The Director (I/c)

Computer Division

Indira Gandhi National Open University

New Delhi

26/4/2017

Dear Sir

This is to request your office to have the syllabus of the MA English Programme updated on the web pages of the School of Humanities.

Thanking You

Best Regards

Dr Pema Eden Samdup

Associate Professor of English

SOH, IGNOU

Director (SOH)
MA ENGLISH SYLLABUS

MEG 01: BRITISH POETRY

Block I: Orientations for the Study of Poetry & the Medieval Poet Chaucer

Unit 1: From the Evaluation of Portraits towards the Explication of Poems (1370 – 80)
Unit 2: A Prelude to the Study of Poetry (Rhetoric & Prosody), Iambic, Trochaic, Anapest, Dactylic, Amphibrachic, Strong stress metres, quantitative metres, syllabis metres, rhythm, rhyme schemes, etc
Unit 3: The Age of Chaucer
Unit 5: The General Prologue to The Canterbury Tales
Unit 6: ‘A Study of the Nonne Preestes Tale’ I
Unit 7: ‘A Study of the Nonne Preestes Tale’ II

Block 2: Renaissance Poets: Undertaking a Study of Spenser

Unit 8: The Renaissance Age
Unit 9: Edmund Spenser
Unit 10: Spenser’s Poetry: The Amoretti Sonnets, Sonnet 34, Sonnet 67, Sonnet 77
Unit 11: Spenser’s Poetry – II: The Epithalamion, The Prothalamion,

Block 3: The Metaphysical Poets: Donne, Herbert & Marvell

Unit 12: British Poetry in the 17th Century (pre-Restoration): Historical Background, Cultural Background, The Astronomical Revolution, Spenserians (– Phineas Fletcher, Giles Fletcher, Wither, William Browne), the Cavalier Poets (– Robbert Herrick, Thomas Carew, Sir John Suckling, Richard Lovelace), the Metaphysical Poets (– Henry Vaughan, Richard Crashaw, Thomas Traherne), the Early Augustans (– Edmund Waller, Sir William Davenant, Sir John Denham, Abraham Cowley)
Unit 14: John Donne: Further Explorations into Poems of Love and Faith: The Canonization, A Valediction: Forbidding Mourning, A Nocturnal Upon S Lucies Day, Batter My Heart, Three Person’d God, Hymn To God The Father
Unit 16: Andrew Marvell: A Study of His Poems: To His Coy Mistress, The Garden, An Horation Ode Upon Cromwell’s Return From Ireland

Block 4: Renaissance Poets: Studying Milton

Unit 17: The Late Renaissance
Unit 18: Milton: The Life
Unit 19: A Survey of Milton’s Lesser Poems & Prose: On the Death of An Infant, At A Vacation Exercise
Unit 20: On The Morning of Christ’s Nativity & Lycidas
Unit 21: L’Allegro, Il Penseroso & the Sonnets 19 & 23

Block 5: The Neoclassical Poets: Dryden & Pope
Unit 22: The Age of Dryden
Unit 23: John Dryden
Unit 24: Mac Flecknoe, (Alexander’s Feast Or The Power of Music An Ode In Honour of St Cecilia’s Day)
Unit 25: Pope: A Background to An Epistle to Dr Arbuthnot
Unit 26: Pope: The Study of An Epistle to Dr Arbuthnot

Block 6: The Romantic Poets: Blake, Wordsworth & Coleridge
Unit 29: Wordsworth’s The Prelude, Book I: A Critical Analysis
Unit 30: Coleridge: Kubla Khan & Dejection: An Ode

Block 7: The Second Generation Romantic Poets: Shelley & Keats
Unit 31: The Volcanic Voice of Hope: P B Shelley
Unit 32: A Study of The Triumph of Life
Unit 33: Keats: Hyperion: A Fragment, I
Unit 34: Keats: Hyperion: A Fragment, II
Unit 35: The Romantic Age: A Review

Block 8: The Victorian Poets: Robert Browning, D G & Christina Georgiana Rossetti, Oscar Wilde
Unit 36: The Victorian Age: Selected Studies
Unit 37: Robert Browning: Life & Aspirations: Sordello in Mantua
Unit 38: Robert Browning: Two Early Poems: Porphyria’s Lover, The Bishop Orders His Tomb at St Praxed’s Church
Unit 39: Two Poems from Men and Women: Childe Roland To The Dark Tower Came, Fra Lippo Lippi
Unit 40: The Pre- Raphaelite Brotherhood: Dante Gabriel Rossetti & Christina Georgina Rossetti: My Sister’s Sleep, The Blessed Damozel; Goblin Market
Unit 41: Oscar Wilde: The Ballad of Reading Gaol

Block 9: The Modernist Poets
Unit 42: Modern British Poetry: An Introduction
Unit 43: W B Yeats: Background, System, and Poetic Career until 1910: Adam’s Curse, No Second Troy
Unit 44: The Later Poetry of W B Yeats: Easter 1916, Sailing To Byzantium, Lapis Lazuli
Unit 45: T S Eliot: The Waste Land (I)
Unit 46: T S Eliot: The Waste Land (II)
Unit 47: T S Eliot: The Waste Land (III)

Block 10: The Modernist & Post Modernist Poets: Dylan Thomas, Philip Larkin, Sylvia Plath, A Symposium & Essays and Evaluations
Unit 48: Dylan Thomas: *And Death Shall Have No Dominion, Poem in October, Fern Hill, A Refusal to Mourn the Death by Fire, Of Child in London*

Unit 49: Philip Larkin: *I Remember, I Remember, Toads, Toads Revisited, Mr Bleaney, Church Going, The Whitson Weddings, At Grass*

Unit 50: Sylvia Plath & Confessional Poetry: *The Colossus, Daddy, Easy Lazrun, Purdah, Ariel, Pursuit, The Applicant, Fever 103°*

Unit 51: So! Now! What is Poetry? Once Again: A Symposium

Unit 52: Essays & Evaluations

**MEG 02: BRITISH DRAMA**

Block I: Marlowe: *Doctor Faustus*
Block II: Shakespeare: *A Midsummer Night’s Dream*
Block III: Shakespeare: *Hamlet*
Block IV: Ben Jonson: *The Alchemist*
Block V: John Millington Synge: *The Playboy of the Western World*
Block VI: George Bernard Shaw: *Pygmalion*
Block VII: T S Eliot: *Murder in the Cathedral*
Block VIII: John Osborne: *Look Back in Anger*
Block IX: Samuel Beckett: *Waiting for Godot*

**MEG 03: BRITISH NOVEL**

Block I: Henry Fieldings: *The History of Tom Jones A Foundling (1749)*
Block II: Jane Austen: *Pride and Prejudice (1813)*
Block III: Emily Bronte: *Wuthering Heights (1847)*
Block IV: Charles Dickens: *Great Expectations (1860 -1861, 1861, 1862)*
Block V: George Eliot: *Middlemarch (1871)*
Block VI: Josef Conrad: *Heart of Darkness (1898 -1899)*
Block VII: James Joyce: *A Portrait of the Artist As A Young Man (1916)*
Block VIII: Edward Morgan Forster: *A Passage to India (1912-14)*

**MEG 04: ASPECTS OF LANGUAGE**

Block I: What is Language?
Block II: A History of the English Language
Block III: Phonetics & Phonology I
Block IV: Phonetics & Phonology II
Block V: English Syntax
Block VI: Language In Use - I
Block VII: Language In Use - II
Block VIII: The Spread of English
Block IX: Stylistics

**MEG 05: LITERARY THEORY & CRITICISM**

Block I: An Introduction
Block II: Classical Criticism
Block III: Romantic Criticism
Block IV: New Criticism
Block V: Marxist View of Literature
Block VI: Feminists Theories
Block VII: Deconstruction
Block VIII: Contemporary Literary Theory

MEG 06: AMERICAN LITERATURE

Block I: Contexts of American Literature: The Puritans & the Enlightenment
Block II: American Fiction - I
Block III: American Fiction - II
Block IV: American Prose
Block V: American Poetry - I
Block VI: American Poetry - II
Block VII: American Short Story
Block VIII: American Drama
Block IX: Toni Morrison: The Bluest Eye

MEG 07: INDIAN WRITING IN ENGLISH

Block I: Non-Fictional Prose
Block II: Mulk Raj Anand: Untouchable
Block III: Raja Rao: Kanthapura
Block IV: Anita Desai: Clear Light of Day
Block V: Salman Rushdie: Midnight’s Children
Block VI: The Short Story
Block VII: Poetry
Block VIII: Mahesh Dattani: Tara

MEG 08: NEW LITERATURES IN ENGLISH

Block 1: Introduction
Block 2: A Grain of Wheat: Ngugi Wa Thiong’o
Block 3: A Dance of the Forests: Wole Soyinka
Block 4: Ice-Candy – Man: Bapsi Sidhwa
Block 5: A House for Mr Biswas: V S Naipaul
Block 6: Caribbean Poetry: Derek Walcott & Edward Brathwaite
Block 7: The Solid Mandala: Patrick White
Block 8: The Stone Angel: Margaret Laurence

MEG 09: AUSTRALIAN LITERATURE

Block 1: An Introduction to Australian Literature
Unit 1: Australian Literature
Unit 2: Australia – Land and History
Unit 3: Australia – People and Culture
Unit 4: Literary Beginnings – Oral Literature
Unit 5: Early Literature
Unit 6: Themes and Trends
Block 2: Nineteenth Century Australian Poetry
Unit 1: 19th Century Australian Poetry: An Introduction
Unit 2: W C Wentworth: *Australasia, Wild Colonial Boy*
Unit 3: Charles Harpur: *The Bush Fire, A Mid-Summer Noon in the Australian Forest*
Unit 4: Henry Kendall: *Bell – Birds, After Many Years*
Unit 5: A L Gordon & A B Paterson: *The Sick Stockrider; The Man From Snowy River*
Unit 6: Ada Cambridge: *An Answer*

Block 3: Introduction to Short Fiction
Unit 1: Introduction to short fiction /story
Unit 2: Marcus Clarke: *The Seizure of the Cyprus*
Unit 3: Barbara Baynton: *The Chosen Vessel*
Unit 4: Henry Lawson: *The Drover’s Wife; The Union Buries It’s Dead*
Unit 5: Arthur Hoey Davis: *Cranky Jack*
Unit 6: Christina Stead: *The Old School*

Block 4: Modern Australian Poetry (1901-1970)
Unit 1: Introduction: An Overview
Unit 2: Beginnings: Christopher Brennan – *Each Day I See the Long Ships Coming Into Port*; John Shaw Neilson – *The Orange Tree*
Unit 3: The Notion of Australia: Kenneth Slessor – *South Country*; R D Fitzgeral – *This Night’s Orbit*
Unit 4: Keepers of the Flame: Judith Wright: *Legend, Bullocky*; David Campbell - *The Australian Dream*;
Unit 5: Coming of Age: James McAuley - *Terra Australis*; A D Hope – *Australia, Moschus Moschiferus*;
Unit 6: The Marginalised Voice: Rosemary Dobson – *Cock Crow*; Oodgeroo Noonuccal – *We Are Going*;

Block 5: Voss: Patrick White
Unit 1: Rise and Development of the Australian Novel
Unit 2: As We First Read Voss
Unit 3: Romantic Elements in Voss
Unit 4: Multiple Themes in Voss
Unit 5: Modern Readings: Some Important Areas

Block 6: Contemporary Australian Poetry (1970 Onwards)
Unit 1: Contemporary Australia
Unit 2: Bruce Dawe & Les Murray: *At Shagger’s Funeral; The Quality of Sprawl, Blood*
Unit 3: Chris Wallace- Crabbe & Gwen Harwood: *Melbourne; In The Park*
Unit 4: Ee Tiang & Kevin Gilbert: *Coming To; Mister Man*
Unit 5: Mudrooroo Narogin & Gig Ryan: *Harijan; If I Had A Gun*

Block 7: Remembering Babylon: David Malouf
Unit 1: Contemporary Australian Fiction: An Overview
Unit 2: The Author, His Creativity and Remembering Babylon
Unit 3: Structure, Characters and Metaphors
Unit 4: Narrative Strategies and Communication
Unit 5: Themes
Block 8: *The Removalists*: David Williamson
Unit 1: An Overview of Australian Drama
Unit 2: David Williamson’s Dramatic World
Unit 3: Reading *The Removalists*
Unit 4: Themes and Techniques

MEG 08: NEW LITERATURES IN ENGLISH

Block 1: Introduction
Unit 1: Naming the Discipline
Unit 2: African Literature: Culture and Post – Nationalist Politics in Kenya and Nigeria
Unit 3: Caribbean Literature: The Aesthetics of Diaspora
Unit 4: South Asian Literature
Unit 5: Australian Literature: Interrogating National Myths
Unit 6: Canadian Literature: Scanning the Literary Landscape

Block 2: *A Grain of Wheat*: Ngugi Wa Thiong’o
Unit 1: Africa – The Dark Continent and Kenya – The Land of Gikuyu and Mumbi
Unit 2: Literature and Politics
Unit 3: Modern Novel in Africa
Unit 4: *A Grain of Wheat* - Summary
Unit 5: *A Grain of Wheat* – An Evaluation

Block 3: *A Dance of the Forests*: Wole Soyinka
Unit 1: An Introduction to Nigeria and to the Yoruba World
Unit 2: Wole Soyinka’s Life and Works
Unit 3: *A Dance of the Forests*: Summary
Unit 4: Critical Commentary on *A Dance of the Forests*
Unit 5: Wole Soyinka’s Major Dramatic Works

Block 4: *Ice-Candy-Man*: Bapsi Sidhwa
Unit 1: The Author: Background, Works, and Significance of the Title
Unit 2: The Narrative Voice in *Ice-Candy-Man*
Unit 3: Feminist Inscriptions in *Ice-Candy-Man*
Unit 4: Parsi Identity in *Ice-Candy-Man*
Unit 5: *Ice-Candy-Man* as a Novel of the Partition
Unit 6: Bapsi Sidhwa’s *Ice-Candy-Man*: A Postcolonial Perspective

Block 5: *A House for Mr Biswas*: V S Naipaul
Unit 1: Naipaul and his critics
Unit 2: Mr Biswas and the Tulsis
Unit 3: Mr Biswas and his Dream House
Unit 4: Why did Mr Biswas want a House?
Unit 5: Putting *A House for Mr Biswas* in Perspective

Block 6: Caribbean Poetry: Derek Walcott & Edward Brathwaite
Unit 1: Introduction to Caribbean Poetry
Unit 2: Derek Walcott - I
Unit 3: Derek Walcott - II
Unit 4: (Edward) Kamau Braithwaite - I
Unit 5: (Edward) Kamau Braithwaite - II
Unit 6: The Theoretical Paradigms for Caribbean Literature

Block 7: *The Solid Mandala*: Patrick White
Unit 1: The Novelist and the Novel
Unit 2: Openings and Preoccupations
Unit 3: Denizens of the Australian Emptiness
Unit 4: Messages in Motifs
Unit 5: Techniques
Unit 6: Perspectives

Block 8: *The Stone Angel*: Margaret Laurence
Unit 1: The Novelist and her Main Thematic Concerns
Unit 2: Hagar and the Theme of Self- Alienation
Unit 3: *The Stone Angel*: A Novel of Awakening
Unit 4: Major Aspects of the Novel

**MEG 09: AUSTRALIAN LITERATURE**
Block 1: An Introduction to Australian Literature
Unit 1: Australian Literature
Unit 2: Australia – Land and History
Unit 3: Australia – People and Culture
Unit 4: Literary Beginnings – Oral Literature
Unit 5: Early Literature
Unit 6: Themes and Trends

Block 2: Nineteenth Century Australian Poetry
Unit 1: 19th Century Australian Poetry: An Introduction
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Unit 6: Ada Cambridge: *An Answer*

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Unit 6: Christina Stead: *The Old School*

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Unit 2: Beginnings: Christopher Brennan – *Each Day I See the Long Ships Coming Into Port*; John Shaw Neilson – *The Orange Tree*

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Unit 4: Keepers of the Flame: Judith Wright: *Legend, Bullocky*; David Campbell - *The Australian Dream*;

Unit 5: Coming of Age: James McAuley - *Terra Australis*; A D Hope – *Australia, Moschus Moschiferus*;

Unit 6: The Marginalised Voice: Rosemary Dobson – *Cock Crow*; Oodgeroo Noonuccal – *We Are Going*;
Rex Ingamells – *History, Moorawathimeering*; ‘Ern Malley’ – *Durer: Innsbruck, 1495*; Ania Walwicz – *Australia* (prose); John Farrell – *From Australia*; Douglas Stewart – *Terra Australis*;
Bernard O’ Dowd - *Australia, The Southern Call*

Block 5: *Voss*: Patrick White
Unit 1: Rise and Development of the Australian Novel
Unit 2: As We First Read *Voss*
Unit 3: Romantic Elements in *Voss*
Unit 4: Multiple Themes in *Voss*
Unit 5: Modern Readings: Some Important Areas

Block 6: Contemporary Australian Poetry (1970 Onwards)
Unit 1: Contemporary Australia
Unit 2: Bruce Dawe & Les Murray: *At Shagger’s Funeral; The Quality of Sprawl, Blood*
Unit 3: Chris Wallace- Crabbe & Gwen Harwood: *Melbourne; In The Park*
Unit 4: Ee Tiang & Kevin Gilbert: *Coming To; Mister Man*
Unit 5: Mudrooroo Narogin & Gig Ryan: *Harijan; If I Had A Gun*

Block 7: *Remembering Babylon*: David Malouf
Unit 1: Contemporary Australian Fiction: An Overview
Unit 2: The Author, His Creativity and Remembering Babylon
Unit 3: Structure, Characters and Metaphors
Unit 4: Narrative Strategies and Communication
Unit 5: Themes

Block 8: *The Removalists*: David Williamson
Unit 1: An Overview of Australian Drama
Unit 2: David Williamson’s Dramatic World
Unit 3: Reading *The Removalists*
Unit 4: Themes and Techniques

**MEG 10: ENGLISH STUDIES IN INDIA**

Block 1: Institutionalisation of English Studies in India
Unit 1: Entry of English: A Historical Overview
Unit 2: Macaulay, Raja Ram Mohn Roy and Charles E Trevelyan
Unit 3: A View of Post Independence Debates
Unit 4: Settling Down of English as Studies and Medium

Block 2: Beginnings of Indian English Writing
Unit 1: The Context of the Earliest Indian English Writings
Unit 2: Henry Louis Vivian Deroizo and the Early Voice of Identity
Unit 3: Michael Madhusudan Dutt and the Evolution of Modernity
Unit 4: Toru Dutt: Assertions of Indian Life
Block 3: Beginnings of the Indian English Novel
Unit 1: The Contexts of Bankim
Unit 2: Themes in Rajmohan’s Wife – I
Unit 3: Themes in Rajmohan’s Wife - II
Unit 4: Marriage and Transgression in Bankim’s Other Novels

Block 4: Different Englishes
Unit 1: Evolution of English
Unit 2: Nativisation of English in Post Independent India (Functions of English)
Unit 3: Nativisation of English Discourse: Syntax, Morphology, Phonology
Unit 4: Intelligibility of Indian English Globally
Unit 5: Debate Over Native and Non-Native Englishes
Unit 6: Space of English in the Indian Multilingual Setting

Block 5: Problems of Teaching and Learning English Literature
Unit 1: Problems of Teaching and Learning English Literature
Unit 2: The March of TELI in India
Unit 3: Role and Function of TELI in the contemporary context
Unit 4: English Teaching in India
Unit 5: The Lie of the Land: English in India
Unit 6: Publishing in India and English Studies

Block 6: Questioning the ‘Canon’
Unit 1: Questioning the Canon, Ideology and Assumptions of the Canon
Unit 2: The Rise of English and Issues Concerning the Canon
Unit 3: Possibilities of New Agreements
Unit 4: Exploding English: Criticism, Theory, and Culture
Unit 5: The Crisis in English Studies
Unit 6: Resistance to Reading and the Question of Material Base

Block 7: Evolutions of Canons in Indian English Writing
Unit 1: Canon Making in the Era of Gandhi, Nehru, Socialism
Unit 2: Tagore, Premchand, Mulk Raj Anand, and Raja Rao
Unit 3: Feminism: Indian English Writers
Unit 4: The Dalit Canon

Block 8: Decolonising the Mind
Unit 1: Orientalism and After
Unit 2: Literature and Nationalism
Unit 3: Decolonising the Mind
Unit 4: Civilizational Conflicts in Literature
Unit 5: Resisting Colonization and Re-colonization
MEG 11: AMERICAN NOVEL

Block 1: James F Cooper: *The Last of the Mohicans*
Unit 1: The Beginnings
Unit 2: The Man, The Milieu, And the Moment
Unit 3: *The Last of the Mohicans*: An Analysis
Unit 4: Perspectives on the Novel- I
Unit 5: Perspectives on the Novel- II

Block 2: Theodore Dreiser: *Sister Carrie*
Unit 1: The Literary Context
Unit 2: Theodore Dreiser: The Man and the Writer
Unit 3: *Sister Carrie*: A Critical Summary
Unit 4: *Sister Carrie*: A Critical Study of the Major Themes
Unit 5: Language and Art in *Sister Carrie*

Block 3: F Scott Fitzgerald: *The Great Gatsby*
Unit 1: The Man, The Milieu, And the Moment
Unit 2: The Plot and the Self- Improving Hero
Unit 3: *The Great Gatsby* and Fable, Symbol and Allegory
Unit 4: *The Great Gatsby*: The Narrative Technique
Unit 5: Critics and Criticism: An Overview

Block 4: William Faulkner: *Light in August*
Unit 1: American Fiction in 1920s and 1930s
Unit 2: The Novel in the South
Unit 3: *Light in August*: Structure and Narrative Strategies
Unit 4: Characterisation and Critical Approaches

Block 5: Henry Miller: *Black Spring*
Unit 1: Sexual Revolution in Modern American Literature
Unit 2: The Great Tradition
Unit 3: The Outsider
Unit 4: The Indelible Impact
Unit 5: Henry Miller’s: *Black Spring*
Unit 6: Critical Approaches

Block 6: J D Salinger: *The Catcher in the Rye*
Unit 1: The Author and the Plot
Unit 2: The Main Themes and Characters
Unit 3: The Language in *The Catcher in the Rye*
Unit 4: Critical Interpretations

Block 7: John Barth: *Floating Opera*
Unit 1: The Postwar American Novel
Unit 2: The Experimental Novel
Unit 3: *The Floating Opera*: An Analysis of the Text
Unit 4: Philosophical Formulations and the Farce of Reasons
Unit 5: From Modernity to Post Modernity

Block 8: Scott Momaday: *A House Made of Dawn*
Unit 1: Native American Literature
Unit 2: Native American Fiction
Unit 3: The Making of Momaday
Unit 4: *A House Made of Dawn*: An Analysis
Unit 5: Critical perspectives

Block 9: Alice Walker: *The Color Purple*
Unit 1: The Woman, the Moment, And the Milieu - I
Unit 2: The Woman, the Moment, And the Milieu - II
Unit 3: *The Color Purple* and its structure
Unit 4: Analysis of Celie’s Letters - I
Unit 5: Analysis of Celie’s Letters – II
Unit 6: Themes Emerging from Celie’s Letters

**MEG 12: A SURVEY COURSE IN TWENTIETH CENTURY CANADIAN LITERATURE**

Block 1: CONTEXTS OF CANADIAN WRITING
Unit 1: Canada: Land And People
Unit 2: Literary Beginnings
Unit 3: English Canadian Theatre and Drama
Unit 4: Canadian Discourse on Nature and Technology

Block 2: RECENT CANADIAN POETRY
Unit 5: The Growth of Canadian Poetry
Unit 6: Recent Commonwealth Poetry and Canada’s place in it
Unit 7: Two major Novelists as Poets: Margaret Atwood – *A sibyl* and Michael Ondaatje – *Letters and Other Worlds*
Unit 8: Five Other Important Poets

Block 3: SURFACING: Margaret Atwood
Unit 9: Development of the Canadian Novel
Unit 10: Margaret Atwood: Life and Works
Unit 11: *Surfacing*: Theme, Structure, Technique and Characterization
Unit 12: *Surfacing*: Language

Block 4: *THE TIN FLUTE*: GABRIELLE ROY
Unit 13: French Canadian Writing (Quebec)
Unit 14: Gabrielle Roy: Life and Works
Unit 15: *The Tin Flute*: Structure and Theme
Unit 16: *The Tin Flute*: Characterization and Technique

Unit 17: Canadian – South Asian Diasporic Writing
Unit 18: Ondaatje: Life and Works
Unit 19: *The English Patient*: Theme, Structure and Characterization
Unit 20: *The English Patient*: Technique
Block 6: CANADIAN SHORT STORY
Unit 21: Short Fiction in General and the Canadian Short Story
Unit 22: ‘A Mother in India’: Sara Jenette Duncan
Unit 23: ‘Sunday Afternoon’: Alice Munro; ‘Where Is The Voice Coming From’: Rudy Wiebe
Unit 24: ‘Swimming Lessons’: Rohinton Mistry; ‘The Door I Shut Behind Me’: Uma Parameswaran

Block 7: THE ECSTASY OF RITA JOE: DRAMA: GEORGE RYGA
Unit 25: Canadian Drama: The General Dramatic Scene
Unit 26: Introduction to the Writer and the Structure of the Play
Unit 27: The Ecstasy of Rita Joe: Theme and Characterization
Unit 28: Dramatic Technique in The Ecstasy of Rita Joe and the Brechtian Angle

BLOCK 8: DEVELOPMENT OF CANADIAN CRITICISM
Unit 29: The recent developments of Canadian Criticism
Unit 30: Northrop Frye
Unit 31: Linda Hutcheon
Unit 32: Smaro Kamboureli

MEG 14: INDIAN WRITING IN ENGLISH TRANSLATION

Block 1: Background Studies
Unit 1: The Concept of Indian Literature
Unit 2: The Concept of Indian Literature: Modern Period
Unit 3: Comparative Studies in Indian Literature
Unit 4: English Translation of Indian Literature

Block 2: Samskara: U R Anantha Murthy
Unit 1: The Writer and his Literary Context
Unit 2: Samskara: The Narrative
Unit 3: Samskara: Form and Themes
Unit 4: Samskara: Characters, Titles, Literary Criticism and Contemporary Relevance

Block 3: Tamas: Bhisham Sahni
Unit 1: The Writer and the Partition
Unit 2: Getting to Know the Text
Unit 3: Making Sense of the Narrative
Unit 4: Characters and Characterisation
Unit 5: An Overview

Block 4: Short Story - I
Unit 1: Mahasweta Devi: Salt [Noon: Bangla]
Unit 2: Vaikom Muhammad Basheer: Birthday [Janmadinam: Malayalam]
Unit 3: Nirmal Verma: Birds [Parinde]
Unit 4: Ismat Chughtai: Tiny’s Granny [Nanhi Ki Naani: Urdu]
Unit 5: Gopinath Mohanty: Tadpa [Tadpa: Oriya]

Block 5: Short Story - II
Unit 1: The Empty Chest
Unit 2: Very Lonely, She
Unit 3: Headmaster, Prawn, Chanchur
Unit 4: The Compromise

Block 6: Poetry
Unit 1: K S Nonkynrih: Requiem (Khasi); Chandra Kanta Murasingh: The Stone Speaks in the Forest (Kokborok); Yumlembam Ibocha Singh: The Last Dream
Unit 2: Haribhajan singh: Tree and the Sage [Rukh Te Rishi/ Punjabi]; Raghuvir Sahay: The Stare [Taktaki/ Hindi]
Unit 4: Kondepudo Nirmala: Mother Serious [Telugu]; Vimala: Kitchen [Telugu]; K Ayyappa Paniker: I Met Walt Whitman Yesterday: An Interview [Njaan Innale Walt Whitmaane Kandu – Oru Interview/ Malayalam]
Unit 5: Ramakanta Rath: Sri Radha [Oriya]; Shakti Chattopadhyay: Just One Try [Akbar Tumi/ Bangla]
Unit 6: Sitanshu Yashashchandra: Orpheus [Gujarati]; Namdeo Dhasal: A Notebook of Poems and Autobiography [Kavetechi Vahi; Atmarcharithra/ Marathi]

Block 7: TUGHLAQ: Girish Karnad
Unit 1: Introducing Contemporary Indian Theatre
Unit 2: Introducing the Author and the Play
Unit 3: Tughlaq: Structure, Themes and Motifs
Unit 4: Characters and Critical Comments on the Play

Block 8: Non- Fictional Prose
Unit 1: Amrita rai: Premchand: His Life and Times [Kalam Ka Sipahi: Biography/ Hindi]
Unit 2: Bama /Faustina Mary Fatima Rani: Karukku [Karukku: Autobiography/ Tamil]
Unit 3: Saadat Hasan Manto: On Ismat [Ismat Chugtai: Pen Sketch, Urdu]
Unit 4: Umaprasad Mukhopadhyaya: Manimahesh [Manimahesh: Travel Writing/ Bengali]