6. Wilfred Owen : *Strange Meeting*
7. Thomas Heaney: *Blackberry Picking*
8. Philip Larkin : *Church Going*
Ted Hughes : *Thought Fox*

Unit II:

Drama

1. Shaw : *St.Joan*
2. Synge : *Riders to the Sea*

Unit III:

Prose

1. T.S. Eliot : *Tradition and the Individual Talent*
2. D.H.Lawrence : *Why the Novel Matters*

Unit IV:

Fiction

1. Lawrence : *Fox or The Woman Who Rode Away*
2. E.M.Forster : *A Passage to India*
3. Virginia Woolf : *Mrs. Dalloway*
4. Graham Greene : *The Power and the Glory*
5. Muriel Spark : *The Prime of Miss Jean Brodie*

Unit V:

Lectures on the multifaceted nature of Modern Writing, and how this reflects the complexities of the human experience in the Modern world.

References:



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The Cambridge History of Twentieth-Century English Literature. Edited by *Laura Marcus* and *Peter Nicholls*

Semester IV

Shakespeare – I

Objective:

To understand the range, depth and wide-ranging influence of Shakespeare by reading his works first-hand.

Intended Learning Outcomes:

- Students will read the plays of Shakespeare and learn about his comedies and Tragi-comedies.
- Students will also read the sonnets of Shakespeare and understand his lyrical love poems.

Unit I

General Lectures on Shakespeare and his works. The characteristics of Shakespearean plays and their themes.

Unit II

Much Ado about Nothing

Unit III

Twelfth Night

Unit IV

Measure for Measure

Unit V

Sonnets 127 to 152



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Semester IV

Prosody and Rhetoric

Objective:

The paper enables the student to have a thorough understanding of prosody for a better appreciation of poetry. It also gives a firm grounding on Rhetoric in order to make the student appreciate the different genres of Literature.

Intended Learning Outcomes:

- Students will learn the basics of Prosody and Rhetoric
- They would be able to acquire a deeper understanding of the nuances and musicality of poetry and would appreciate different genres in Literature.

Unit I

Prosody: Speech Sounds, Syllable, Foot, Line

Unit II:

Prosody: Stanza and Rhyme

Unit III:

Rhetoric: Elements of Rhetoric: Style

Unit IV:

Rhetoric: Elements of Rhetoric: Figures of Speech

Unit V:

Lectures on the nuances of language style and rhetoric and its contribution to Literature.



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Semester IV

Music and Literature (ID)

Objective:

To enable the students to understand the underlying connectivity between literature and music. It is a skill-based interdisciplinary course that offers Music theory and aspects of sound engineering as well.

Course Outcome:

- Students will be able to see the inter-relatedness of the Arts by studying Music and Literature side by side.
- Students will also be made to either compose a music album on their own or work with a musician as part of a project.

Unit I

Elements of Music

Unit II

Musical Time, Rhythm and Meter

Unit III

Forms of Music and Musical Instruments

Unit IV

Oral Poetry and Music

Unit V

Music and Literature

References: :

1. C.M.Bowra. "Composition and Performance", *Primitive Song*. London: Weidenfield and Nicolson, 1962

2. *Musical Instruments of the World*. New York: Facts on File Publications, 1976.



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SEMESTER – V
SHAKESPEARE II

Objective

To further explore and comprehend the literary and dramatic greatness of Shakespeare.

Course Outcomes:

- Students will be more acquainted with the tragedies, history and problem plays of Shakespeare, using the prescribed texts.
- They will acquire considerable insight into the mechanics of dramaturgy and the stage.

Unit I

Macbeth

Unit II

King Richard II

Unit III

The Winter's Tale

Unit IV

Lectures on the stage: The Shakespeare Audience, The Shakespeare Canon- creation and influence.

Unit V

Lectures on the veracity of texts and authorship credibility: Shakespeare- Speculation and Conspiracy Tales, Publication history-Quartos and Folios, Textual Criticism.

SEMESTER - V

AMERICAN LITERATURE

Objective

To introduce and analyze the complexity of American National Identity as represented in literary works. To help the students to have a taste of American literary canons.

Course Outcome:



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- Students will be able to critically study the nature of the American Dream and its multifarious implications.
- They will learn about Transcendental thought and its philosophical roots.

Unit I

Introductory lectures on the American literary and cultural scene by tracing the history of American writing.

Unit II

Poetry

1. Anne Bradstreet : *The Prologue*
2. Whitman : *Passage to India*
3. Emily Dickinson : *A narrow fellow on the grass; Success is counted sweetest; Because I could not stop for Death;*
4. *My Life had stood - a loaded gun; These are the days when birds come back.*
5. Frost: *The Road Not Taken; Gift Outright; West Running Brook*

Unit III

Prose

1. Emerson : *Shakespeare; or, The Poet*
2. Thoreau : *Civil Disobedience*

Unit IV

Fiction

1. Edgar Allan Poe : *The Cask of Amontillado*
2. Hawthorne : *The Birth Mark*
3. Melville : *Bartleby the Scrivener*

Unit V

Drama

1. O'Neill : *Emperor Jones*
2. Tennessee Williams: *The Glass Menagerie*

SEMESTER - V

INDIAN WRITING IN ENGLISH

Objective

To introduce students to the unique body of writing called Indian Writing in English, as it foregrounds political and cultural issues with regard to the creative use of the English language.

Course Outcomes:



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- Students will learn the dysphoric and hybrid identities of Indian writing in English
- They will be able to sift out the particular Indian flavours and mindset presented through the medium of English
- They will be able to critically analyse the Colonial and Postcolonial features of this unique body of literature.

Unit I

Introductory lectures on the inception, nature and purpose of Indian Writing in English.

Unit II

Poetry

1. Sonnets of Aurobindo - a selection
2. *Gitanjali*- 20 stanzas
3. Selections from Modern Indo-Anglian Poets (from SaleemPeeradina's *Contemporary Poetry of India*)

Unit III

Drama

1. Tagore : *Sacrifice*
2. Tendulkar : *Silence! The Court is in Session*
3. Girish Karnad : *Tughlaq / Hayavadana*

Unit IV

Prose

1. A.K. Ramanujan: *Is there an Indian Way of Thinking?*
2. Tagore: *The Surplus in Man*
3. (Four more prose selections to be included)

Unit V

Fiction

1. R.K.Narayan : *The Guide*
2. K Singh: *The Train to Pakistan*
3. Rushdie : *Haroun and the Sea of Stories*.

SEMESTER – V

WOMEN'S WRITING (AMERICAN/ BRITISH/ INDIAN)



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Objective

To attempt an in-depth study of Women Writers (specific to American/ British/ Indian Literatures) , their literary prowess and style.

Course Outcomes:

- Students will be sensitized to women-related issues through literary works written by seminal Women Writers.
- They will gain knowledge about the psyche and creative acumen of Women Writers.
- They will also learn to place them in the established literary canon and realize the groundbreaking contributions of Women to American/ British/ Indian Literatures.

Unit I

Introductory lectures on Women's Writing- salient features and unique traditions.

Unit II

Prose

LalithambikaAnterjonon: *Admission of Guilt*

SaraswatiAmma: *The Subordinate*

Lakshmi Kannan: *India Gate*

Mahasveta Devi: *Draupati*

Edith Wharton: *The Other Two*

Katherine Anne Porter: *The Jilting of Granny Weatherall*

Flannery O' Conner *Everything that Rises Must Converge*

Unit III

Poetry

Kamala Das *Without Looking Glass*

Selections from the poems of MamtaKalia, Tara Patel and Charmayned'souza

Unit IV

Fiction

Toni Morrison *Sula*

Arundhati Roy *The God of Small Things*

Unit V

Drama

Beah Richards *A Black Woman Speaks*

Mahasweta Devi *Selections from Five Plays*

Suggested reading (poetry/prose):

Queen Elizabeth –The Doubt of Future Foes

Anne Bradstreet – The Prologue

AphraBehn – On her loving two equally



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DEPARTMENT OF ENGLISH (AIDED)

Dorothy Wordsworth – Peaceful Our Valley / Fair and Green
Elizabeth Barret Browning – Grief
Emily Bronte – Riches I hold in Light Esteem
Mary Elizabeth Coleridge – The Other Side of a Mirror
Virginia Woolf – Professions for Women (essay)
Hilda Doolittle – Garden
Marianne Moore – Poetry (or) To a Snail
Judith Wright – The Sixties
Gwendolyn Brooks – To the Diaspora
Adrienne Rich – Power
Margaret Atwood – Marsh Languages

Semester V

English for Careers- General Elective

Objective:

To offer a skill-based, optional course that will improve vocabulary, impart General knowledge, verbal reasoning and public speaking skills to the students of English as well as other departments.

Course Outcomes:

- Students will acquire comprehensive knowledge of the English language and its application in day to day life.
- The course will improve the employability skills of the students by improving their general knowledge and honing their public speaking skills.

Unit I

Vocabulary

Unit II

Reading Comprehension and Verbal Reasoning

Unit III

General Knowledge

Unit IV

Public Speaking, Group Discussions and Personal Interview



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Unit V

One-to-one discussion with students on their specific skill sets and the areas that they need to improve on in order to increase their chances of employability.

SEMESTER VI
SHAKESPEAREAN CRITICISM

Objective

To give the undergraduate student a very brief survey of Shakespeare criticism. To provide the students with the essential in Shakespeare criticism and the various critical approaches to his plays.

Course Outcomes:

- To trace the history of critical thought on Shakespeare and his works.
- To study the architectonics of his plays as analyzed in critical pieces, down the different literary ages.

Classes will consist of lectures, discussions and student presentations on the following prescribed texts/excerpts:

Unit I

from *Greenes Groats-worth of Wit* . (Robert Greene on Shakespeare)
from *Palladis Tamia: Wits Treasury* (Francis Meres on Shakespeare)
from *Epigrammes in the oldest Cut, and newest fashion* (John Weever on Shakespeare)
Ben Jonson- '*To the memory of my beloved, the Author William Shakespeare* (Poem)
Walter Raleigh's Shakespeare (Chapter I)

Unit II

from Dryden's *Essay on Dramatic Poesy* 1668.
from Alexander Pope's *Preface to The Works of Shakespeare* 1725.
from Johnson's *Preface to The Plays of William Shakespeare*
from Maurice Morgann's *An Essay on the Dramatic Character of Sir John Falstaff*.

Unit III

from Charles Lamb's *On the tragedies of Shakespeare, considered with reference to fitness for Stage Representation* (1811)
from Coleridge's *On Shakespeare*
from William Hazlitt's *Characters of Shakespeare's Plays*
from John Keats' letter to George and Tom Keats
Thomas De Quincey's *On the knocking at the Gate in Macbeth*



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Unit IV

Matthew Arnold *On Shakespeare* (Poem)
from Edward Dowden's *Shakespeare His Mind and Art*
George Saintsbury's *Shakespeare's Life and Plays*

Unit V

G.B. Shaw's Henry IV The Saturday Review.
A.C Bradley's *Shakespearean Tragedy*
E.E.Stoll's *Hamlet: An Historical and Comparative Study*
from Harley Granville-Barker's *Prefaces to Shakespeare*
Wilson Knight's *The Wheel of Fire* (On the Principles of Shakespearean Interpretation
From L.C.Knights' *How Many children Had Lady Macbeth*
from Dover Wilson's *What Happens in Hamlet*
from E.M.W. Tillyard's *Shakespeare's last Plays* (analysis of *The Tempest*)
John Russell Browns Introduction to *Shakespeare's Dramatic Style*
from Peter Davison's *The Comedy of Hamlet*.
Germaine Greer's chapter on Shakespeare's Poetics in her book *Shakespeare*.
Ralph Berry's Preface to *Shakespearean Structures*
James Calderwood's Introduction to his book *Shakespearean Metadrama*
Stephen Greenblactt and Harold Bloom (*New Historicism*)

References:

- Frye, Northrop. *On Shakespeare*. New Haven: Yale University Press, 1988.
- Kaufman Walter, *From Shakespeare to existentialism*. New York: Anchor Books Doubleday & Company inc., 1960.
- Kiernan, Pauline. *Staging Shakespeare at the New Globe*. London: Macmillan Press Ltd., 1999.
- Mudford, Peter. *Making Theatre: From Text to Performance*. London: The Athlone Press, 2000.
- Mahood, M.M. *Shakespeare's Wordplay*. London: Methuen & Co. Ltd., 1965.
- Tillyard, E.M.W. *Shakespeare's Problem Plays*. London; Penguin Books, 1993.
- Traversi, Derek. *An Approach to Shakespeare*. Vols 1 and 2 London: Holis&.Carter, 1978.
- Ellis-Fermor, Una. *Shakespeare's Drama*. London: Methuen, 1980.
- Scragg, Leah. *Shakespeare's Alternative Tales*. London: Longman, 1996.
- Raleigh, Walter. *Shakespeare*. London: Macmillan & Co Ltd., 1965.



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Clemen, Wolfgang. *The Development of Shakespeare's Imagery*. London: Methuen and Co Ltd., 1977.

Wells, Stanley. *The Cambridge Companion to Shakespeare Studies*. Cambridge: Cambridge University Press, 1986.

Andrews, W.T. *Critics on Shakespeare*. New Delhi: Universal Book Stall, 1994.

SEMESTER VI

NEW WRITING

Objective:

To introduce the students to contemporary literary texts other than the British and American in order to promote academic discussion of current literary sensibility in the context of socio-political trends like globalisation and economic liberalisation.

Course Outcome:

- Students will get familiarized with contemporary world literature, thereby constructing and reconstructing canon formation and validation.
- They will learn texts which will act as literary and cultural transmitters of various literary traditions across the globe.

Unit I

Introductory lecture on World literary traditions.

Unit II

Additional lectures on the socio-cultural contexts and literary trends of contemporary writing in English.

Unit III

Poetry:

Gabriel Okara	<i>The Mystic Drum</i>
Wole Soyinka	<i>Africa</i>
Derek Walcott	<i>Ruins of a Great House</i>
A.D. Hope	<i>Australia</i>
Edwin Thumboo	<i>The Exile</i>
E.M. Roach	<i>I am the Archipelago</i>
Margaret Atwood	<i>The Progressive Insanities of a Pioneer</i>
Allen Curnow	<i>House and Land</i>

Unit IV



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Fiction

Michael Ondaatje	<i>Running in the Family</i>
ShyamSelvadurai	<i>Funny Boy</i>
Chinua Achebe	<i>Things Fall Apart</i>
Monica	<i>Bricklane</i>

Unit V

Drama

Wole Soyinka	<i>Lion and the Jewel</i>
Mahesh Dattani	<i>Final Solution</i>
Mahashweta Devi	<i>Mother of 1084</i>

SEMESTER VI

EUROPEAN AND TAMIL CLASSICS IN TRANSLATION

Objective

To introduce Classics drawn from ancient Tamil literature and European literature.

Course Outcome:

- Through these timeless classics, students will learn to appreciate life at large and discuss issues that confront them every day, by finding solace in/ relevance from (the classics).
- They will learn to appreciate and interpret the classical modes and mores of the ancient/modern literary masters.

Unit I

General lecture on ‘What is a Classic?’. In addition to this, Literary and Cultural conventions of the Tamils and the Europeans will be discussed in class.

Unit II

TAMIL

Tolkappiyam	<i>akattinaiyal ,meyppattiyal&marapiyal</i>
Cillapadikaram	<i>maduraikkandam</i>
Tirukkural	<i>arattuppal</i>

Unit III

EUROPE

Fiction

Dostoevsky	<i>Crime and Punishment</i>
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MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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DEPARTMENT OF ENGLISH (AIDED)

Camus The Plague

Unit IV

Prose

Tolstoy “What is Art”
Dostoevsky “Notes from Underground”

Unit V

Plays

Sophocles Antigone
Brecht Caucasian Chalk Circle
Ibsen A Doll’s House

SEMESTER VI (Special Paper)

MYTH AND LITERATURE

Objective:

To help students realize that Myth is such an integral part of Literature. To identify that mythological stories (Greek, Latin, Norse, Indian etc.,) contain a cultural core that literature further exploits.

Course Outcomes:

- Students will analyse and learn how by transforming the so-called historical facts into myths, Art in general and Literature in particular may be said to evaluate history using a multiple perspective.
- They will be acquainted with the important myths of both the Occident and the Orient and understand their importance in the study of literature

Unit I

An introduction to the various myths of the Occident and the Orient. Lectures on mythopoeia and contemporary retelling.

Prescribed texts from the Occident and the Orient:

A selection from Ovid’s *Metamorphoses*.

Mahendrarvarman – *Traivikramam* {Play (Painted Panel)}

GirishKarnad – *Fire and the Rain* (Play)

Myths used in *Paripadal*

Extracts from *Silapadikaram*(the use of the Krishna cycle of Myths)

Unit II

Catherine B. Avery – *The Myth of Orpheus* (Essay)



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DEPARTMENT OF ENGLISH (AIDED)

Tennessee Williams – *Orpheus Descending* (A Three Act Play)

Unit IV

Sophocles – *Oedipus Rex* (Play)

Edwin Muir – *Oedipus* (Poem)

Unit V

John Milton – *Lycidas* (Poem)

Alfred Lord Tennyson – *Ulysses* and *The Lotus Eaters* (Poems)

Ralph Waldo Emerson – *Bacchus* (Poem)

Edgar Allen Poe – *To Helen* (Poem)

John Keats – *Ode to Nightingale* (Poem)

Robert Bridges – *Nightingales* (Poem)

Coleridge – *The Rime of the Ancient Mariner* (Poem)

Topics for Discussion

Myths – The Various Theories

Sun and Dawn Myths

Myths of Creation

Sky Myths

Moon Myths

Earth Myths

Sea Myths

Cloud Myths

Fire Myths

Wind Myths

Underworld Myths

Selected Myths

Orion Myth

Eros Myth

Kāma Myth

Myth of Vishnu

Myth of Siva

Myth of Durga

Nightingale Myth

Ulysses Myth

Helen Myth

The Myth of Sisyphus and its Influence on the Theatre of the Absurd



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References:

- Bulfinch, Thomas. *Bulfinch's Mythology*. New York: Random House Inc, n.d.
- Frazer, James G. *The Golden Bough The Roots of Religion and Folklore*. New York: Gramercy Books, 1981.
- Guerber, H.A. *Greece and Rome: Myths and Legends*. Great Britain: Chancellor Press, 1995.
- Hamilton, Edith. *Mythology : Timeless Tales of Gods and Heroes*. New York: New American Library, 1940.
- O' Flaherty, Wendy Doniger. *Hindu Myths*. New Delhi: Penguin Books, 1975.
- Sister Nivedita and Coomaraswamy, Ananda K. *Myths and Legends of the Hindus and Buddhists*. Kolkata: AdvaitaAshrama, 2001

SEMESTER – VI

POSTMODERN SURVEY – SPECIAL PAPER

Objective

Postmodernism as a critical practice is obtained in all branches of knowledge, particularly in the social sciences. Therefore, there is a felt need to introduce the movement to the student and some relevant texts that can be analysed from the postmodern perspective.

Course Outcomes:

- The students will learn about this unique art and cultural movement and be able to deconstruct established literary conventions.
- They will learn to use Postmodern concepts and theories to reinterpret the canon and critique the institutions of power by challenging absolute truths and dogmas.

Unit I

An understanding of Postmodern vocabulary derived from Culture, Literature, Music and Architecture through special presentations and discussions.

Unit II

Lectures on understanding the term- Postmodern as a chronological entity and as a cultural and artistic phenomenon.

Unit III



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Essays

1. Modernism and Postmodernism – Antony Giddens (from Patricia Waugh's *Postmodernism : A Reader*. Edward Arnold, 1992.)
2. Excerpts from Jean Lyotard's *The Postmodern Condition*.
3. The Map Precedes the Territory - Jean Baudrillard (from *The Fontanna Postmodern Reader*. Ed. Walter T.Anderson)

Unit IV

Fiction

1. The French Lieutenant's Woman (1969) – John Fowles
2. Slaughterhouse Five – Kurt Vonnegut
3. Midnight's Children – Salman Rushdie
4. Italo Calvino's select stories

Unit V

Students will be applying postmodern theories to study present day Tamil films.

References:

Peter Barry's *Beginning Theory: An Introduction to Literary and Cultural theory*. Manchester and New York: Manchester University Press, 1995, 91-95.

PAPERS OFFERED AT THE POSTGRADUATE LEVEL
SEMESTER I
CHAUCEER AND ELIZABETHAN AGE CORE PAPER



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)**

COURSE OUTCOME:

- ❖ to know the Social and Literary Context: Medieval and Renaissance
- ❖ to gain a broad familiarity with several of Chaucer's works particularly *The Canterbury Tales* to acquire a working knowledge of a range of literary terms and critical approaches, applicable to Chaucer's works and other literature
- ❖ to understand the literature of the 16th Century in the context of influences and radical departures
- ❖ to have a nuanced understanding of the dramatic literature of the Elizabethan period, with regard to the classical and romantic strains embedded in the plays
- ❖ to situate Francis Bacon within the frame of Renaissance.

UNIT I

Background study of the social, political cultural climate during the medieval and modern (Elizabethan) periods

UNIT II

Poetry (Det.)

Chaucer : *Prologue to the Canterbury Tales*

Spenser : *Epithalamion, Prothalamion*

Thomas Wyatt : *They flee from me. Blame me not my lute, The long love, Each man me telleth*

Earl of Surrey : *The Soot Season, Alas so all things now*

UNIT III

Spenser : *Faire Queene Book I. (Non-Detailed)*

UNIT IV

Drama (Det.) Marlowe : *The Jew of Malta,*

N.D. 1. Marlowe : *Edward II*

2. Kyd: *The Spanish Tragedy*

UNIT V

Prose (Det.) Bacon: *New Selections: Essays (31-40) Mac. Selby ed.*

N.D. The Bible – AV – *The Book of Job. (Non-Detailed)*

**SEMESTER I
AGE OF MILTON (CORE PAPER)**

COURSE OUTCOME:



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- ❖ to understand the socio-political-cultural issues during the post-Shakespearean era
- ❖ to have insights into the unique body of writing called the Metaphysical school of poetry
- ❖ to study the interface between the political beliefs and aesthetic positions during the Puritan Interregnum
- ❖ to familiarise oneself with features and texts of the Restoration period

UNIT I

Background study of the post-Shakespearean, Puritan Interregnum, early phase of 18th Century literary and cultural backgrounds

UNIT II

Poetry (Det.) Donne: *Woman's Constancy, A Valediction Forbidding Mourning; Canonization; Ecstasy, Sweetest Love, I Do Not Go; Batter My heart; Go Catch a Falling Star*
Richard Crashaw – *Affliction*
Robert Herrick – *To music, To Becalm His Fever*
Henry Vaughan – *The World*
Andrew Marvell – *To His Coy Mistress*

UNIT III

Milton – *Paradise Lost* – Book IX
N.D. Dryden : *Absalom and Achitophel*

UNIT IV

Drama (Det.) 1. Webster : *The Duchess of Malfi*
 2. Middleton : *The Changeling*
N.D. Dryden : *All for Love*

UNIT V

Prose (Det.) Dryden : *Preface to the Fables*
N.D. Addison : *Essays from The Spectator* (Coverley Papers)



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

SEMESTER I
THE NEO-CLASSICAL AGE (CORE PAPER)

COURSE OUTCOME:

- ❖ to be able to discuss and problematise the labels such as 18th Century literature, the Neo-Classical, literature, Restoration literature and Augustan literature.
- ❖ to be able to foreground the literature of the age as a literature of imitation and influence, particularly the Greek and Roman literary models.
- ❖ to be able to locate works within the time period between 1660 to 1798 in order trace the various trajectories of creative and critical expressions
- ❖ to enable the study of the birth of fiction

UNIT I

Background study of Neo-Classical Aesthetic and features of pre-romantic poetry and its embedded poetics

UNIT II

Poetry (Det.) Pope : *Rape of the Lock*
Thomas Gray : *Ode on a Distant Prospect of Eton College*
Collins : *Ode to Evening*
William Blake : *The Lamb, The Tiger*
Robert Burns : *The Cotter's Saturday Night.*

UNIT III

Drama (Det.) Congreve : *The Way of the World*
N.D. 1. Sheridan : *The School for Scandal*
 2. Goldsmith : *She Stoops to Conquer*

UNIT IV

Prose (Det.) Swift : *Battle of the Books*
N.D. Johnson : *Essays from The Rambler*

UNIT V

Fiction Fielding : *Tom Jones*
 Swift : *Gulliver's Travels*



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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DEPARTMENT OF ENGLISH (AIDED)

SEMESTER I
THE ENGLISH LANGUAGE (CORE PAPER)

COURSE OUTCOME

To make students understand the need to study the historical trajectories in the evolution of the English language

UNIT I

OUTLINE HISTORY

Origin of language – The Indo-European Family of Languages – The descent of English – General features of Old, Middle and Modern English, Grimm's Law – Evolution of Standard English – Foreign contributions to English lexis – Growth of Vocabulary – Change of Meaning – British and American English – The place of English – English in India.

UNIT II

PHONOLOGY

Modern English – The Great Vowel shift – Modern English Phonetics and Phonology – R.P. – Model Description and classification of vowels and consonants – stress – juncture – intonation – vocoids and contoids – the vowel quadrilateral and cardinal vowels – English pronunciation in India.

UNIT III

MORPHOLOGY

Renaissance and after the problems of orthography

Modern English: Morphological descriptions of nouns, verbs, adjectives, pronouns and adverbs (Quirk's model in the University of English may be followed) – Morphological analysis of derivations.

UNIT IV

SYNTAX

Syntax Old, Middle and Modern English – types of Sentence – word classes – function and structure of words – structures of predication, modification, co-ordination and complementation – IC analysis – traditional, structural and transformational – Generative models of description –

UNIT V

SEMANTICS

Meaning : connotative and denotative – literary devices.



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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SEMESTER I
LITERARY INTERPRETATION (OPTIONAL)

Students will be able to generate new modes of interpreting texts using an apolitical approach to literature

Students will have an understanding of the articles of faith professed by Anglo-American formalism

UNIT I

Introductory lectures on the interface between formalism and literary interpretation

UNIT II

I. A. Richards: *Practical Criticism*

Wilbur Scott : *Five Approaches to Criticism*

UNIT III

The Poetic Experience : Dramatic Situation – Description : Images, moods and attitudes

Tone : Analogical Language : metaphor and symbol – Theme, Meaning and Dramatic Structure – Intention and meaning – metrics.

UNIT IV

The Dramatic Experience: situation, character, dialogue presentation techniques : contrast, comparison, irony, reversal – use of poetry – fictional and non-fictional prose : point of view, tone, syntax, style – types of prose and their conventions.

UNIT V

Students will interpret unseen passages from poetry, drama and fiction in class on a regular basis



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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**SEMESTER I
WOMEN'S STUDIES (OPTIONAL)**

COURSE OUTCOME

- ❖ To be able to identify major players within key historic feminist movements.
- ❖ To coherently articulate how women's studies and gender studies are distinct fields, connected to other interdisciplinary fields of study which question power structures and their impact on discourses and events
- ❖ To effectively evaluate gender and feminist theories situating them within their unique methodologies.

UNIT I

Introductory lectures will be delivered on contextualising feminisms within their theoretical frameworks

UNIT II

POETRY (Det.) Anne Bradstreet : *Prologue*
Anne Sexton : *Wanting to Die, Pain for a Daughter*
Adrienne Rich : *Snapshots of a Daughter-in-law*
Christina Rossetti: *Goblin Market*
Margaret Atwood: *Marsh Languages*
Linda Hogan: *The Avalanche, Bamboo*

UNIT III

Drama (Det.) Lorraine Hansberry : *Raisin in the Sun*
Shelagh Delancy : *A Taste of Honey*
N.D. Marsha Norman : *Night Mother*

UNIT IV

Prose (Det.) Virginia Woolf : *A Room of One's Own* (Chapters 3 and 4)
Kate Millet : *Sexual Politics* (Chapters 3 and 4)
Mary Wollstonecraft: *Vindication of the Rights of Women*
(Chapter 12).

UNIT V

Fiction George Eliot : *Mill on the Floss*
Alice Walker : *Colour Purple*
Katherine Mansfield : *Short Stories*



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DEPARTMENT OF ENGLISH (AIDED)

SEMESTER – II
THE ROMANTIC AGE (CORE PAPER)

COURSE OUTCOME

Students will acquire a knowledge of and ability to analyse the key texts and concepts of this period of literary history.

UNIT I

Lectures on the impact of French Revolution on the English Romantic movement and the Romantic credo

UNIT II

Poerty (Det.) Wordsworth : *Immortality Ode*
 Coleridge : *Ode to Dejection*
 Shelley : *Ode to a Skylark*
 Keats: *Eve of St. Agnes*
 Byron : *Excerpts from English Bards and Scotch reviewers-143-264*

UNIT III

N.D. Wordsworth: *The Prelude*, Books I & IV
 Byron : *Childe Harold's Pilgrimage*, Books I & II
 Coleridge, Shelley, Keats (*Poems in English Verse*, ed.,
 W. Peacock, vols. III & IV)

UNIT IV

Prose (Det.) Lamb : *Essays of Elia* (ed. Mac.) 1 to 10
 N.D. Hazlitt: *Essays* 1 to 10

UNIT V

Fiction Jane Austen : *Persuasion*; *Sense and Sensibility*
 Walter Scott : *Kenilworth*



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SEMESTER II
THE VICTORIAN AGE (CORE PAPER)

COURSE OUTCOME

- ❖ Students will become familiar with a range of both central and more obscure Victorian texts, and have an analytical knowledge of some of the key aspects of Victorian literature and culture.
- ❖ They will know how to use primary and secondary sources to explore relevant historical and cultural contexts, and how to use those contexts to inform their readings of literary texts.

UNIT I

The socio-political realities that shaped the typical Victorian spirit will be discussed

UNIT II

Poetry (Det.) Browning : *Rabbi Ben Ezra*
 Thompson : *The Hound of Heaven*
 Arnold : *The Scholar Gypsy*
 Hopkins : *Wreck of the Deutschland*

UNIT III

N.D. Tennyson, Rossetti (Poems in English verse, ed. W. Peacock, Vol.V.)

UNIT IV

Prose (Det.) Carlyle : *Hero as Poet*
 Arnold : *Sweetness and light* (From Culture and anarchy)

UNIT V

Fiction Dickens : *Great Expectations*
 Thackeray : *Vanity Fair*
 Emily Bronte: *Wuthering Heights*



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DEPARTMENT OF ENGLISH (AIDED)

SEMESTER II
THE MODERN AGE – I (CORE PAPER)

COUSE OUTCOME

Students will know the literary circumstances that shaped the processes of literary production of the twentieth century and will familiarize themselves with the literary trends, cultural movements and significant figures and events of the period.

UNIT I

Poerty (Det.) T.S. Eliot : The Waste Land
 W.B. Yeats: Sailing to Byzantium
 W.H. Auden: Musee des Beaux Arts
(N.D.) Wilfred Owen, Blunden, Sasson, Brooke

UNIT II

Prose (Det.) Lytton Strachey: Eminent Victorians – *Manning and Nightingale*
(N.D.) V. Woolf: *Selections from the Common Reader Series I.*

UNIT III

Drama (Det.) Shaw: Major Barbara

UNIT IV (N.D.) Shaw: *Apple Cart*
 Wilde : *The Importance of Being Earnest*
 Synge: *The Playboy of the Western World*

UNIT V

Fiction Hardy: *The Return of the Native*
 Conrad: *Lord Jim*
 Joyce : *Selections from Dubliners*
 Lawrence : *Women in Love*



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DEPARTMENT OF ENGLISH (AIDED)

SEMESTER II
SHAKESPEARE (CORE PAPER)

COURSE OUTCOME

- ❖ Students will gain insight into the age of Shakespeare and the uniqueness of Shakespearean creative output with regard to both his poems and plays
- ❖ They will also understand the significance of the various cultural productions of Shakespeare

UNIT I

Lectures on the relevance of Shakespeare in contemporary times will be given; besides this an overview of the critical responses to Shakespeare down the ages will be given

UNIT II

Detailed Hamlet, The Tempest.

UNIT III

Non-Detailed A Midsummer Night's Dream, Henry IV – Part I

UNIT IV

Clowns and Fools, Soliloquies; Sonnets, Problem Plays, Roman Plays, Imagery in Shakespeare,

UNIT V

Shakespeare Films, Shakespeare and the Modern Theatre,



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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DEPARTMENT OF ENGLISH (AIDED)

SEMESTER II
APPLIED LINGUISTICS AND LITERARY STYLISTICS (OPTIONAL)

COURSE OUTCOME

- ❖ To be able analyse the linguistic and literary features of texts.
- ❖ To clearly define stylistics and to differentiate between various concepts of style.
- ❖ To differentiate between various marked style expression means in the text.
- ❖ To differentiate between separate functional styles.
- ❖ To recognise and discuss figures of rhetoric.

UNIT I

Language : Some characteristics of language – language variety, dialect, register, style, mode, context of situation – native and non-native varieties.

UNIT II

Approaches to the Study of Language

- a. Traditional Grammar : Its goals, methods, achievements, and shortcomings
- b. Structural Linguistics:Phonetics and phonology, syntax, procedures of analysis and classification.
- c. Transformational-generative Linguistics: Goals of the theory – syntax structure model – aspects model – some post-aspect models.
- d. Other approaches; Indian and western.

UNIT III

Applied Linguistics

- a. Linguistics and language teaching : Contrastive analysis
- b. Translation

UNIT IV

Stylistics

UNIT V

Practical exercises foregrounding the praxis of applied linguistics and stylistic analysis of literary texts will be given to students to hone their skills of interpretation



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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DEPARTMENT OF ENGLISH (AIDED)

SEMESTER II
EUROPEAN FICTION AND DRAMA (OPTIONAL)

COURSE OUTCOME

- ❖ Students will acquaint themselves with the greatest masterpieces of the modern European literature both in the dramatic and fictional works
- ❖ They will get to know the history of European literature in general and modern European literature in particular

UNIT I

Drama (Det.) Brecht : Mother Courage
 Ibsen : A Dolls' House

UNIT II

N.D. Lorca : The Blood Wedding
 Pirandello : Six Characters...
 Chekov : The Three Sisters

UNIT III

 Beckett : Waiting for Godot
 Strindberg : Lady Julie

UNIT IV

Fiction Flaubert : Madame Bovary
 Tolstoy : Anna Karenina

UNIT V

 Dostoevsky : Brothers Karamzov
 Kafka : The Castle



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

SEMESTER III
THE MODERN AGE – II

COURSE OUTCOME

- ❖ Students will acquire the knowledge of the salient features of the literature produced after the world wars
- ❖ They will understand the various new techniques used by modern writers to represent the harsh and complex realities of the modern age

UNIT I

Lectures will be delivered on the unique features of modern age particularly after the world wars. Conceptual frameworks such as Poetic Drama, Kitchen Sink Drama, Theatre of the Absurd, Theatre of Menace, and Modernist Fiction will be discussed

UNIT II

Poetry Detailed T.S. Eliot : East Coker

Yeats: Circus Animals' Desertion

Ted Hughes: Thrushes

Philip Larkin : Next, Please

ND Poems of Dylan Thomas, Thomas Gunn, Tomlinson, Seamus Heaney

UNIT III

Drama (Detailed) T.S. Eliot : Murder in the Cathedral

Osborne: Look Back in Anger

Non-Detailed Robert Bolt: A Man for all seasons

John Arden : Sergeant Musgrave's Dance

Pinter : Caretaker

UNIT IV

Prose Orwell : Politics and the English Language
Clive Bell : What is Art?

UNIT V

Fiction Orwell: Animal Farm
Maugham : The Moon and Six Pence
Greene: Heart of the Matter
Kingsley Amis: Lucky Jim



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)
SEMESTER III
LITERARY CRITICISM (CORE PAPER)

COURSE OUTCOME

- ❖ Students will be able to identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated
- ❖ They will define and apply specific theoretical concepts, theories, and terms to literary and cultural texts

UNIT I Aristotle: *Poetics*
 Sidney: *An Apologie for Poetry*

UNIT II Dryden : *An Essay on Dramatic Poesy*
 Pope: *Essay on Criticism*
 Johnson : *Life of Milton*

UNIT III
 Wordsworth : *Preface to Lyrical Ballads*
 Coleridge: *Biographia Literaria*
 Shelley: *Defence of Poetry*

UNIT IV
 Arnold: *Study of Poetry*
 T.S. Eliot: *Metaphysical Poets*

UNIT V
 I.A. Richards: Four Kinds of Meaning
 F.R. Leavis : Poetry and the Modern World
 Cleanth Brooks : Irony as a Principle of Structure
 Harold Bloom: The Western canon



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

SEMESTER III
CRITICAL THEORY SINCE 1965 (CORE PAPER)

COURSE OUTCOME

- ❖ Students will be able to demonstrate their ability to describe a number of contemporary and historical schools of literary criticism, such as Deconstruction, Culture Studies, New Historicism and Gender/Feminist criticism.
- ❖ Students will be enabled to successfully apply one or more of these approaches to a given text, demonstrating what the approach can reveal about that text.

UNIT I

Structuralism

Gerard Genette: Structuralism and Literary Criticism

UNIT II

Poststructuralism

Derrida : Sign, Structure and Play in the Discourse of the Human Sciences

Michel Foucault : What is an Author

Jean Baudrillard: Simulacra and Simulations

Stanley Fish : Is there a text in this Class?

UNIT III

Feminism

Elaine Showalter: Feminist Criticism in the Wilderness

UNIT IV

Stephen Greenblatt: Invisible Bullets

Max Horkheimer & Theodor Adorno : The Culture Industry as Mass Deception

UNIT V

Psychoanalysis

Jacques Lacan : The Insistence of the Letter in the Unconscious



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)**

**SEMESTER III
POSTCOLONIAL THEORY AND LITERATURE (CORE PAPER)**

COURSE OUTCOME

- ❖ Students will comprehend the basic tenets of Postcolonial theory and its historical elements
- ❖ Students will understand that postcolonial literature encompasses a variety of geographical and cultural experiences and that it engages with different literary forms, concerns about identity, history, freedom, nationhood, and cultural heritage

UNIT I

Poetry

David Dabydeen : Two Cultures
Les Murray : The Wilderness
Randolph Stow: My Wish for my land; The Enemy
Chinua Achebe: Refugee Mother and Child
P.K. Page: Adolescence
Margaret Atwood: Journey to the Interior
Derek Walcott: A Far Cry From Africa
Patrick Fernando: A Fisherman Mourned by his wife
Fairburn: Epithalamium

UNIT II

Fiction

Mahasweta Devi : Draupadi
Nadine Gordimer: Six Feet of the Country
Salman Rushdie: Midnight's Children

UNIT III

Drama

Athol Fugard: Sizwe Bansi is Dead
Derek Walcott: Dream on Monkey Mountain
David Williamson: The Club

UNIT IV

Essays

Edward Said: Latent and Manifest Orientalism
Frantz Fanon : Conclusion Chapter from The Wretched of the Earth
G.N. Devy: The Postcolonial Period
Ngugi: Decolonising the Mind



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

SEMESTER III
TRANSLATION STUDIES (OPTIONAL)

COURSE OUTCOME

- ❖ The course will make the students understand the theory and practice of translation.
- ❖ Each week students will have to translate a given material which will be guided.
- ❖ At the end of the semester students will submit a project where they will have translated a text whose length will be a minimum of 20 pages.

UNIT I

Translation during the Roman times

Bible translation

Translation during the Renaissance

Translation during the 18th Century

Translation during the 19th Century

Twentieth Century views on translation

UNIT II

Linguistic aspects of translation

Collocation

Structure of language

Semantic Categories

Evaluative language

The Scale of Linguistic intensity

Register

Code

Varieties of Interference

UNIT III

Problems of Translation

Translation of prose & poetry

Translation of scientific & technical legal, writings

Metaphor & other figures of speech

Idioms & related fields



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

Colloquialism

UNIT IV

Translation Methods

Word for word translation

Literal translation

Faithful translation

Semantic translation

Adaptation

Tree translation

Idiomatic translation

Communicative translation

Paraphrase

Transcreation

Theories of Translation

Culture and Translation

Post Colonialism & Translation

UNIT V

Practical application of theories of translation to literary and non-literary texts



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)**

**SEMESTER III
INDIAN THEATRE, METATHEATER, AND PERCEPTION (OPTIONAL)**

COURSE OUTCOME

- ❖ The course, on the whole, will bring about a happy balance between theoretical knowledge and actual production of classical plays from India and acquaint students with the classical theatres of Asia.
- ❖ Students will acquire a sound knowledge of the concept of metatheatre/metadrama both in the Oriental and Occidental traditions

SYLLABUS

Unit 1

- 1.1. Asian Theatre – A Brief Introduction
 - 1.1.1 Chinese Theatre
 - 1.1.2. Japanese Theatre – Noh and Kabuki Traditions
 - 1.1.3. Tibetan Theatre

Unit II

- 2.1. Indian Theatre – Theatre of Bharata and Its Evolution
- 2.2. Drsyā and Sravyā Aspects of Theatre (Drama as a multi-medial Narrative)
- 2.3. The Alaukika (Theatrical Consciousness)
 - 2.3.1. Lōka Dharmi (World Ways)
 - 2.3.2. Nātya Dharmi (Stage Ways)
- 2.4. Structure of Ancient Indian Theatre
 - 2.4.1. a. Pūrva Ranga – The Nāndi (Invocatory Prayer) and the Prastāvana (Introductory Playlet)
 - b. Ranga – The Play Proper and Bharatavākya -the Benediction
- 2.5. Types of Drama
 - 2.5.1. Nāṭaka (from five to ten acts)
 - 2.5.2. Prakarana (from five to ten acts)
 - 2.5.3. Bhāna (in one act)
 - 2.5.4. Vyāyoga (in one act)
 - 2.5.5. Samavakāra (in four acts)
 - 2.5.6. Dima (in four acts)
 - 2.5.7. Ihāmrga (in four acts)
 - 2.5.8. Anka or Utsrishtikanka (in one act)
 - 2.5.9. Vīthi (in some act)
 - 2.5.10. Prahasana (in one act)

Unit III



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

3.1. Basic Requirements of a Classical Indian Nāṭaka

- 3.1.1. Vastu (Plot)
- 3.1.2. Neta (Leading Character)
- 3.1.3. Rasa (Aesthetic Emotion)
- 3.1.4. Sahrdaya

Unit IV

Theories of Acting – Western and Eastern Models

- 4.1. Abhinaya as Metalanguage/ Acting as response to Imaginary Stimuli
- 4.2. Four-fold Abhinaya : Vācika Abhinaya (Speech), Āngika Abhinaya (Gestures)
Āharya Abhinaya (Costumes), Sātvika Abhinaya (Emotion)

Unit IV

- 5.1. Nāṭyayita (Indian term for Metadrama)
- 5.2. Myth and Theatre
- 5.3. Metadrama in the West

TEXTS PRESCRIBED FOR STUDY

These texts will be taught with reference to the concepts discussed in Units 2 to 5.

Bhāsa	Urubhangam (<i>Vyāyoga</i>) Karnabhāram (<i>Vyāyoga</i>)
Kālidāsa	Abhijñāna-Śākuntalam (<i>Nāṭaka</i>)
Mahēndrarvarman	Bhagavadajjukam (<i>Prahasana</i>) Mattavilāsa (<i>Prahasana</i>) Traivikramam (<i>Citrapata</i>)
Zeami	The Damask Drum – a Noh Play

ESSENTIAL READING

Bhāsa	Svapnavāsavadattam (<i>Prakarana</i>)
Bhavabhūti	Uttararāmacaritam (<i>Nāṭaka</i>)
Viśākhadatta	Mudrārāksasa (<i>Prakarana</i>)
Aristophanes	The Clouds and The Frogs
Shakespeare	Henry V
Luigi Pirandello	Six Characters in Search of an Author
Tom Stoppard	Rosencrantz and Guildenstern are Dead/ Travesties

REFERENCE BOOKS AND ARTICLES



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

- Abel, Lionel. *Metatheatre : A New View of Dramatic Form*. New York: Hill and Wang, 1963.
- Aston, Elaine, and Savona, George. *Theatre As Sign-System: A Semiotics of Text and Performance*. London: Routledge Chapman and Hall Inc., 1991.
- Biggsby, C.W.E. *Tom Stoppard: Writers and Their Works Series*. London: Longman, 1979.
- Byrski, M. Christopher. *Concept of Ancient Indian Theatre*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1974.
- Calderwood, James L. *Shakespearean Metadrama*. Minneapolis: University of Minnesota Press, 1971.
- Daniel, Samuel. *Metatheatre*. <http://instruct/cit.cornell.edu/courses/eng1327/327.meta.html>.
- Dijkhuizen, Jan Frans van. *Prospero's Dream : The Tempest and the Court Masque Inverted*. <http://shakespeare.let.uu.nl/masque.htm>.
- Duncan, J.E. *Godot Comes: Rosencrantz and Guildenstern Are Dead* *Ariel Survey* 124, 1981.
- Elam, Keir. *The Semiotics of Theatre and Drama*. London: Methuen Publications, 1980.
- Gerow, Edwin. *Plot Structure and the Development of Rasa in the Śakuntalā*. *JAOS* 99.4, (1979): 559-72.
- Giankaris, C.J. "*Absurdism Altered: Rosencrantz and Guildenstern Are Dead.*" *Drama Survey* 7. (1968): 52-58.
- Greer, Germaine. *Shakespeare*. Oxford: Oxford University Press, 1986.
- Hornby, Richard. *Drama, Metadrama, and Perception* London and Toronto: Associated University Press, 1986.
- Lockwood, Michael, and Bhat, A. Vishnu. *Metatheater and Sanskrit Drama*. Tambaram: Tambaram Research Associates, 1994.
- _____ *Traivikramam: A Dramatic Guide to the Trivikrama Panel, Māmallapuram*. (yet to be published).
- Miller, Barbara Stoler ed. *Theater of Memory : The Plays of Kālidāsa*. New York: Cambridge University Press, 1984.
- Mudford, Peter. *Making Theatre : From Text To Performance*. London: The Athlone Press, 2000.
- Pagan, Nicholas. *A Map of the World: An Exercise in Dramatic Rhetoric*. <http://members.tripod.com/~warlight/pagan.html>.
- Pfister, Manfred. *The Theory and Analysis of Drama*. Cambridge: Cambridge University Press, 1988.
- Rajan, Chandra ed. *Kālidāsa: The Loom of Time*. New Delhi: Penguin Books (India) Limited, 1989.
- _____ *Progress Publishers*, 1966.
- Shaughnessy, Robert, ed. *Shakespeare In Performance*. London: Macmillan Press Ltd., 2000.
- Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. London: Faber and Faber, 1967.
- _____ *Interview "Ambushes for the Audience : Towards a High Comedy of Ideas"* *Theatre Quarterly* 4 (3-17), 1974.
- Tarlekar, G.H. *Studies in Nāṭya-śāstra with special reference to the Sanskrit Drama in Performance*. Delhi: Motilal Banarsidass Publishers, 1999.
- Watson, G. J. *Drama*. London: Macmillan Education Ltd., 1983.



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)
SEMESTER IV
GENERAL ESSAY (CORE PAPER)

COURSE OUTCOME:

The scope of the syllabus is defined by the entire course undergone by the students through the four semesters. Out of the topics for the examination s/he will be required to write on **ONE** for three hours. Among other things s/he is expected to show evidence of a comprehensive understanding of literature, sensitivity to finer aspects of literary appreciation, soundness of critical judgment and mastery of writing in terms of organization and expression. The themes given for the examination will be related to the study of literature and language.

UNIT I

The Nature of Genius

UNIT II

Movements: a) Elizabethan b) Neo-classical c) Romantic d) Victorian Pre-Raphaelite e) Aesthetic

UNIT III

Literary Forms

Criticism : Twentieth Century Schools

UNIT IV

American Poetic Tradition

American Novel

Growth and Development of Poetry in Indian Writing in English

Growth and Development of Fiction in Indian Writing in English

Twentieth Century Poetry, Drama and Fiction

Language and Linguistic theories

UNIT V

Commonwealth/post-colonial literature

Theories of Translation

English studies in India

Ecocriticism

Myth and Literature

Contemporary literatures

Film studies



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)
SEMESTER IV
AMERICAN LITERATURE (CORE PAPER)

COURSE OBJECTIVE

- ❖ Students will be able to demonstrate, through class discussion and writing, their ability to contextualize a given work of American literature historically.
- ❖ They will be able to describe the development and change of this body of literature over time, from pre-colonial literature to the present.
- ❖ Students will be able to demonstrate an awareness of the social, historical, literary-historical, and cultural elements of these changes.

UNIT I

Lectures will be given on twentieth century American Literature

UNIT II

Poetry Detailed

Frost: Home Burial, After Apple Picking

cummings : Somewhere I have never travelled, In Just Spring, My sweet old etcetera, Anyone lived in a pretty how town, Cambridge Ladies

Wallace Stevens: Thirteen ways of looking at a blackbird, Emperor of Icecream

Robert Lowell: Skunk Hour

Sylvia Plath: Daddy, Ariel

UNIT II

Non-detailed poetry Poems of Allen Ginsberg Robert Creeley

UNIT III

Drama (Detailed)

O'Neill : The Hairy Ape

Tennessee Williams : The Glass Menagerie

UNIT IV

Drama (Non-Detailed)

Arthur Miller: Death of a Salesman

Sam Shepherd: Curse of the Starving Class

UNIT V

Fiction

Hemingway: A Farewell to Arms

Faulkner: As I Lay Dying

Scott Fitzgerald: The Great Gatsby

Ralph Ellison: Invisible Man

SEMESTER IV



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)
ECOLOGY LITERATURE AND DEVELOPMENT (OPTIONAL)

COURSE OUTCOME:

- ❖ Students will learn to apply ecocritical theory to the study of literature and other modes of cultural discourse.
- ❖ The course will enable them to develop ecological literacy.
- ❖ Students will develop a keener understanding of issues like urbanization, consumerism, poverty and its resonances in literature and other discourses.
- ❖ Students will be sensitized to become ecologically aware citizens of the world.
- ❖ Students will be equipped to pursue research in this emerging field.

UNIT I

William Rueckert : Literature and Ecology: An Experiment in Ecocriticism
Sivathambi K: The Tinai Concept : Studies in Ancient Tamil Society
Nirmal Selvamony: Oikopoetics with special reference to Tamil poetry
Arne Naess: Self-Realization and an Ecological Approach to being in the World
Fritjof Capra: Shallow and Deep Ecology
Vandana Shiva: Healing the Wounds: The Promise of Ecofeminism
Bill Devall and George Sessions: Ecotopia: The Vision Defined

UNIT II

Thevakulathār : Palaipatiya Perunkatunko Kurunthokai 3
Akananuru 111 (in translation)
Basho : sick on a journey, I am nothing but the empty net
William Blake: The Fly, London
Emerson: Rhodora
D. H. Lawrence: The Triumph of Machine
Octavio Paz: Ootacamund
Tao Te Ching: Recovering our roots
Narasimhan: Plea of a Little Bird
Sujata Bhatt: The Stare
Haunani-Kay Trask: Hawai'i

UNIT III

Mohandas Gandhi: What is True Civilization?
Rachel Carson: A Fable for Tomorrow
Sunderlal Bahuguna: People's Programme for Change
James Thurber: The Trouble with Man is Man
Medha Patkar : Suvarnarekha Project: An Untold Tragedy
Michael Crichton: Congo
Wangari Maathai: Nobel Prize Acceptance Speech

UNIT IV

Akira Kurasowa: Dreams



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
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DEPARTMENT OF ENGLISH (AIDED)

John Turtletaub: Instinct
Roland Joffe: City of Joy
Phillip Noyce: Rabbit Proof Fence
P. Sainath: Nero's Guests
Prمود Gupta: Development at Gun Point

UNIT V

Students will be given literary texts, non-literary texts, films and documentaries for ecocritical readings.

RECOMMENDED READING AND VIEWING

Henry David Thoreau: Where I lived and What I lived For (Essay)
Amitav Ghosh: The Hungry Tide (Novel)
Salim Ali: The Fall of a Sparrow (Non-Fiction)
Daniel Quinn: Ishmael (Novel)
John Danby: Shakespeare's Three Natures (Essay)
Michael Jackson: Earth Song (Poem)
Wole Soyinka: The Road (Play)
Kapila Vatsyayan: Ecology and Indian Myth (Essay)
James Cameron: Avatar (Movie)
Sundara Ramaswamy: Tale of a Tamarind Tree (Novel)
N.D. Jayal: Ecology and Human Rights

SECONDARY TEXTS:

Cope, Laurence, ed. The Green Studies Reader: From Romanticism to Ecocriticism London: Routledge, 2010. Print.
Drengson, Alan and Bill Devall ed. The Ecology of Wisdom: Writings by Arne Naess. Berkeley: Counterpoint Press, 2010. Print.
Fromm, Harold and Cheryll Glotfelty, ed. The Eco Criticism Reader: Landmarks in Literary Ecology. USA: University of Georgia Press, 1996. Print.
Garrard, Greg. Eco Criticism: The New Critical Idiom. London: Routledge, 2012. Print.
Kerridge, Richard. Neil Sammells, ed. Writing the Environment: Ecocriticism and Literature. London: Zed Books, 1998. Print.

SEMESTER IV



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)
ENGLISH LANGUAGE TEACHING (OPTIONAL)

COURSE OUTCOME

Since the shift in the focus of Language teaching of UG at the Part II level, ELT has been the mainstay of academic programmes, the course aims at equipping the students with a knowledge of developments in ELT while combining the diachronic and synchronic approach to ELT.

UNIT I

History of English Language Teaching

Grammar Teaching Method

Direct Method

Audiolingual Method

Situational Method

Behaviourism

Structuralism

UNIT II

Current approach in ELT

Communicative Language Teaching

Total Physical Response

The Silent Way

Community Language Learning

The Natural Method

Suggestopedia

ESL, EFL, ESP and CALL

UNIT III

Curriculum and Syllabus

Designing a Syllabus, Aims and Objectives

Text, Topics and Contents

Procedure

Developing Skills (LSRW)

UNIT IV

Evaluation

Nature and Scope of Evaluation

Testing

Error Analysis

Contrastive Analysis

UNIT V

Students will be given hands on training to apply theories to practical situations. They will be assigned remedial classes to teach the skills of language to motivated but struggling learners.



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)**

**SEMESTER IV
DISSERTATION**

COURSE OUTCOME

Students will be able to write a dissertation on the topic of their choice, but in consultation with the guide.

They will understand the nuances of Academic Writing

They will have a firm grasp of Research Methodology, following the latest MLA Handbook

**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
M. PHIL SYLLABUS EFFECTIVE FROM 2012-2013
RESEARCH METHODOLOGY AND LITERARY THEORY**

Objectives:

- ✓ To introduce techniques, methods and conventions of research
- ✓ To relate literary theory to research

COURSE OUTCOME

- ❖ Students will have a firm grasp of Research
- ❖ They will understand the paradigm shift from Structuralism to Poststructuralism
- ❖ They will acquaint themselves with the major critics of the twentieth and twenty-first centuries

Research Methodology

- ❖ Items listed in the Eighth Edition of MLA Handbook will be dealt with.

Literary Theory

UNIT I

Structuralism

- ❖ Cleanth Brooks – *Irony as a Principle of Structure*
- ❖ Allen Tate – *Tension in Poetry*
- ❖ Roman Jakobson - *Closing Statement: Linguistics and Poetics*

UNIT II

Post-structuralism

- ❖ Jacques Derrida - “*Structure, Sign, and Play in the Discourse of the Human Sciences*”
- ❖ Roland Barthes – *From Work to Text*
- ❖ Umberto Eco – *Introduction: The Role of the Reader*
- ❖ M.H. Abrams – *The Deconstructive Angel*



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

UNIT III

Post-colonial Theory

- ❖ Ania Loomba – Sections from Colonialism/Postcolonialism
 - *Defining the Terms: Colonialism, Imperialism, Neo-colonialism,*
 - *Postcolonialism*
 - *Race, Class and Colonialism*
 - *Hybridity*
- ❖ Harish Trivedi – *India and Post-colonial Discourse*
- ❖ Arjun Appadurai – *Disjuncture and Difference in the Global Cultural Economy*

Feminism

- ❖ Elaine Showalter – *The 1990's: Anything She wants* (from **A Jury of Her Peers**)
- ❖ Bell Hooks “*Black Women: Shaping Feminist Theory*”
- ❖ Chandra Talpade Mohanty - *Cartographies of Struggle: Third World Women and the Politics of Feminism*
- ❖ Gerda Lerner – The Creation of Patriarchy “*The Creation of Patriarchy*”

Psychoanalytical Criticism

- ❖ Jacques Lacan - “*The Mirror Stage as Formative of the I*”
- ❖ Kristeva - – from *Revolution In Poetic Language*

Eco-Criticism

- ❖ Arne Naess – *Industrial Society, Post-modernity and Ecological Sustainability*

New Historicism and Culture Studies

- ❖ Catherine Gallagher and Stephen Greenblatt– *The Touch of the Real*
Counterhistory and the Anecdote
- ❖ Edward Said – *Islam and the West*

CONTEMPORARY LITERATURES (OPTIONAL)

Objectives:

To acquaint students with modern trends in world literature and its relation to culture
To read literary texts using the trajectories of contemporary theory

COURSE OUTCOME

- ❖ Students will understand the connections between political conflicts and literature and study majority of texts as Literature of Conflict
- ❖ They will understand the major concerns of contemporary literatures across continents

UNIT I

POETRY

Douglas Dunn – Larksong, After the War (Scottish)

Carol Ann Duffy – Mrs Midas, Ann Hathaway, Mrs Icarus (British)

Imamu Amiri Baraka - Ka’ba, Notes for a Speech (African American)



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE**

DEPARTMENT OF ENGLISH (AIDED)

Gabriel Okara - The Call of the River Nun, Once Upon a Time (Nigerian)

Pablo Neruda – Enigmas, The White Man’s Burden (Latin American)

Octavia Paz – No More Cliches, The Street (Latin American)

UNIT II

Agha Shahid Ali – Postcard from Kashmir, The Previous Occupant (Indian)

Arundathi Subramanian – Heirloom, Elegy to a Garden (Indian)

Arun Kolatkar – The Railway Station, Irani Restaurant in Bombay (Indian)

Cheran – A Poem that should never have written, A Letter to a Sinhala Friend (Srilankan)

Denise Levertov – Jacob’s Ladder, The Elves (American)

Allen Ginsberg – Howl (American)

Matsuo Basho – Selection from his Haiku Poems (Japanese)

Mahmoud Darwish – Passport (Palestinian)

UNIT II

DRAMA

Dario Fo – Accidental Death of an Anarchist (Italian)

Sam Shepard – True West (American)

Girish Karnad – A Heap of Broken Images (Indian)

UNIT III

Patrick White – A Cheery Soul (Australian)

Yukio Mishima – Kantan (Japanese)

Athol Fugard – Boesman and Lena (South African)

Ntozake Shange – For Colored Girls Who Have Considered Suicide When the Rainbow Is
Enuf (African-American)

UNIT IV

FICTION/ NON-FICTION

Chitra Banerjee Divakaruni – One Amazing Thing (Indian)

(Short Fiction) (Japanese)

Orhan Pamuk – Snow (Turkish)

Khaled Husseini – A Thousand Splendid Suns (Afghan)

UNIT V

Toni Morrison – Home (African American)

Elie Wiesel’s – Night (Memoir) (Jewish)

Sharankumar Limbale – Hindu (Memoir) (Indian)



**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)**

LINGUISTICS AND ENGLISH LANGUAGE TEACHING (OPTIONAL)

Objectives:

To analyse critically methods and approaches in language teaching as well as evaluation practices

To give hands-on training in materials production

COURSE OUTCOME

- ❖ Students will have a nuanced understanding of Linguistics and ELT
- ❖ They will understand the differences between Syllabi and Curricula
- ❖ They will be able to generate materials for learners of English Language

Unit 1: Introduction to Psychology of Learning and Sociolinguistics

Sapir-Whorf Hypothesis

Code – Code Switching and Code Mixing

Dialect, Creole and Pidgin

Diglossia

Reading: ***Introduction to Sociolinguistics*** – Ronald Wardaugh

Difference between language acquisition and language learning – L1 and L2

English as Second Language, English as a Foreign Language, English for Specific Purposes

Behaviourism

Cognitivism

Humanism

Reading:

English for Specific Purposes: A Learner Centred Approach - Tom Hutchinson and Alan Waters

Second Language Acquisition and Second Language Learning - Stephen D Krashen

Second Language Pedagogy - N.S. Prabhu

Psychology for Teaching - Guy R. Lefrancois

Unit II: Curriculum and syllabus design

Definition of Curriculum and syllabus

Structural Syllabus

Functional Syllabus

Communicative Syllabus

Task-based Syllabus



MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
UGC-CPE
DEPARTMENT OF ENGLISH (AIDED)

Reading : *Syllabus Design* - D. Nunan

Unit III: Methods of teaching

- Grammar Translation method
- Situational method
- Audiolingual method
- Communicative approach
- Use of technology in teaching of English

Reading:

ELT: Approaches, Methods and Techniques – Geetha Nagaraj

Communicative Teaching Project - N.S. Prabhu

Unit IV: Materials Production

- Use of conventional and non-conventional resources
- Designing exercises for the teaching of the four skills
 - Reading Skills – skimming, scanning and intensive reading
 - Listening Skills – listening for specific details, keywords, concepts
 - Speaking Skills – expressing ideas, opinions, presenting an argument.
 - Teaching Writing Skills – writing a paragraph - topic sentence, main idea, supporting ideas, concluding sentence - descriptive and narrative writing

Reading:

Teaching ESL/EFL: Reading and Writing - I.S.P Nation

College Reading and Study Skills - Kathleen McWhorter

Teaching Spoken English - George Yule and Gillian Brown

Teaching Listening Comprehension - Penny Ur

Unit 5: Testing

Validity and Reliability in Testing: Types of Tests – diagnostic and Evaluative testing/Formative and Summative Testing

Reading:

Evaluation - Pauline Rea-Dickens and Kevin Germaine

Language Testing and Assessment: An Advance Resource Book – Glenn Fulcher and Fred Davidson

Practical Tasks :Materials Production/Teaching remedial courses or teaching foreign students