



THE GURUKULAM ACADEMY

Education which leads you to success..

E-mail: thegurukulamdelhi@gmail.com

CONTACT US :

NEAR NIRMAN VIHAR METRO PILLAR NO.- 58
LAXMI NAGAR, NEW DELHI- 110092
Phone: 8527905651. 8800202591.



IGNOU MA ENGLISH SYLLABUS & COURSES

The Indira Gandhi National Open University has divided the IGNOU MA English Syllabus or courses into two years. In the first year of study, the students has to study 4 courses and all are compulsory.

In second year also the students has to study 4 courses where IGNOU MEG-5 course is compulsory. The rest of the 3 courses has to be chosen from remaining 8 courses.

IGNOU MA English Courses

Each IGNOU MA English course has some credit associated with it where one credit is equivalent to 30 study hours of students comprising all the learning activities.

Therefore, if any course has two credits associated with it then its means the students has to give 60 hours for its study.

Below we have provided the list of IGNOU MEG Courses that students need to pass out or complete by students to obtain the Master degree in English literature.

Here below find the list of Course Code and Course names for IGNOU MA English programme. It is a 64 credit programme in which 1 Credit is equal to 30 study hours. These courses are offered by university in 2 tier structure.

IGNOU MA English First Year Syllabus

Course Code	Course Name	Credits
MEG-01	British Poetry	8
MEG-02	British Drama	8
MEG-03	British Novel	8





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MEG-04	Aspects of Language	8
IGNOU MA English Second Year Syllabus		
Compulsory Course		
MEG-05	Literary Criticism and Theory	8
Optional Courses (Choose any three)		
MEG-06	American Literature	8
MEG-07	Indian English Literature	8
MEG-08	New Literatures in English	8
MEG-09	Australian Literature	8
MEG-10	English Studies in India	8
MEG-11	American Novel	8
MEG-12	A Survey Course in 20th Century Canadian Literature	8
MEG-13	Writings from the Margins	8
MEG-14	Contemporary Indian Literature in English Translation	8
MEG-15	Comparative Literature: Theory and Practice	8
MEG-16	Indian Folk Literature	8
Total		64

The IGNOU School of Humanities (SOH) has developed very easy to understand IGNOU MA English syllabus for its students so that they do not face any difficulty.





IGNOU MA ENGLISH FIRST YEAR SYLLABUS

Below we have provided IGNOU MA English first Year and Second year syllabus in detail:

IGNOU MA English First Year 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 4: Chaucer's Poetry: A General Survey : Roman de la Rose, The Book of the Duchess, The House of Fame, Parliament of Fowls, Prologue to the Legend of Good Women, The Nun's Priest's Tale, Troilus and Criseyde, The Canterbury Tales,

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 (- Robert 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 13: John Donne: Portrait of the Man, His Thematic and Technical Innovations and Textual Study of four Love Poems; The Flea, Twickenam Garden, The Good Morrow, The Extasie





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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 15: George Herbert: A Study of His Poems: Affliction, The Collar, Easter Wings, Love (3), The Pulley, Redemption, The Windows, Aaron

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 27: Introduction to Romantic Poetry: Early Romantic Poets (- James Thomson, Mark Akenside, Joseph Warton, William Collins, Thomas Gray, William Cowper, Robert Burns, Blake, Wordsworth, Coleridge, Byron, Shelley & Keats)

Unit 28: William Blake: Songs of Innocence & Songs of Experience, The Lamb, The Chimney Sweeper, The Divine Image, The Sick Rose, London, The Tyger,

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





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- 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 Whitsun Weddings, At Grass
- Unit 50: Sylvia Plath & Confessional Poetry: The Colossus, Daddy, Lasy Lazrun, Purdah, Ariel, Pursuit, The Applicant, Fever 103°
- Unit 51: So! Now! What is Poetry? Once Again: A Symposium Unit 52: Essays & Evaluations





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MEG 02: British Drama

Block I: Christopher Marlowe : Doctor Faustus

- Unit-1 Christopher Marlowe And The Elizabethan Drama
- Unit-2 The Tragic Drama of Doctor Faustus
- Unit-3 Irony And The Tragic Dilemma In Doctor Faustus
- Unit-4 The Renaissance And Reformation In Doctor Faustus
- Unit-5 Dramatic Poetry In Doctor Faustus
- Unit-6 The Performance Of Doctor Faustus

Block II: Shakespeare: A Midsummer Night's Dream

- Unit-1 Background : Performance
- Unit-2 Romantic Comedy and the Language of the Play
- Unit-3 A Midsummer Night's Dream-I
- Unit-4 A Midsummer Night's Dream-II
- Unit-5 The Mechanicals

Block III: Shakespeare: Hamlet

- Unit-1 Background
- Unit-2 Interpretations
- Unit-3 Language of Literature
- Unit-4 Hamlet : Other Dimensions
- Unit-5 "The World As Stage" : Wider Perspective
- Unit-6 Current Critical Approaches to Hamlet

Block IV: Ben Jonson: The Alchemist

- Unit-1 The Dramatic Career of Ben Jonson
- Unit-2 Jonsonian Comedy and The Alchemist
- Unit-3 The Structure of The Alchemist
- Unit-4 The Alchemist in the Theatre
- Unit-5 Characterization and Language

Block V: John Millington Synge: The Playboy of the Western World





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- Unit-1 Background to the Playboy
- Unit-2 Critical Annotations to the Playboy
- Unit-3 Close Analysis of the Playboy
- Unit-4 The Playboy: A Discussion
- Unit-5 The Playboy: A Discussion (contd.)

Block VI: George Bernard Shaw: Pygmalion

- Unit-1 Background of English Drama from the Restoration Period to Bernard Shaw
- Unit-2 Pygmalion : Themes and Issues
- Unit-3 Dramatic Structure and Mingling of Genres
- Unit-4 Language and Style

Block VII: T S Eliot: Murder in the Cathedral

- Unit-1 T.S.Eliot's Essays And Other Works Related to the Play
- Unit-2 Background, Production and Performance History
- Unit-3 Critical Approaches to Play-I
- Unit-4 Critical Approaches to Play-II
- Unit-5 General Comments and other Reading

Block VIII: John Osborne: Look Back in Anger

- Unit-1 Background to the Play
- Unit-2 The Characters
- Unit-3 Language and Speech in Look Back in Anger
- Unit-4 Critical Approaches in Look Back in Anger
- Unit-5 Anger and After: The Play's Subsequent Importance

Block IX: Samuel Beckett: Waiting for Godot

- Unit-1 Waiting for Godot: An Avant Garde Play
- Unit-2 Godot: A Critical Analysis- I
- Unit-3 Critical Analysis- II
- Unit-4 Themes and Issues- I
- Unit-5 Themes and Issues- II





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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

IGNOU MA ENGLISH SECOND YEAR SYLLABUS

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





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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

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





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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





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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

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





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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 Fitzgerald – 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;

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





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- 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 Mohun 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)





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- 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





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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 20th 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

Block 5: The English Patient: Michael Ondaatje

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





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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-13: Writings from the Margins

Block 1: Theory, Culture and History of Dalits

Unit 1 Historical Background

Unit 2 Dalit Canon

Unit 3 Dalit Discourse

Unit 4 Dalit Identity and Culture

Unit 5 Dalit Viewpoints and Voices – I

Unit 6 Dalit Viewpoints and Voices – II

Block 2: Fiction and Autobiographical Writings

Unit 1 Balbir Madhopuri: Changia Rukh: Against the Night – I

Unit 2 Balbir Madhopuri: Changia Rukh: Against the Night – II

Unit 3 Bama: Sangati – I

Unit 4 Bama: Sangati – II





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Block 3: Poetry

Unit 1 Sunny Kavikkad: Two Poems “Naked Truths”, “With Love”

Unit 2 Kalekuri Prasad: “For a Fistful of Self Respect” Adigopula Venkataratnam: “Jasmine Creeper under a Banayan Tree”

Unit 3 Basudev Sunani: “Coaching Centre”

Unit 4 Hira Bansode: “Yashodhara” L.S. Rokade: “To Be or Not to be Born”

Block 4: Drama and Short Fiction

Unit 1 Contextualising Dalit Writing

Unit 2 Datta Bhagat: Routes and Escape Routes

Unit 3 Short Stories: “The Poisoned Bread” and “The Storeyed House”

Unit 4 Short Stories: “The Flame” and “Fear”

Block 5: Theory, Culture and This History of Tribals

Unit 1 Historical Background

Unit 2 Tribal World View

Unit 3 Tribal Discourse

Unit 4 Nature and Celebration in Tribal Life

Unit 5 Tribal Thought: Some Voices-I

Unit 6 Tribal Thought: Some Voices-II

Block 6: Oral Narratives

Unit 1 Santal Folk Tales

Unit 2 Legend of the Lepchas (Folk Tales)

Unit 3 Folk Tales of Mizoram and Meghalaya

Unit 4 Folk Songs of the Oraons

Block 7: Fiction and Autobiography

Unit 1 Mother Forest: The Unfinished Story of C..K. Janu

Unit 2 Kocharethi: The Araya Woman – Background to the Text and Context

Unit 3 Kocharethi: The Araya Woman – A Study of the Novel

Block 8: Poetry, Drama and Short Fiction





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- Unit 1 Marchal Hembrom: "I Must Pick Up the Bow" Nirmala Putul: "If You Were In My Place"
- Unit 2 Poem: "Song of Netarhaat: Victory Trumpet is Sounding"
- Unit 3 Contextualising Tribal Literature
- Unit 4 Budhan: An Analysis
- Unit 5 Writers of Short Fiction: Temsula AO and Lummer Dai

MEG-14: Contemporary Indian Literature 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: Bhasham 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]





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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 3 : Dina Nath Nadim: The Moon [Zoon/ Kashmiri]; Padma Sachdev: The Moment of Courage [Dogri]

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; Atmcharithra/ 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 Chughtai: Pen Sketch, Urdu]

Unit 4: Umraprasad Mukhopadhyaya: Manimahesh [Manimahesh: Travel Writing/ Bengali]

MEG-15 Comparative Literature: Theory and Practice

Block-1 Introduction

Block-2 Comparative Indian Literature-1

Block-3 Comparative Indian Literature-2





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- Block-4 Comparative World Literature-1
- Block-5 Comparative World Literature-2
- Block-6 Literature and Culture: Exchanges and Negotiations-1
- Block-7 Literature and Culture: Exchanges and Negotiations-2

MEG-16 Indian Folk Literature

- Block-1 Folk Literature and Language : Research and Pedagogy
- Block-2 Identity and Hybridity : Kshetra and Desha
- Block-3 Folk Literature : Sources, Characteristics, Classifications and Functions
- Block-4 Folktales of India : Motifs, Modes and Mores
- Block-5 Folk Poetry
- Block-6 Folk in Contemporary Indian Fiction
- Block-7 Folk Theatre

➤ ONLINE CLASSES AVAILABLE

1. We are conducting the classes through app. "GOOGLE MEET" & our institute app "THE UGC NET GURU".
2. Class schedule: 4 TO 5 DAYS in a week (daily 3 hr. class).
3. Test and Doubt class (every weekend).
4. All notes will be provided in soft copies (pdf form).
5. Recorded lectures will be provided also.
6. Morning & Evening batches are available.

➤ OFFLINE CLASSES (classroom course)

1. We are conducting the classes through CLASSROOM MODE.
2. Class schedule: 4 TO 5 DAYS in a week (daily 3-4 hr. class).
3. Test and doubt class (every weekend).
4. All notes will be provided in hard copies (books form).
5. Morning & Evening batches are available.

➤ STUDY MATERIAL (PRINTED NOTES)

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