

UNIVERSITY OF DELHI

CNC-II/093/1(40)/EC-1270/2024-25/175

Dated: 12.08.2024

NOTIFICATION

Sub: Amendment to Ordinance V

Following addition be made to Appendix-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

1. Revision in the syllabus of URCC-101 paper in MA Urdu under the Department of Urdu (Faculty of Arts) [ECR No. 5-30/ dated 27.07.2024] as under:

Existing Units	Modified Units
Unit 1 <i>Sub-Ras</i> by Mulla Wajhi (first half)	Unit 1 <i>Kabir ke Muntakhab Dohe</i> (Selection of 40 Dohas from Kabir Bani)
Unit 2 <i>Kulliyat-e-Quli Qutub Shah</i> (First 25 Ghazals and Poems on Barkha-rut)	Unit II <i>Sub-Ras</i> by Mulla Wajhi (first Half)
Unit 3 <i>Diwan-e-Wali</i> (Radif Alif)	Unit III <i>Kulliyat-e-Quli Qutub Shah</i> (First 25 Ghazals and 2 Poems on Barkha-Rut)
Unit IV <i>Intikhab-e-Kalam-e-Meer</i> (edited by Maulvi Abdul Haq, Radif Alif)	Unit IV <i>Diwan-e-Wali</i> (Radif Alif) (edited by Maulvi Abdul Haq, Radif Alif)
Unit V <i>Intikhab-e-Sauda</i> (edited by Maktaba Jamia, First 25 Ghazals)	Unit V <i>Intikhab-e-Kalam-e-Meer</i> (edited by Maulvi Abdul Haq (Radif Alif)
Unit VI <i>Nau Tarz-e-Murassa</i> by Ata Husain Khan Tahseen	Unit VI Nazir Akbar Abadi – 20 Poems
Books included in the list of suggested readings: (i) Kabir Bani by Ali Sardar Jafri (ii) Kabir by Prabhakar Manchve (Monograph by Sahitya Akademi) (iii) Nazir ka Awaza-e Buland by Dr. Mohammed Zakir (iv) Kulliat Nazir by Nazir Akbarabadi – 20 Poems (v) Intakhab-e Nazir Akbar Abadi edited by Rashid Hasan Khan	

2. Minor Modification in the syllabus of M.A Comparative Indian Literature Semester-III and IV under Department of Modern India Languages and Literary Studies [ECR No. 5-31/ dated 27.07.2024] **As per Annexure-2:**

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3. Syllabus of M.A (Hindu Studies) for Semester-I to Semester-IV [ECR No. 5-32/ dated 27.07.2024]- **As per Annexure-3.**
4. Revision of syllabi and eligibility criteria of Master in Fine Arts for two-year programme (I to IV Semester) in various specialization for the academic year 2023-24 under College of Arts [ECR No. 5-33/ dated 27.07.2024]- **As per Annexure-4**
5. Regarding change in course content in Semester-IV of MSc. Forensic Science [ECR No. 5-34/ dated 27.07.2024] as under:

Sl. No.	Existing	Proposed
1	Dissertation (UPC-221511401)	No Change
2	Visit to crime scene/Court Room/ FSL/ (UPC-221511403)	Visit to crime scene through Police Station (UPC-221511403)
3	Project Report (UPC-221511402)	Project Report on Court Room & case Ethnography (UPC-221511402)
4	Training (UPC-221511404)	Training in Forensic Science Laboratories (UPC-221511404)


REGISTRAR

1. It is proposed before the committee for minor changes in M.A. Urdu course URCC-101 and approved by the committee. The existing units and modified units are as follows: -

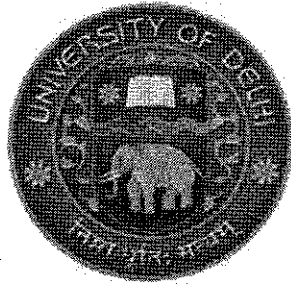
Existing Units:	Modified Units:
Unit I <i>Sub-Ras</i> by Mulla Wajhi (first half)	Unit I <i>Kabir ke Muntakhab Dohe</i> (Selection of 40 Dohas from Kabir Bani)
Unit II <i>Kulliyat-e-Quli Qutub Shah</i> (First 25 Ghazals and Poems on Barkha-rut)	Unit II <i>Sub-Ras</i> by Mulla Wajhi (first half) ✓
Unit III <i>Diwan-e-Wali</i> (Radif Alif)	Unit III <i>Kulliyat-e-Quli Qutub Shah</i> ✓ (First 25 Ghazals and 2 Poems on Barkha-Rut)
Unit IV <i>Intikhab-e-Kalam-e-Meer</i> (edited by Maulvi Abdul Haq, Radif Alif)	Unit IV <i>Diwan-e Wali</i> (Radif Alif) ✓
Unit V <i>Intikhab-e-Sauda</i> (edited by Maktaba Jamia, first 25 Ghazals)	Unit V <i>Intikhab-e-Kalam-e-Meer</i> ✓ edited by Maulvi Abdul Haq (Radif Alif)
Unit VI <i>Nau Tarz-e Murassa</i> by Ata Husain Khan Tahseen	Unit VI Nazir Akbar Abadi – 20 Poems

Books included in the list of suggested readings:

1. Kabir Bani by Ali Sardar Jafri
2. *Kabir* by Prabhakar Manchve (Monograph by Sahitya Akademi)
3. *Nazir ka Awaza-e Buland* by Dr. Mohammed Zakir
4. *Kulliat Nazir* by Nazir Akbarabadi – 20 Poems.
5. *Intakhab-e Nazir Akbar Abadi* edited by Rashid Hasan Khan

DEPARTMENT OF URDU
University Of Delhi Delhi
- 110007

PROGRAMME BROCHURE
MASTER OF ARTS
(Effective from Academic Year 2019-20)



M. A. Urdu Revised Syllabus as approved by Academic Council on XXXX, 2018 and
Executive Council on YYYY, 2018

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I. About the Department:

Name of the Department: Department of Urdu

The Department of Urdu was established in 1959. It is a big department which assumed a character in itself over the period. Apart from the MA, MPhil, and PhD courses, the Department offers Post-MA Diploma in Translation & Mass Media, and a Post-MA Diploma Course in Paleography. It also offers 3 courses in Certificate, Diploma and Advanced Diploma in Urdu language for non-Urdu knowing Students and Foreigners catering to the needs for several hundred students. As part of the research program, considerable numbers of research theses have been published and praised by critics and scholars for their quality research. Among the teaching faculty there is a legacy of scholars who came to be known as critics and researchers internationally acclaimed.

II. Introduction to CBCS (Choice Based Credit System)

Choice Based Credit System:

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective and open elective courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Grading system provides uniformity in the evaluation and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations which enables the student to move across institutions of higher learning. The uniformity in evaluation system also enables the potential employers in assessing the performance of the candidates.

Definitions:

- (i) 'Academic Programme' means an entire course of study comprising its programme structure, course details, evaluation schemes etc. designed to be taught and evaluated in the teaching Department.
- (ii) 'Course' means a segment of a subject that is part of an Academic Programme
- (iii) 'Programme Structure' means a list of courses (Core, Elective, Open Elective) that makes up an Academic Programme, specifying the syllabus, credits, hours of teaching, evaluation and examination schemes, minimum number of credits required for successful completion of the programme etc. prepared in conformity to University Rules, eligibility criteria for admission
- (iv) 'Core Course' means a course that a student admitted to a particular programme must successfully complete to receive the degree and which cannot be substituted by any other course
- (v) 'Elective Course' means an optional course to be selected by a student out of such courses offered in the Department/Centre

- (vi) 'Open Elective' means an elective course which is available for students of all programmes, including students of same department. Students of other Department will opt these courses subject to fulfilling of eligibility of criteria as laid down by the department offering the course.
- (vii) 'Credit' means the value assigned to a course which indicates the level of instruction; One-hour lecture per week equals 1 Credit, 2 hours practical class per week equals 1 credit. Credit for a practical could be proposed as part of a course or as a separate practical course
- (viii) 'SGPA' means Semester Grade Point Average calculated for individual semester.
- (ix) 'CGPA' is Cumulative Grade Points Average calculated for all courses completed by the students at any point of time. CGPA is calculated each year for both the semesters clubbed together.
- (x) 'Grand CGPA' is calculated in the last year of the course by clubbing together of CGPA of two years, i.e., four semesters' Grand CGPA is being given in Transcript form. To benefit the student a formula for conversation of Grand CGPA into %age marks will be given in the Transcript.

III. M A in Urdu Programme Details:

Each paper has been designed on a specific format under the following sub-headings:

1. Programme Objectives (POs):

POs are what knowledge, skills and attitudes a post-graduate should have at the time of completion of the course. POs are discipline specific. Keeping in view the characteristics of the course PO has been noted down for each course separately.

2. Programme Specific Outcomes (PSOs):

Programme specific outcome for each course is given based on the distinctive features of the M.A.in Urdu programme.

3. Programme Structure:

The M. A. in Urdu programme is a two-year course divided into four-semesters.

		<i>Semester</i>	<i>Semester</i>
Part – I	First Year	Semester I	Semester II
Part – II	Second Year	Semester III	Semester IV

Course Credit Scheme

* For each Core and Elective Course there will be 4 lecture hours of teaching and 1 tutorial per week.

* Open Electives courses are of **8 credits**.

* Duration of examination of each paper shall be **3 hours**.

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	No. of papers	Credits (L+T)	Total Credits	No. of papers	Credits (L+T)	Total Credits	No. of papers	Credits (Lecture)	Total Credits	
I	03	12+3	15	02	8+2	10	-	-	-	25
II	03	12+3	15	01	4+1	05	01	04	04	24
III	03	12+3	15	02	8+2	10	-	-	-	25
IV	03	12+3	15	01	4+1	05	01	04	04	24
Total Credits for the Course	12	48+12	60	06	24+06	30	02	08	08	98

* Each paper will be of **100** marks out of which **70** marks shall be allocated for semester examination and **30** marks for internal assessment.

Semester wise Details of M. A. in Urdu Programme

SEMESTER- I

Course Code	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
URCC	101	Basic Text(Early Urdu Literature)	4	1	5
URCC	102	Literary History of Urdu up to 1857	4	1	5
URCC	103	Detailed Study of Urdu Prose in North India up to 1800 A.D.	4	1	5
UREC	104(i)	Detailed Study of Deccani Urdu Literature	4	1	5
	or(ii)	Special Study of Urdu Prose Genres			
	or(iii)	Literary Criticism			
UREC	105 (i)	Special Study of a Poet-Mir	4	1	5
	or (ii)	Special Study of a Poet- Ghalib			
	or (iii)	Special Study of a Poet- Iqbal			
Total	05		20	5	25

SEMESTER- II

Course	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
URCC	201	Basic Text (Urdu Literature up to 1857)	4	1	5
URCC	202	History of Urdu Literature since 1857	4	1	5
URCC	203	Detailed Study of Urdu Poetry in North India up to 1800 A.D.	4	1	5
UREC	204 (i)	Special Study of an Author-Sir Sayed	4	1	5
	or (ii)	Special Study of an Author-Shibli			
	or (iii)	Special Study of an Author-Prem Chand			
UREC	205(i)	Special Study of Urdu Masnavi	4	1	5
	or(ii)	Special Study of Qasida & Marsia			
	or(iii)	Urdu Literature in Pakistan			
Total	05		20	4	24

SEMESTER- III

Course	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
URCC	301	Basic Text (Urdu Literature After 1857 till Early 20h Century)	4	1	5
URCC	302	Special Study of Jadeed Nazm	4	1	5
URCC	303	Urdu Drama	4	1	5
UREC	304 (i)	Study of Urdu Prosody, Poetics and Rhetoric	4	1	5
	or (ii)	Essay and Translation			
	or(iii)	Mass Media			
UROC	305	Open Elective (I)	4	-	4
Total	5		20	5	25

SEMESTER- IV

Course	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
URCC	401	Basic Text	4	1	5
URCC	402	Study of Urdu Novel	4	1	5
URCC	403	Study of Jadeed Ghazal	4	1	5
UREC	404(i)	Special Study Short-Story	4	1	5
	or (ii)	Inshaiya & Khaka			
	or (iii)	Biography			
UROC	405	Open Elective (II)	4	-	4
Total	4		20	4	24

TOTAL CREDITS = 98

List of Core Courses: As above 12 in total.

Course Code	Paper No.	Paper Title	Credits
URCC	101	Basic Text(Early Urdu Literature)	5
URCC	102	Literary History of Urdu up to 1857	5
URCC	103	Detailed Study of Urdu Prose in North India up to 1800 A.D.	5
URCC	201	Basic Text (Urdu Literature up to 1857)	5
URCC	202	History of Urdu Literature since 1857	5
URCC	203	Detailed Study of Urdu Poetry in North India up to 1800 A.D.	
URCC	301	Basic Text (Urdu Literature After 1857 till Early 20h Century)	5
URCC	302	Special Study of Jadeed Nazm	5
URCC	303	Urdu Drama	5
URCC	401	Basic Text	5
URCC	402	Study of Urdu Novel	5
URCC	403	Study of Jadeed Ghazal	5

List of Elective Courses: As above 06 in total.

Course Code	Paper No.	Paper Title	Credits
UREC	104(i)	Detailed Study of Deccani Urdu Literature	5
	or(ii)	Special Study of Urdu Prose Genres	
	or (iii)	Literary Criticism	
UREC	105 (i)	Special Study of an Poet-Mir	5
	or (ii)	Special Study of an Poet-Ghalib	
	or (iii)	Special Study of an Poet-Iqbal	

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UREC	204 (i)	Special Study of an Author-Sir Syed	5
	or (ii)	Special Study of an Author-Shibli	
	or(iii)	Special Study of an Author-Prem Chand	
UREC	205(i)	Special Study of Urdu Masnavi	5
	or(ii)	Special Study of Qasida & Marsia	
	or(iii)	Urdu Literature in Pakistan	
UREC	304 (i)	Study of Urdu Prosody, Poetics and Rhetoric	5
	or (ii)	Mass Media	
	or(iii)	Essay and Translation	
UREC	404(i)	Special Study Short-Story	5
	Or (ii)	Inshaiya & Khaka	
	Or (iii)	Biography	

Open Elective Courses: 02

Course Code	Paper No.	Course Title	Credits
UROC	305	Open Elective (I)	4
UROC	405	Open Elective (II)	4

Selection of Elective Courses:

There is the provision for options out of 06 (Six) Elective Courses provided in the Programme. Elective Courses will be offered in each semester (2 each in 1st and third Semester and One each in 2nd and 4th Semester).

Open Elective Courses:

There is the provision for 2 (two) Open Elective Courses in the Programme. Open Elective Courses will be offered in the 2nd and the 4th Semester. Open Elective Courses are meant for the students of other disciplines as per Delhi University rules.

Teaching:

The Department of Urdu is primarily responsible for organizing lectures of M. A. in Urdu literature programme. There will be 4 (four) theory classes and 1 (one) tutorial for each paper in a week except the Open Elective Courses, which will have no tutorial. All the classes will be held in the Faculty of Arts, University of Delhi. Teaching will be arranged as per the Time-Table to be circulated in the beginning of every semester and the students will get information about the tutorials from the course teacher. There shall be 90 instructional days excluding examination in a semester. No extra or special classes will be arranged during the semester or after.

Details about Projects/Dissertation and role of supervisor:

Elective Course, UREC-302 (option-ii) is on Project Work and Dissertation Writing. Students who will opt for this paper will have to decide the project he/she wants to undertake and the topic of dissertation in the beginning of the semester and work in consultation with the supervisor allotted to him/her. The role of the supervisor is to design the project, supervise the work and dissertation writing. The supervisor will be available for consultation till the completion of the project and submission of the dissertation.

Eligibility for Admissions:

Admission to the M. A. in Urdu programme will be given through Entrance Test and Direct Admission mode. Eligibility Criteria in detail is available in the Department website as www.urduu.com well as Delhi University Website, www.du.ac.in

Assessment of Students' Performance and Scheme of Examinations:

Assessment of students' performance shall consist of:

Each course will carry 100 marks, of which 30 marks shall be reserved for internal assessment based on classroom participation, seminar, term papers, tests and attendance. Weightage given to each of these components shall be decided and announced at the beginning of the semester by the course teacher. Marks will be changed to Credits; 5 (five) credits per paper under Core and Elective Courses as per university rules. Each Open Elective course will be of 4 (four) credits and the marks will be converted to credits accordingly.

Pass Percentage & Promotion Criteria:

The minimum percentage of marks required to declare pass in individual paper is 40% and minimum requirement of the credits for promotion is at least 50% of all papers.

Part I to Part II Progression:

Semester to Semester: Students shall be required to fulfill the Part to Part Promotion Criteria. Within the same Part, students shall be allowed to be promoted from a Semester to the next Semester, provided she/he has passed at least half of the courses, i.e. two courses of the current semester.

Part to Part:

Part I to II: In order to be promoted from Part I to Part II of the course a student is required to clear two papers from Semester I and two papers from Semester II amounting to **20 credits**. However, the student has to clear the remaining papers while studying in Part-II of the Programme.

Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear/re-appear/improve in courses of Odd Semesters only at the end of Odd Semesters and courses of Even Semesters only at the end of Even Semesters.

Conversion of Marks into Grades:

As per University of Delhi Examination guidelines.

Grade Points:

Grade point table as per University Examination rules.

CGPA Calculation:

As per University Examination rules.

Grand SGPA Calculation:

As per University Examination rules.

Conversion of Grand CGPA into Marks

As notified by the competent authority the formula for conversion of Grand CGPA into marks is: $\text{Final \%age of marks} = \text{CGPA based on all four semesters} \times 9.5$

Division of Degree into Classes:

Post Graduate degree to be classified based on CGPA obtained into various classes as notified into Examination policy.

Attendance Requirement:

No student shall be considered to have pursued a regular course of study unless he/she is certified by the Head of the Department of Urdu, University of Delhi, to have attended 75% of the total number of lectures, tutorials and seminars conducted in each semester, during his/her course of study. Provided that he/she fulfills other conditions the Head, Department of Urdu, may permit a student to the next Semester who falls short of the required percentage of attendance by not more than 10 percent of the lectures, tutorials and seminars conducted during the semester.

Span Period:

No student shall be admitted as a candidate for the examination for any of the Parts/Semesters after the lapse of **four** years from the date of admission to the Part-I/Semester-I of the M A in Urdu Programme.

SCHEME OF EXAMINATIONS

1. The medium of examination shall be in **Urdu**.
2. Examinations shall be conducted at the end of each Semester as per the Academic Calendar notified by the University of Delhi.
3. The system of evaluation shall be as follows:
 - a. Each course will carry **100** marks, of which **30** marks shall be reserved for internal assessment based on classroom participation, seminar, term courses, tests and attendance. Weightage given to each of these components shall be decided and announced at the beginning of the semester by the individual teacher responsible for the course. Any student who fails to participate in classes, seminars, term courses, tests will be debarred from appearing in the end-semester examination in the specific course and non-Internal Assessment marks will be awarded. His/her Internal Assessment marks will be awarded as and when he/she attends regular classes in the course in the next applicable semester. No special classes will be conducted for him/her during other semesters.
 - b. The remaining **70** marks in each paper shall be awarded on the basis of a written examination at the end of each semester. The duration of written examination for each paper shall be of **three** hours.
4. Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear/re-appear/improve in courses of Odd Semesters only at the end of Odd Semesters and courses of Even Semesters only at the end of Even Semesters.

COURSE CONTENTS

Core Courses: 12

Course Code	Paper No.	Paper Title	Credits
URCC	101	Basic Text(Early Urdu Literature)	5
URCC	102	Literary History of Urdu up to 1857	5
URCC	103	Detailed Study of Urdu Prose in North India up to 1800 A.D.	5
URCC	201	Basic Text (Urdu Literature up to 1857)	5
URCC	202	History of Urdu Literature since 1857	5
URCC	203	Detailed Study of Urdu Poetry in North India up to 1800 A.D.	
URCC	301	Basic Text (Urdu Literature After 1857 till Early 20h Century)	5
URCC	302	Special Study of Jadeed Nazm	5
URCC	303	Urdu Drama	5
URCC	401	Basic Text	5
URCC	402	Study of Urdu Novel	5
URCC	403	Study of Jadeed Ghazal	5

Elective Courses: 06

Course Code	Paper No.	Paper Title	Credits
UREC	104(i)	Detailed Study of Deccani Urdu Literature	5
	or(ii)	Special Study of Urdu Prose Genres	
	or (iii)	Literary Criticism	
UREC	105 (i)	Special Study of an Poet-Mir	5
	or (ii)	Special Study of an Poet-Ghalib	
	or (iii)	Special Study of an Poet-Iqbal	

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UREC	204 (i)	Special Study of an Author-Sir Syed	5
	or (ii)	Special Study of an Author-Shibli	
	Or(iii)	Special Study of an Author-Prem Chand	
UREC	205 (i)	Special Study of Urdu Masnavi	5
	Or(ii)	Special Study of Qasida & Marsia	
	Or(iii)	Urdu Literature in Pakistan	
UREC	304 (i)	Study of Urdu Prosody, Poetics and Rhetoric	5
	or (ii)	Mass Media	
	Or(iii)	Essay and Translation	
UREC	404 (i)	Special Study Short-Story	5
	Or (ii)	Inshaiya & Khaka	
	Or (iii)	Biography	

Open Elective Courses: 02

Course Code	Paper No.	Course Title	Credits
UROC	305	Open Elective (I)	4
UROC	405	Open Elective (II)	4

SEMESTER-I

URCC- 101

BASIC TEXT

(Early Urdu Literature)

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objectives: This course aims at introducing the early literary traditions of Deccan and North India along with the basic models they follow. Keeping a closer look, the basic texts from prose and poetry have been selected from the early Urdu writings.

Learning Outcome: At the completion of this course, the students will be able to understand and appreciate the classical poetry and prose in the context of early Urdu literary traditions.

Units:

Unit I	Kabir Ke Muntakhab Dohe (Selection of 40 Dohas from Kabir Bani)
Unit II	<i>Sub-Ras</i> by Mulla Wajhi (first half)
Unit III	<i>Kulliyat-e-Quli Qutub Shah</i> (first 25 Ghazals and Poems on Barkha-rut)
Unit IV	<i>Diwan-e-Wali</i> (Radif Alif)
Unit V	<i>Intikhab-e-Kalam-e-Meer</i> edited by Maulvi Abdul Haq (Radif Alif)
Unit VI	Nazir Akbar Abadi – 20 Poems

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	2 Weeks
Unit II:	3 Weeks
Unit III:	2 Weeks
Unit IV:	3 Weeks
Unit V:	3 Weeks
Unit VI:	2 Weeks

Suggested Readings:

1. Kabir Bani by Ali Sardar Jafri
2. Kabir by Prabhakar Manchve (Monograph by Sahitya Akademi)
3. Nazir Ka Awaza-e Buland By Dr. Mohammed Zakir
4. Kulliat Nazir by Nazir Akbarabadi – 20 Poems
5. Intakhab-e Nazir Akbar Abadi edited by Rashid Hasan Khan

URCC-102
LITERARY HISTORY OF URDU UPTO 1857

Teaching Hours: 75
Credits: 05

Marks:30 (Internal Assessment)

70 (100% marks for critical question)

Course Objectives: This Course aims at introducing the history of Urdu language and literature from early period upto 1857, both in north and south India, with distinct traditions in prose and poetry. These traditions include Deccan, Delhi and Lucknow schools.

Learning Outcome: At the completion of this course, the students will be able to have an in-depth knowledge of Bahmani, Qutub Shahi and Adil Shahi periods in Deccani literature, movements and trends in Delhi and Lucknow schools, along with developing an understanding of the salient features of the writings of representative writers of each region.

Units:

Unit I	Urdu Ka Aaghaz-o-Irtaqa
Unit II	Bahmani Daur Mein Urdu Adab
Unit III	Qutub Shahi Daur Mein Urdu Adab
Unit IV	Adilshahi Daur Mein Urdu Adab
Unit V	Shumali Hind Mein Rekhta Goi Ka Aghaz Aur Wali Ke Asraat- KhanArzoo, Abroo, Shakir Naaji, Mazmoon, Mirza Mazhar Jan-e-Janan, Shah Hatim
Unit VI	Eiham Goi – Tehzibi Aur Adabi Moharikat
Unit VII	Meer-o-Mirza Ka Ahd – Dard, Sauda, Meer Hasan, Meer
Unit VIII	Dabistan-e-Delhi Ke Aham Rujhanaat
Unit IX	Atharahveen Sadi Mein Urdu Nasr – Karbal Katha, Quran-e-Pak Ke Tarjume, Nao Tarz-e-Murassa, Qissa Mehr Afroz-o-Dilbar, Ajaib-ul Qasas, Fort-William College Aur Dilli College Ki Adabi Khidmaat
Unit X	Atish-o-Nasikh as representatives of Lucknow School
Unit XI	Insha, Jurat, Mushafi
Unit XII	Ghalib and his contemporaries

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	1 Week
Unit II:	1 Week
Unit III:	1 Week
Unit IV:	1 Week
Unit V:	2 Weeks
Unit VI:	1 Week
Unit VII:	1 Week
Unit VIII:	1 Week
Unit IX:	1 Week
Unit X:	1 Week
Unit XI:	2 Weeks
Unit XII:	2 Weeks

Suggested Readings:

1. *Deccan Mein Urdu* by Naseeruddin Hashmi
2. *Tareekh-e-Adab-e-Urdu* by Jameel Jalbi
3. *Sherul Hind* by Maulvi Abdus Salam Nadvi
4. *Dilli Ka Dabistan-e-Shairi* by Noorul Hasan Hashmi
5. *Delhi Mein Urdu Shairi Ka Tehzibi-o-Fikri Pas Manzar* by Mohd. Hasan
6. *A History of Urdu Literature* by Mohammad Sadiq

URCC-103

DETAILED STUDY OF URDU PROSE IN NORTH INDIA UPTO 1800 A.D.

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objectives: The course has been designed to provide detailed study of the major writers of classical Urdu prose in north India upto 1800, as well as the socio-cultural background of the same period.

Learning Outcome: This course will enable the students to appreciate linguistic, aesthetic and critical aspects of classical Urdu Prose in north India.

Units:

Unit I	<i>Karbal Katha</i> Edited by the Department of Urdu, DU (3 rd and 4 th Majlis)
Unit II	<i>Nau Tarz-e-Murassa</i> Edited by Noorul Hasan Hashmi
Unit III	<i>Qissa-e-Mehr Afroz-o-Dilbar</i> Edited by Masood Hussain Khan
Unit IV	<i>Ajaeb-ul-Qasas</i> by Shah Alam

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	3 Weeks
Unit II:	4 Weeks
Unit III:	4 Weeks
Unit IV:	4 Weeks

Suggested Readings:

1. *Dastan-e-Tareekh-e-Urdu* by Hamid Hasan Qadri
2. *Shumali Hind Ki Nasri Dastanen* by Gayan Chand Jain
3. *Tareekh-e-Nazm-o-Nasr-e-Urdu* by Agha Mohammad Baqar
4. *Urdu Nasr Ka Fanni Irtaqa* by Farman Fatehpuri
5. *Dastaan ka Fan* by Kalimuddin Ahmad
6. *Shahi, Sahab Qarani Dastaane Amir Hamza* by Shamsur Rahman Farooqi
7. *Dastan Se Novel Tak* by Ibne Kanwal

UREC-104 (i)
Detailed Study of Deccani Urdu Literature

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objectives: The course has been designed to provide a detailed study of prose and poetry of Deccani literature in a way is able to understand the history of Deccani literature major trends of Prose and Poetry in the Deccan.

Learning Outcome: The student will be able to appreciate and understand the linguistic and aesthetic, socio-cultural aspects of the Deccani literature.

Units:

Unit I	<i>Kulliyat-e-Wali</i> by Noorul Hasan Hashmi (Radif Alif & Ye)
Unit II	<i>Kulliyat-e-Siraj</i> by Abdul Qadir Sarwari (Radif Alif & Ye)
Unit III	<i>Phool Ban</i> by Nishati (first half)
Unit IV	<i>Qutab Mushtari</i> by Mulla Wajhi, edited by Maulvi Abdul Haq
Unit V	<i>Sab Ras</i> by Mulla Wajhi (second half)

Teaching Plan: Lecture- 40 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	3 Weeks
Unit II:	3 Weeks
Unit III:	3 Weeks
Unit IV:	3 Weeks
Unit V:	3 Weeks

Suggested Readings:

1. *Decan Mein Urdu* by Naseeruddin Hashmi
2. *Tareekh-e-Adab-e-Urdu* (Vol. I) by Jameel Jalbi
3. *Sab Ras Eik Mutala* by Manzar Aazmi
4. *Urdu Nasr Ka Aghaz-o-Irtqa* by Rafia Sultana

UREC-104(ii)

SPECIAL STUDY OF URDU PROSE GENRES

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: The purpose of this course is to provide the highly specialized study of history of Urdu Khutoot, Maqalat, Mazameen and Inshaiya through major writers and their writings of these genres.

Learning Outcomes: At the completion of this course the students will be able to have in-depth knowledge of the history and major text of Urdu Khutoot, Maqalat, Mazameen and Inshaiya.

Units:

- Unit I. *Oode-Hindi* by Ghalib
- Unit II *Maqalat-e-Sir Syed* by Sir Syed vol. I Unit
- III *Sherul Ajam* (Vol. IV) by Shibli Nomani Unit
- IV *Nairang-e-Khayal* by Mohd. Husain Azad
- Unit V *Ashufta Bayani Meri* by Rasheed Ahmad Siddiqui

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

- Unit I: 3 Weeks
- Unit II: 3 Weeks
- Unit III: 3 Weeks
- Unit IV: 3 Weeks
- Unit V: 3 Weeks

Suggested Readings:

1. *Sir Syed Aur Unke Namwar Rufaqa* by Syed Abdullah
2. *Khutoot-e-Ghalib* by Ghulam Rasool Mehr
3. *Mohammad Husain Azad* by Aslam Farrukhi
4. *Maqalat-e-Yaum-e-Shibli* by Ahmad Hamid
5. *Rasheed Ahmed Siddiqi Aasar-o-Aqdaar* by Asghar Abbas

UREC – 104 (iii)
LITERARY CRITICIM

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (100% Marks for Critical Questions)

Course Objective: The course has been designed for an in-depth study of eastern and western literary criticism including Arabic, Persian, Sanskrit, Urdu aesthetics and poetics as well as western theories of criticism.

Learning Outcomes: The students will be able to have a broad overview of the development of critical theories and their impact on Urdu literature.

Units: including Mashriqi Tanqeed and Maghribi Tanqeed:

- | | |
|------------------|--|
| Unit I | The Meaning and Concepts of Criticism
Interpretation Analysis Value-Judgment |
| Unit II | The Aesthetic Views of Plato and Aristotle
Idea of Imitation Catharsis |
| Unit III | The role of Passion, Feeling, Imagination and Intuition in Creative Process |
| Unit IV | The Study and the Importance of
Form Structure Technique Biographical Psychological |
| Unit V | Socio-Political and Cultural Context in Creative Literature |
| Unit VI | The Study of Creative Language, Style and Techniques, Simile
Metaphor Allegory Symbol Image Myth |
| Unit VII | Archetype Stream of Consciousness: Individuality and Tradition |
| Unit VIII | The Nature and Importance of "Tazkiras" in the History of Urdu Criticism |
| Unit IX | The Importance of Classical Aesthetics with Special Reference to
Arabic, Persian and Sanskrit Poetics |
| Unit X | The Critical Concept and Theories of Hali and Shibli |
| Unit XI | Different Schools of Criticism |
| (A) | Aesthetic and Impressionistic Criticism |
| (B) | Marxist Approach in Criticism |
| (C) | Psycho-Analysis |
| (D) | Stylistics, Structuralism and Deconstruction |

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I:	1 Week
Unit II:	1 Week
Unit III:	1 Week
Unit IV:	2 Weeks
Unit V:	1 Week
Unit VI:	2 Weeks
Unit VII:	1 Week
Unit VIII:	1 Week
Unit IX:	2 Weeks
Unit X:	1 Week
Unit XI:	2 Weeks

Suggested Readings:

1. *Sher-ul Ajam* by Shibli
2. *Muqadema-e-Sher-o-Shairi* by Hali
3. *Usool-e-Intiqad-e-Adabiat* by Abid Ali Abid
4. *Mashriq-o-Maghrib Mein Tanqeedi Tasawurat Ki Tarikh* by Mohd. Hasan
5. *Sakhtiyat, Pas Sakhtiyat Aur Mashriqee-Sheriyat* by Gopi Chand Narang
6. *Tanqeedi Tasawwurat* – Edited by Abdul Haq
7. *Adabi Istelahaat Ki Wazahati Farhang* – by Ateequllah
8. *Jadeed Urdu Tanqeed Usool-o-Nazaryat* – by Sharib Rudolvi
9. *Clasikiyat Aur Roomanwiyat* – by Ali Javed
10. *Tanqeed ki Shairiyat* - by Ateequllah

UREC-105 (i)
SPECIAL STUDY OF APOET (MIR)

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course objectives: The course has been designed to provide an indepth study of Mir Taqi Mir and his times, which also includes his life history and literary contribution.

Learning Outcome: To enable the students to critical understanding and appreciation of Mir Taqi Mir and his times. It will also include the study of Socio-Cultural Historical, Political background of Mir and his times.

Units:

Unit I	Intekhabe Kalame Mir
Unit II	Zikr- e- Mir (Translation)
Unit III	Masnviyat-e- Mir (darya-e Ishq, Shola-e- Ishq, Khwab-o- Khyal, Moamlat-e- Ishq, dar Hajw-e- Khana –e- Khud)
Unit IV	Ahde Mir

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	6Weeks
Unit II:	3 Weeks
Unit III:	4 Weeks
Unit IV	2 weeks

Suggested Readings:

1. *Aab-e Hayat* by Mohmd Hussain Azad
2. *Intekhabe Kalame Mir* by Maulvi Abdul Haque
3. *Zikr- e- Mir* (Translation) Nisar Ahmad Faruqi
4. *Kulliat Mir*(edited) Volumn-1 &2, by NCPUL, Delhi
5. *Mohd Taqi Mir*, by Jameel Jalibi,
6. *Naqd-e- Mir* by Sayyed Abdullah
7. *Mir Hayat-o- Shayri*, Khwaja Ahmad Faruqi
8. *Sher-e- shor Angez*,by Shamsur Rehman Faruqi
9. *Uslubiyat-e- Mir*,by Gopi Chand Narang
10. *Bayan-e- Mir* by Ahmad Mehfooz
11. *Dilli College Magazine*, Mir Number
12. *Aaj Kal*, Mir Number

UREC-105 (ii)
SPECIAL STUDY OF APOET (GHALIB)

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course objectives: The course has been designed to provide an indepth study of Mirza Ghalib and his times, which also includes his life history and literary contribution.

Learning Outcome: To enable the students to critical understanding and appreciation of Mirza Ghalib and his times. It will also include the study of Socio-Cultural, Historical, Political background of Ghalib and his times.

Units:

Unit I *Deewan-e-Ghalib*

Unit II *Ood-e-Hindi*

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I: 10 Weeks

Unit II: 5 Weeks

Suggested Readings:

1. *Yadgar-e-Ghalib* by Hali
2. *Mahasin-e-Kalam-e-Ghalib* by Abdur Rehman Bijnori
3. *Ghalib Shakhs Aur Shair* by Majnoo Gorakhpuri
4. *Ghalib Aur Ahang-e-Ghalib* by Yusuf Hussain Khan
5. *Zikr-e-Ghalib* by Malik Ram
6. *Ghalib Shanasi* by Zoe Ansari

UREC-105 (iii)
SPECIAL STUDY OF APOET (IQBAL)

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course objectives: The course has been designed to provide an indepth study of Allama Iqbal and his times, which also includes his life history and literary contribution.

Learning Outcome: To enable the students to critical understanding and appriciations of the works of Iqbal, his times. It will also include the study of Socio-Cultural, Historical, Political background of Iqbal and his times.

Units:

- | | |
|---------|--------------------------------|
| Unit I | <i>Kulliyat-e-Iqbal</i> , Urdu |
| Unit II | <i>Mazameen-e-Iqbal</i> |

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

- | | |
|----------|---------|
| Unit I: | 10Weeks |
| Unit II: | 5 Weeks |

Suggested Readings:

1. *Sher-e-Iqbal* by Abid Ali Abid
2. *Rooh-e-Iqbal* by Yusuf Hussain Khan
3. *Fikr-e-Iqbal* by Khaleefa Abdul Hakeem
4. *Iqbal Nai Tashkeel* by Aziz Ahuad
5. *Naqsh-e-Iqbal* by Asloob Ahmed Ansari
6. *Iqbal Shanasi*, by Ali Sardar Jafri
7. *Iqbal Ki Fikri Sarguzasht* by Abdul Haq

SEMESTER – II

URCC-201

BASIC TEXT

(Urdu Literature up to 1857)

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objectives: Detailed study of north Indian prose and poetry in a way that students be able to understand and appreciate the aesthetic, linguistic aspects with Socio-Cultural and historical background of nineteenth century of Urdu literature.

Learning Outcomes: To enable students to know and appreciate the literary, aesthetic, linguistic, Socio-cultural and political history of 19th century of north Indian Urdu literature.

Units:

Unit I	<i>Intikhab-e-Atish</i> (Radif Alif) edited by Aejaaz Husain
Unit II	<i>Fasana-e-Ajaib</i> (first half) edited by Rajab Ali Beig Suroor
Unit III	<i>Diwan-e-Ghalib</i> edited (Radif Alif & Ye)
Unit IV	<i>Diwan-e-Momin</i> (Radif-Ye) edited by Zia Ahmed Badayuni
Unit V	<i>Intikhab-e-Khutut-e-Ghalib</i> edited by Khaliq Anjum
Unit VI	<i>Fasana-e-Azad</i> (Talkhis) edited by Qamar Rais

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	3 Weeks
Unit II:	2 Weeks
Unit III:	3 Weeks
Unit IV:	3 Weeks
Unit V:	2 Weeks
Unit VI:	2 Weeks

Suggested Readings:

1. *Muqaddema-e-Kalam-e-Atish* by Khalilur Rahman Azmi
2. *Yadgar-e-Ghalib* by Altaf Hussain Hali
3. *Mahasin-e-Kalam-e-Ghalib* by Abdur Rahman Bijnori
4. *Ghalib Shakhshiyat Aur Shairi* by Rasheed Ahmad Siddiqui
5. *Momin Shakhshiyat Aur Shairi* by Zaheer Ahmad Siddiqui
6. *Dastan Se Afsane Tak* by Vaqar Azeem

URCC-202
HISTORY OF URDU LITERATURE SINCE 1857

Teaching Hours: 75
Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: Detailed study of different genres of Urdu literature, movements and trends from 1857 to 20th century and literary works of representative writers and poets of the same period.

Learning Outcomes: At the completion of the course, the student will be able to have in-depth knowledge of the major movements, trends of Urdu literature after 1857 and different genres of their representative writers of the same period.

Units:

Unit I	Lucknow School of Poetry
Unit II	Marsia, Masnavi, Ghazal and representative poets
Unit III	Aligarh Movement, Trends and Traditions
Unit IV	Sir Syed, Hali and Shibli. Origin of Critical thought in Urdu
Unit V	Iqbal's contribution to Urdu Literature
Unit VI	Development of Urdu Fiction, Short Stories and Novel
Unit VII	Romanvi and Progressive Movement in Urdu and its representative writers
Unit VIII	Urdu Drama and its development
Unit IX	Urdu Nazm: Akbar, Iqbal, Josh, Akhtarul-Iman, Blank verse and its various forms
Unit X	Jadid Ghazal: Hasrat, Fani, Asghar, Yagana, Jigar, Firaq and Faiz
Unit XI	Modern Literature in Urdu Poetry after independence

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	1 Week
Unit II:	2 Weeks
Unit III:	1 Week
Unit IV:	2 Weeks
Unit V:	1 Week
Unit VI:	1 Week
Unit VII:	2 Weeks
Unit VIII:	1 Week
Unit IX:	1 Week
Unit X:	1 Week
Unit XI:	2 Weeks

Suggested Readings:

1. *Urdu Drama Aur Stage* by Masood Hasan Rizvi
2. *Influence of English Literature on Urdu Literature* by Abdul Latif
3. *Urdu Shairi Par Eik Nazar* by Kalimuddin Ahmed
4. *Iqbal Nai Tashkeel* by Aziz Ahmed
5. *Marsiye Ki Samajiat* by Syed Mohammad Aqeel Rizvi
6. *Urdu Mein Taraqqi Passand Adabi Tehreek* by Khalilur Rahman Azmi
7. *Sir Syed Aur Unke Namwar Rifaqa* by Syed Abdullah

URCC-203

DETAILED STUDY OF URDU POETRY IN NORTH INDIA UPTO 1800 A.D.

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objectives: The course has been designed to provide detailed study of the major classical Urdu poets in north India upto 1800, as well as the socio-cultural background of the poetry of the same period.

Learning Outcome: This course will enable the student to appreciate aesthetic, linguistic, critical and historical aspects of classical Urdu poetry in north India.

Units:

- | | |
|----------|--|
| Unit I | <i>Intekhab-e-Hatim</i> Edited by Adbul Haq |
| Unit II | <i>Diwan-e-Abroo</i> Edited by Mohammad Hasan (Radif Alif) |
| Unit III | <i>Diwan-e-Dard</i> Edited by Maktaba Jamia |
| Unit IV | <i>Qasaid-e-Sauda</i> Edited by Maktaba Jamia (following Qasaid) |
| (A) | Hua Jab Kufr Sabit Hai wo Tamghai Musalmani |
| (B) | Tazheek-e-Rozgaar |

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

- | | |
|-----------|---------|
| Unit I: | 4 Weeks |
| Unit II: | 3 Weeks |
| Unit III: | 4 Weeks |
| Unit IV: | 4 Weeks |

Suggested Readings:

1. *Tareekh-e-Adab-e-Urdu* by Jameel Jalbi
2. *Dilli Ka Dabistan-e-Shairi* by Noorul Hasan Hashmi
3. *Dehli Mein Urdu Shairi Ka Tehzibi Aur Fikri Pas Manzar* by Mohd. Hasan
4. *Mutala-e-Sauda* by Mohammad Hasan
5. *Urdu Qaseeda Nigari Ka Tanqeedi Jaeza* by Mahmood Ilahi
6. *Khawaja Meer Dard* by Waheed Akhtar

UREC-204 (i)
SPECIAL STUDY OF AN AUTHOR (SIR SYED AHMAD KHAN)

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course objectives: The course has been designed to provide an in-depth study of Sir Syed Ahmad Khan and his times, which also includes his life history and literary contribution.

Learning Outcome: To enable the students to critical understanding and appreciations of the works of Sir Syed, his times. It will also include the study of Socio-Cultural, Historical, Political background of Sir Syed and his times.

Units:

Unit I	Life and Time of Sir Syed
Unit II	Aligarh Movement
Unit III	<i>Aasar-us Sanadeed</i>
Unit IV	<i>Asbab-e-Baghavat-e Hind</i>
Unit V	<i>Khutbat-e Ahmadiya</i>

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	2Weeks
Unit II:	2 Weeks
Unit III:	3 Weeks
Unit IV:	4Weeks
Unit V:	4 weeks

Suggested Readings:

1. *Hayat-e Jawed*, by Altaf Hussain Hali
2. *Sir Syed aur Unke Namwar Rifaqa*, by Sayed Abdullah
3. *Aligarh Tahreek*, by Nasim Qureshi
4. *Sir Syed Ahmad Khan Hayat-o Afkar*, by Abdul Haque
5. *Syed Ahmad Khan aur Unka Ahed*, by Professor Suryya Hussain
6. *Sir Syed Ahmad Khan Tarikhi-o Siyasi Ayine men*, by Professor Shan Mohammad.

UREC-204 (ii)
SPECIAL STUDY OF AN AUTHOR (SHIBLI)

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course objectives: The course has been designed to provide an indepth study of Allama Shibli Nomani and his times, which also includes his life history and literary contribution.

Learning Outcome: To enable the students to critical understanding and appreciations of the works of Shibli, his times. It will also include the study of Socio-Cultural, Historical, Political background of Shibli and his times.

Units:

Unit I	<i>Maqalat-e-Shibli</i> Volume-I
Unit II	<i>Al-Farooq</i>
Unit III	<i>Mawazna-e-Anis-o-Dabeer</i>
Unit IV	<i>Sher-ul-Ajam</i> Vol. IV

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	4 Weeks
Unit II:	4 Weeks
Unit III:	3 Weeks
Unit IV:	4 Weeks

Suggested Readings:

1. *Hayat-e-Shibli* by Syed Suleman Nadvi
2. *Shibli Nama* by Sheikh Mohammad Ikram
3. *Maqalat-e-Yaum-e-Shibli* by Hamid Ahmad
4. *Shibli Number Adeeb*, Aligarh
5. *Sir Syed Aur Unke Namwar Rufaqa* by Syed Abdullah

UREC-204 (iii)
SPECIAL STUDY OF AN AUTHOR (PREM CHAND)

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course objectives: The course has been designed to provide an indepth study of Prem Chand and his times, which also includes his life history and literary contribution.

Learning Outcome: To enable the students to critical understanding and appriciations of the works of Prem Chand and his times. It will also include the study of Socio-Cultural, Historical, Political background of Prem Chand and his times.

Units:

Unit I	<i>Maidan-e-Amal</i>
Unit II	<i>Gaudan</i>
Unit III	<i>Mazameen-e-Prem Chand</i>
Unit IV	<i>Prem Chand Ke Numainde Afsane</i> – Edited by Qamar Rais

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	4Weeks
Unit II:	4 Weeks
Unit III:	3 Weeks
Unit IV:	4 Weeks

Suggested Readings:

1. *Prem Chand Ka Tanqeedi Mutala* by Qamar Rais
2. *Prem Chand Hayat-e-Nau* by Manik Tala
3. *Prem Chand Kahani Ka Rahnuma* by Jafar Raza
4. *Qalam Ka Sipahi* by Amrit Rai
5. *Prem Chand Ke Nawilon Mein Nisvani Kirdar*by Shamim Nikhat

URCC-205 (i)

SPECIAL STUDY OF URDU MASNAVI

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: The purpose of this course is to provide the highly specialized study of development of narrative poetry of Masnavi, through major writers and their masnavis.

Learning Outcomes: At the completion of this course the students will be able to have in-depth knowledge of the history and major text of Urdu masnavis.

Units:

Unit I	<i>Shola-e-Ishq</i> by Meer
Unit II	<i>Sehrul Bayan</i> by Meer Hasan
Unit III	<i>Gulzar-e-Naseem</i> by Daya Shankar Naseem
Unit IV	<i>Zehr-e-Ishq</i> by Mirza Shauq
Unit V	<i>Shahnama</i> Vol. (ii) by Hafeez Jalandhari

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	2 Weeks
Unit II:	4 Weeks
Unit III:	4 Weeks
Unit IV:	2 Weeks
Unit V:	3 Weeks

Suggested Readings:

1. *Urdu Masnavi Ka Irtaqa* by Abdul Qadir Sarwari
2. *Urdu Masnavi Shumali Hindi Mein* by Gyan Chand Jain
3. *Urdu Masnavi Ka Irtaqa* by S. Mohd. Aqeel Rizvi
4. *Hindustani Qisson Se Makhuz Urdu Masnaviyan* by Gopi Chand Narang
5. *Sehrul Bayan* edited by Rashid Hasan Khan
6. *Gulzar-e-Nasim* edited by Rashid Hasan Khan
7. *Urdu Ki Teen Masnaviyan* by Khan Rasheed

URCC-205 (ii)

SPECIAL STUDY OF URDU QASIDA AND MARSIA

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: The purpose of this course is to provide the highly specialized study of the development of narrative poetry of Qasida & Marsia through major writers and their Qasidas and Marsias.

Learning Outcomes: At the completion of this course the students will be able to have in-depth knowledge of the history and major text of Urdu Qasida & Marsia.

Units:

I. QASIDA

- Unit I *Zahe Nishat Agar Keejiye Ise Tehreer* by Zauq
Unit II *Dehr Juz Jalwa-e-Yaktaey-e-Mashooq Naheen* by Ghalib
Unit III *Simte Kashi Se Chala Janib-e-Mathura Badal* by Mohsin Kakorvi

II. MARSIA

- Unit IV *Kis Sher Ki Aamad He Keh Ran Kanp Raha Hae* by Dabeer
Unit V *Farzand-e-Payambar Ka Madeene Se Safar Hae* by Anees
Unit VI *Walda Marhooma Ki Yad Mein* by Iqbal

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

- Unit I: 2 Weeks
Unit II: 2 Weeks
Unit III: 2 Weeks
Unit IV: 4 Weeks
Unit V: 4 Weeks
Unit VI: 1 Week

Suggested Readings:

1. *Urdu Qasida Nigari Ka Tanqeedi Jaeza* by Mahmood Ilahi
2. *Urdu Mein Qasida Nigari* by Abu Mohammad Sahar
3. *Mavazna-e-Anees-o-Dabeer* by Shibli Nomani
4. *Marsiye Ki Samajiat* by Syed Mohammad Aqeel Rizvi
5. *Anees Shanasi* by Gopi Chand Narang
6. *Iqbal Ki Terah Nazmen* by Asloob Ahmad Ansari
7. *Marasi-e-Anees Mein Dramai Anasir* by Sharib Rudaulvi

URCC – 205(iii)

URDU LITERATURE IN PAKISTAN

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: This course aims at giving an overview of Pakistani Urdu literature, its history and socio-cultural background alongwith introducing major poets from Pakistan.

Course Learning Outcomes: The students will be able to have an overview of socio-cultural background of Urdu poetry in Pakistan, and appreciate the poetry of some trend setting poets of Pakistan.

Poetry:

Unit I	Socio-Cultural Background of Pakistani Literature
Unit II	Nasir Kazmi, Muneer Niazi, Nadeem Qasmi, Majeed Amjad
Unit III	Parveen Shakir, Ahmad Faraz, Khalid, Abdul Aziz

Prose:

Unit IV	<i>Dasht-e-Wafa</i> by Ahmed Nadeem Qasmi
Unit V	<i>Khuda Ki Basti</i> by Shaukat Siddiqui
Unit VI	<i>Khakam Badahan, Khayal Paarey</i> by Mushtaque Yusufi
Unit VII	<i>Intizar Hussain Ke Numainda Afsane</i> by Intizar Husain

Teaching Plan:

Unit I:	1 Weeks
Unit II:	3 Weeks
Unit III:	2 Weeks
Unit IV:	2 Weeks
Unit V:	2 Weeks
Unit VI:	3 weeks
Unit VII:	2 weeks

Suggested Readings:

1. *Asri Adab* Pakistani Adab Number by Mohammad Hasan
2. *Pakistani Adab Aur Culture* by Nishat Shahid
3. Monthly 'Alfaz' Aligarh; Intizar Husain Number
4. *Urdu Adab Ki Mukhtasar Tareen Tareekh* – by Saleem Akhtar
5. Monthly 'Afkar', Ahmed Nadeem Qas

SEMESTER – III

URCC – 301

BASIC TEXT

(Urdu Literature After 1857 till Early 20th Century)

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: This course aims at providing detailed study of Non-fiction prose and poetry trends till early 20th century with reference of Sir Syed, Shibli, Halil Iqbal, Akbar Allahabadi.

Learning Outcome: The student will be able to understand and appreciate the development of modern thought and social change in the renaissance period.

Units:

Unit I	Sir Syed:	Mazameen-e-Sir Syed
Unit II	Hali :	Muqaddema-e-Sher-o-Shairi
Unit III	Shibli :	Maqalat-e-Shibli-I
Unit IV	Iqbal :	Bal-e-Jibreel
Unit V	Akbar Allahabadi :	Intikhab-e-Akbar (Edited by Sadiqur Rahman Kidwai)
Unit VI	Josh :	Intikhab-e-Josh (Edited by Ehtesham Hussain)

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations

Unit I:	3 Weeks
Unit II:	2 Weeks
Unit III:	2 Weeks
Unit IV:	3 Weeks
Unit V:	2 Weeks
Unit VI:	3 Weeks

Suggested Readings:

1. Aligarh Magazine (Aligarh Number)
2. Sir Syed Aur Unke Namvar Rifaqa by Syed Abdullah
3. Urdu Nasr Ka Fanni Irtaqa by Farman Fatehpuri
4. Sher-e-Iqbal by Abid Ali Abid
5. Akbar Allahabadi – by Khawaja Mohammad Zakariya
6. Josh-Ek-Mutala – Edited by Qamar Rais

URCC – 302

SPECIAL STUDY OF JADEED NAZM

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: This course aims at providing special study of Jadeed nazm representing modern thought and life challenges during freedom struggle. The poetry included in this course comprises of major trends of this period.

Course Learning Outcome: At the end of this course the student will be able to have a detailed knowledge and would be able to appreciate the major trends of Urdu nazm.

Units:

Unit I	Akhtar-ul-I'man : <i>Bint-e-Lamhat</i>
Unit II	Nazar Mohammad Rashid : <i>Iran Mein Ajnabi</i>
Unit III	Faiz Ahmad Faiz : <i>Zindan Nama</i>
Unit IV	Asrarul Haq Majaz : <i>Aahang</i>
Unit V	Makhdoom Moideen : <i>Besat-e-Raqs</i> (Nazms only)

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I:	3 Weeks
Unit II:	3 Weeks
Unit III:	3 Weeks
Unit IV:	3 Weeks
Unit V:	3 Weeks

Suggested Readings:

1. *Jadeed Urdu Shairi* by Abdul Qadir Sarwari
2. *Sher-e-Nau* by Mohammad Hasan
3. *Urdu Mein Nazm-e-Moarra Aur Azad Nazm* by Haneef Kaifi
4. *Jadeed Urdu Nazm Number* – Quarterly “*Saughat*” - Bangalore
5. *Nazm-e-Jadeed Ki Karvaten* by Wazeer Agha
6. *Aligarh Magazine* – Majaz Number

URCC – 303
URDU DRAMA

Teaching Hours: 75
Credits: 05

Marks:30 (Internal Assessment)
70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: This course is designed to give the students an overview of the history of Urdu Drama and introducing the major Dramatists spreading over whole Urdu literature.

Course Learning Outcome: At the end of this course the students will be able to have an understanding of the history of Urdu Drama and study and appreciate the trends of major Urdu Dramas.

Units:

Unit I	Amanat Luckhnavi	:	<i>Inder Sabha</i>
Unit II	Agha Hashr	:	<i>Silver King</i>
Unit III	Imtiaz Ali Taj	:	<i>Anar Kali</i>
Unit IV	Mohammad Mujeeb	:	<i>Khana Jangi</i>
Unit V	Mohammad Hasan	:	<i>Zahak</i>

Teaching Plan:

Unit I:	3 Weeks
Unit II:	3 Weeks
Unit III:	3 Weeks
Unit IV:	3 Weeks
Unit V:	3 Weeks

Suggested Readings:

1.	Masood Hasan Rizvi	:	<i>Lucknow Ka Shahi Aur Awami Stage</i>
2.	Masood Hasan Rizvi	:	<i>Lucknow Ka Awami Stage</i>
3.	Ishrat Rehmani	:	<i>Urdu Drame Ka Irtaqa</i>
4.	Vaqar Azeem	:	<i>Agha Hashr Aur Unke Drame</i>
5.	Atia Nishat	:	<i>Urdu Drama Rewayat aur Tajarba</i>
6.	Badshah Hussain	:	<i>Urdu Drama aur Stage</i>
7.	Zahooruddin	:	<i>Jadeed Urdu Drama</i>
8.	Zahir Anwar	:	<i>Drama: Fan aur Takneek</i>
9.	Shahid Hussain	:	<i>Urdu Drama Fan Aur Riwayat</i>

UREC – 304 (i)

STUDY OF URDU PROSODY, POETICS AND RHETORIC

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for meter and syllabal, 60% Marks for Critical Questions)

Course Objective: The course has been designed for indepth study of Urdu Prosody, Poetics and Rhetoric for the purpose of understanding and appreciation of classical Urdu Poetry.

Learning Outcome: At the completion of this course the students will be able to understand and appreciate Urdu Poetics, Prosody and Rhetoric.

Units:

- | | |
|----------|--|
| Unit I | Urooz, Usool, Rukn, Sabab, Watad, Fasla, Wazm, Behr, Mufrad Aur Murakkab Behren, Salim Mufrad Behron Mein Ashaar Ki Taqti. |
| Unit II | Sher Ki Tarif, Wazn Aur Qafia, Lafz-o-M'aani Ka Rishta, Khayal, Takheel Aur Mahakat, Sher Ki Taseer, Fasahat-o-Balaghat, Jiddat-e-Ada, Sadgi, Asliat Aur Josh. |
| Unit III | Tashbih Aur Arkan-e-Tashbih, Istiara Aur Uski Qismen, Majaz-e-Mursal Aur Uske Ilage, Kinaya Aur Uski Qismen. |
| Unit IV | Eiham, Maraat-un-Nazeer, Husn-e-Ta'aleel, Tajahul-e-Arifana, Laff-o-Nashr: Murattab Aur Ghair, Murattab, Talmih, Tajnis Siya-Qat-ul-Aadad, Taushee, Tansiqu-us-Sifat, Sajaa, Tarsie, Tarikh, Baraat-e-Istehlal, Tazad, Taujih, Rujoo, Idmaj. |

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

- | | |
|-----------|---------|
| Unit I: | 4 Weeks |
| Unit II: | 4 Weeks |
| Unit III: | 3 Weeks |
| Unit IV: | 4 Weeks |

Suggested Readings:

1. Abdur Rehman: Miraat-ush-Sher
2. Najmul Ghani's *Behr-ul-Fasahat*
3. Hali's *Muqaddema-e-Sher-o Shairi*
4. Shibli's *Sher-ul-Ajam* (Vol. IV)
5. Sajjad Mirza's *Tasheel-ul-Balaghat*
6. Sehbai's *Hadaiq-ul-Balaghat*
7. NCPUL's *Dars-e-Balaghat*
8. Askari's *Aina-e-Balaghat*

URCC – 304 (ii)

MASS MEDIA

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (100% Marks for Critical Questions)

Course Objective: The course has been designed to study and Practice of creative expression in Mass Media with special reference to Radio, T.V. Plays Documentary, Radio Feature, Drama, Commentary, Film Presentation Documentary Technology, News Feature reportage and Scenarios.

Learning Outcome: At the end of the course the students will be able to understand the techniques of the creative expressions in mass media.

Units:

- Unit I: Study and Practice of creative expression in Mass Media with special reference to Radio, T.V. Plays Documentary, Radio Feature, Drama, Commentary.
- Unit II Study and Practice of creative expression in Mass Media with special reference to T.V. shows, Film Presentation, Advertisement Technology and Scenarios.
- Unit III News, Feature, reportage and Editorial.

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I: 5Weeks

Unit II: 5 Weeks

Unit III: 5 Weeks

Suggested Readings:

1. *Urdu Mass Media* – Edited by Fazl-ul-Haque
2. *Khabar Nigari* – by Sha'fe Qidwai
3. *Awami Zara-e-Tarseel-o-Iblagh* – by Ashfaq Mohd. Khan
4. *Television Nashariat* – by Anjum Usmani
5. *Rahbar-e-Akbar Navesi*
6. *Khabar Nigari* by Samiur Rahman

UREC – 304 (iii)

ESSAY AND TRANSLATION

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the translation and Essay writing, 60% Marks for Critical Questions)

Course Objective: The course has been designed to give an in-depth knowledge of theories, techniques and history of translation in Urdu and train the students in translation and essay writing.

Learning Outcome: At the end of the course the student will be able to develop his/her skill in essay writing and translation.

Units:

Unit I	Importance of Translation, Principles and Techniques Forms and Terminologies
Unit II	History of Translation, Institutions and Prominent Translators.
Unit III	Essay on any literary subject (an author, movement or trend)

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I:	5 Weeks
Unit II:	5 Weeks
Unit III:	5 Weeks

Suggested Readings:

1. *Urdu Ka Behtreen Inshai Adab* by Waheed Quareshi
2. *Tarjuma-Fan Aur Rivayat* by Qamar Rais
3. *Maghribi Adabiyat Ke Urdu Tarajim* by Meer Hasan
4. *The Art of Translation* by Theodore Savory

mi Number

UROC-305
INTER DISCIPLINARY COURSE
(for Students other than Urdu Department)

Teaching Hours: 60

Credits: 4

Marks: 30 (Internal Assessment)

70 (20% grammar, 20% translation, 60% text)

Course objectives: The aim is to offer students a brief knowledge of Urdu language and literature through Poetry and Prose. Also it aims at the rapid reading and some knowledge of Urdu grammar and composition.

Learning Outcome: Through this course, the students will be able to have a general idea of the origin and development of Urdu language and some grammar and composition. Students will also be introduced with some literary texts.

Units:

- I. Outline of Urdu Language & Literature
- II. Grammar and Composition (Parts of Speech, Gender, Number, Tenses, Ism, Fel, Harf, Zameer, Sifat, Tazkeer-o-Taanees, Wahid-o-Jama, usage of words and phrases and idioms, Letter writing etc.)
- III. Text: Intakhab-e-Nau Part-I

Teaching Plan: Lecture- 50 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I: 3 Weeks

Unit II: 6 Weeks

Unit III: 6 Weeks

Suggested Readings:

1. *Intakhab-e-Nau* Part-I, Educational Publishing House, Aligarh
2. *History of Urdu Literature* by Dr. Sadique OUP, New Delhi
3. *Urdu Ki Kahani* by Ehtisham Husain, NCPUL, New Delhi
4. *Aao Urdu Seekhein* by Ibne Kanwal
5. *Urdu Qawaid Aur Insha*, by NCERT, New Delhi
6. *Muqadma-e-Tareekh-e-Urdu* by Masood Hussain Khan
7. *Qawaid-e-Urdu*, by Maulvi Abdul Haque

SEMESTER – IV

URCC – 401

BASIC TEXT

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: This course aims at to cover the literature of first half of the 20th century including jaded ghazal, nazm, khaka, letters and novel by prominent writers representing different trends.

Course Learning Outcome: At the end of the course, the students will be able to have an overview of different trends and genres through representative text in 20th century.

Content:

Unit I	Asghar Gondvi	:	Surood-e-Zindagi
Unit II	Abul Kalam Azad	:	Ghubar-e-Khatir
Unit III	Rasheed Ahmad Siddiqui	:	Ghalib Shakhshiat Aur Shairi
Unit IV	Faiz Ahmed Faiz	:	Dast-e-Saba
Unit V	Firaq Gorakhpuri	:	Gule-e-Naghma
Unit VI	Qurrat-ul-Ain Haider	:	Gardish-e-Range-e-Chaman

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I:	2 Weeks
Unit II:	2 Weeks
Unit III:	2 Weeks
Unit IV:	3 Weeks
Unit V:	3 Weeks
Unit VI:	3 Weeks

Suggested Readings:

1. Asghar Gondvi – *Farogh-e-Urdu* (Number)
2. *Ghubar-e-Khatir Ka Tanqeedi Mutala* by Mohd Manzoor Ahmad
3. *Rasheed Ahmed Siddiqui* Edited by Abdul Haq
4. *Naqd-e-Faiz* by Naseem Abbasi
5. *Qurat-ul-Ain Haider Ek Mutala* Edited by Irtaza Karim
6. *Firaq* by Kamil Qureshi

URCC – 402

SPECIAL STUDY OF URDU NOVEL

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objectives: The course has been designed for detailed study of Urdu novel with reference of representative Urdu novelists.

Learning Outcome: At the completion of the course the students will be able to have an in-depth knowledge of the history and development of Urdu novel.

Units:

Unit I	Abdul Haleem Sharar : <i>Firdaus-e-Barin</i>
Unit II	Mohd. Hadi Ruswa : <i>Umrao Jaan Ada</i>
Unit III	Prem Chand : <i>Gaudan</i>
Unit IV	Rajender Singh Bedi : <i>Eak Chader Meli Si</i>
Unit V	Aziz Ahmad : <i>Gurez</i>

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I:	2Weeks
Unit II:	4 Weeks
Unit III:	4Weeks
Unit IV:	2 Weeks
Unit V:	3 Weeks

Suggested Readings:

1. *Novel Kya Hai* by Ahsan Faruqi
2. *Beesween Sadi Mein Urdu Novel* by Abdus Salam
3. *Prem Chand Ka Tanqidee Mutala* by Qamar Rais
4. *Abdul Haleem Sharar* by Sharif Ahmed
5. *Mirza Ruswa Hayat-o-Karname* by Adam Shaikh
6. *Aziz Ahmad Ki Novel Nigari* by Athar Javed

URCC – 403

SPECIAL STUDY OF JADEED GHAZAL

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: Emanating from the basic course (3), this course moves to special study of jaded ghazal, representing a drift from the classical poetry. The poets included in this course represent the transitional period.

Course Learning Outcome: At the end of this course, the students will be able to have in-depth knowledge and able to appreciate the basic changes and transition in modern Urdu Ghazal.

Units:

Unit I	Hasrat Mohani : <i>Intikhab-e-Hasrat</i>
Unit II	Fani : <i>Baqiat-e-Fani</i>
Unit III	Faiz : <i>Ghazaliat-e-Faiz</i>
Unit IV	Firaq : <i>Gul-e-Naghma</i>
Unit V	Majrooh Sultanpuri : <i>Ghazal</i>

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I:	3 Weeks
Unit II:	3 Weeks
Unit III:	3 Weeks
Unit IV:	3 Weeks
Unit V:	3 Weeks

Suggested Readings:

1. *Jadid Ghazal* by Rasheed Ahmad Siddiqi
2. *Hasrat Ki Shairi* by Yusuf Hussain Khan
3. *Urdu Shairi Par Ek Nazar* by Kaleem uddin Ahmad
4. *Naqd-e-Faiz* by Naseem Abbasi
5. *Asri Adab* – Jadid Adab Number
6. *Shair* – Majrooh Number

URCC – 404 (i)

SPECIAL STUDY OF URDU SHORT STORY

Teaching Hours: 75

Credits: 05

Marks: 30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: The course has been designed for detailed study of Urdu short story with reference of representative Urdu short story writers.

Learning Outcome: At the completion of the course the students will be able to have an in-depth knowledge of the history and development of Urdu short story.

Units:

Unit I	<i>Prem Chand Ke Numainda Afsane</i> – Edited by Qamar Rais
Unit II	<i>Do Hath</i> by Ismat Chughtai
Unit III	<i>Apne Dukh Mujhe Dedo</i> by Rajinder Singh Bedi
Unit IV	<i>Zindagi Ke Mor Par</i> by Krishan Chander
Unit V	<i>Manto Ke Numainda Afsane</i> edited by Athar Parvez
Unit VI	<i>Intizar Husain Ke Numainda Afsane</i> by Intizar Husain

Teaching Plan: Lecture- 60 Hrs., discussions-15 Hrs., Assignments/Presentations:

Unit I:	3 Weeks
Unit II:	2 Weeks
Unit III:	2 Weeks
Unit IV:	2 Weeks
Unit V:	3 Weeks
Unit VI:	3 Weeks

Suggested Readings:

1. *Naya Afsana, Masail Aur Mailanat* – Edited by Qamar Rais
2. *Urdu Afsana, Riwayat Aur Masail* – Edited by Gopi Chand Narang
3. *Taraqqi Pasand Adabi Tehreek Aur Urdu Afsana* – by Sadique Ali
4. *Manto – Na Noori Na Nari* by Mumtaz Shirin
5. *Asri Agahi – Bedi Number*: Edited by Qamar Rais

UREC – 404(ii)
INSHAIYA & KHAKA

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Outcomes: The course aims at to provide the students an overview of the non-fiction prose of Urdu, Essay and Sketches. Major writers of both the genres are also introduced.

Course Learning Outcome: At the end of this course, the students will be able to appreciate the fine features of essay and sketch writings, major writers and its history.

Content:

Unit I	Pitras Bukhari	:	<i>Pitras Ke Mazameen</i>
Unit II	Farhat ullah Baig	:	<i>Mazameen-e-Farhat</i>
Unit III	Mehdi Efadi	:	<i>Ifadat-e-Mehdi</i>
Unit IV	Rasheed Ahmad Siddiqi	:	<i>Ganj Hae Gran Maya</i>
Unit V	Maulvi Abdul Haq	:	<i>Chand Ham Asr</i>
Unit VI	Kanhayya Lal Kapoor	:	<i>Gard-e-Rah</i>

Teaching Plan:

Unit I:	3 Weeks
Unit II:	3 Weeks
Unit III:	2 Weeks
Unit IV:	3 Weeks
Unit V:	2 Weeks
Unit VI:	2 Weeks

Suggested Readings:

1. *Urdu Ka Behtreen Inshai Adab* by Waheed Qureshi
2. *Rasheed Ahmad Siddiqi Ahwal-o-Asaar* – Edited by Malik Ram
3. *Abdul Haq*, Sahitya Academy mongraph
4. *Mehdi Efadi* by Feroz Ahmad

UREC – 404(iii)

BIOGRAPHY

Teaching Hours: 75

Credits: 05

Marks:30 (Internal Assessment)

70 (40% Marks for the Text, 60% Marks for Critical Questions)

Course Objective: This course is designed to give the students an overview of the history of Urdu Biography writing and introducing the major Biography writers spreading over whole Urdu literature.

Course Learning Outcome: At the end of this course the students will be able to have an understanding of the history of Urdu Biography, study and appreciate the trends of major Urdu Biography.

Units:

Unit I	Altaf Hussain Hali	:	<i>Hayat-e-Saadi</i>
Unit II	Shibli Nomani	:	<i>Siratun Nabi Vol. I</i>
Unit III	Abdul Majid	:	<i>Aap Beete</i>
Unit IV	Abdul Majeed Salik	:	<i>Zikr-e-Iqbal</i>
Unit V	Josh	:	<i>Yadon Ki Barat</i>

Teaching Plan:

Unit I:	3 Weeks
Unit II:	3 Weeks
Unit III:	3 Weeks
Unit IV:	3 Weeks
Unit V:	3 Weeks

Suggested Readings:

1.	Shah Ali	:	<i>Urdu Mein Sawaneh Nigari</i>
2.	Altaf Fatima	:	<i>Urdu Mein Sawaneh Nigari Ka Irtaqa</i>
3.	Mumtaz Fakhira	:	<i>Urdu Mein Sawaneh Nigari</i>
4.	Mohammad Tufail	:	<i>Nuquoosh (Aap Beete Number)</i>

UROC – 405
INTER DISCIPLINARY COURSE
(for Students other than Urdu Department)

Teaching Hours: 60
Credits: 4

Marks: 30 (Internal Assessment)
70 (20% grammar, 20% translation, 60% text)

Course Objective: This course has been designed for non-Urdu students to have basic groundings in Urdu language and its grammar. Along with it to enable them to translate simple sentences.

Course Learning Outcomes: At the end of the course the students will be able to have a basic knowledge of Urdu Grammar and compositions. They will also be able to translate simple Urdu sentences.

Text (Prose & Poetry)

Marks: 30

(Essay, Grammar, Composition and Translation)

Marks: 40

Units:

Unit I Essay Unit II

Grammar Unit III

Composition

Unit IV Translation from English or Hindi into Urdu

Unit V History of Urdu Language

Unit VI Tashbih, Istiara, Majaz-e-Mursal, Kinaya, Tazaad, Tajnis,
Husn-e-Taleel, Laff-o-Nashr, Riayat-e-Lafzi, Muraatunnazir

Teaching Plan: Lecture- 50 Hrs., discussions-10 Hrs., Assignments/Presentations:

Unit I: 5 Weeks

Unit II: 2 Weeks

Unit III: 2 Weeks

Unit IV: 2 Weeks

Unit V: 2 Weeks

Unit VI: 2 Weeks

Suggested readings:

1. *Intakhab-e-Nau* Part –I, Education BookHouse, Aligarh
2. *History of Urdu Literature* by Dr. Sadique, Oxford press, New Delhi
3. *Aao Urdu Seekhein* by Ibne Kanwal
4. *Urdu Ki Kahani* by Ehtisham Husain, NCPUL, New Delhi
5. *Urdu Qawaid Aur Insha*, by NCERT, New Delhi
6. *Muqadma-e-Tareekh-e-Urdu*, by Masood Hussain Khan
7. *Qawaid-e-Urdu*, by Molvi Abdul Haque

Minor modification of M.A. Comparative Indian Literature Syllabus as approved by the Post Graduate Committee of Courses in its meeting held on 7th January, 2024.

Existing						Modified		
SEMESTER- III						SEMESTER- III		
Course	Paper No.	Paper Title	Credits			Course	Paper No.	Paper Title
			Theory	Tutorial	Total			
CILCC	301	Reception and Intertextuality: Indian Epic(s)	4	1	5	CILCC	301	Reception and Intertextuality: Indian Epic(s)
CILCC	302	Contemporary Literary and Cultural Theories	4	1	5	CILCC	302	Contemporary Literary and Cultural Theories
CILEC	303 (i)	Tragedy in Indian Theatre	4	1	5	CILEC	303 (i)	Tragedy in Indian Theatre
	or (ii)	Folk and Popular Culture					or (ii)	Folk and Popular Culture
CILEC	304 (i)	Dalit Literature	4	1	5	CILEC	304 (i)	Dalit Literature
	or (ii)	Indian Women Writings					or (ii)	Indian Women Writings
CILOE	305 (i)	Translation Studies and Translation among Indian Languages	4	-	4	CILOE	305 (i)	Translation Studies and Translation among Indian Languages
	or 305(ii)	Literature and Media					or 305(ii)	Literature and Media
	or 305(iii)	Introduction to Assamese-I					or 305(iii)	Introduction to Assamese-I
	or 305(iv)	Introduction to Bengali-I					or 305(iv)	Introduction to Bengali-I
							or 305(v)	Introduction to Gujarati-I
							or 305(vi)	Introduction to Sindhi-I
							or	

	or 305(v)	Introduction to Gujarati-I			
	or 305(vi)	Introduction to Sindhi-I			
	or 305(vii)	Introduction to Tamil-I			
	or 305(viii)	Introduction to Telugu-I			
Total	5		20	4	24

SEMESTER- IV

Course	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
CILCC	401	Indian Fiction	4	1	5
CILCC	402	Bhakti Movements and Indian Literature	4	1	5
CILEC	403 (i) or 403(ii)	Indian Partition Literature or Tribal Literature	4	1	5
CILEC	404 (i) or 404(ii)	Post modernism and Post colonialism or Project Work and Dissertation	4	1	5

	305(vii)	Introduction to Tamil-I	
	or 305(viii)	Introduction to Telugu-I	
	or 305(ix)	Introduction to Kannada – I	
	or 305(x)	Introduction to Malayalam-I	
	or 305(xi)	Introduction to Manipuri-I	
	or 305(xii)	Introduction to Marathi-I	
Total	5		

SEMESTER- IV

Course	Paper No.	Paper Title
CILCC	401	Indian Fiction
CILCC	402	Bhakti Movements and Indian Literature
CILEC	403 (i) or 403(ii)	Indian Partition Literature or Tribal Literature
CILEC	404 (i)	Post modernism and Post colonialism

CILOE	405 (i)	19th Century Bengal: Ideas and Cultural	4	-	4		or 404(ii)	or Project Work and Dissertation
	or 405(ii)	Trends or Ancient Tamil Literature				CILOE	405 (i)	19th Century Bengal: Ideas and Cultural
	or 405(iii)	Introduction to Assamese-II					or 405(ii)	Trends or Ancient Tamil Literature
	or 405(iv)	Introduction to Bengali-II					or 405(iii)	Introduction to Assamese-II
	or 405(v)	Introduction to Gujarati-II					or 405(iv)	Introduction to Bengali-II
	or 405(vi)	Introduction to Sindhi-II					or 405(v)	Introduction to Gujarati-II
	or 405(vii)	Introduction to Tamil-II					or 405(vi)	Introduction to Sindhi-II
	or 405(viii)	Introduction to Telugu-I					or 405(vii)	Introduction to Tamil-II
Total	5		20	4	24		or 405(viii)	Introduction to Telugu-II
							or 405(ix)	Introduction to Kannada – II
							or 405(x)	Introduction to Malayalam –II
							or	

		405(xi)	Introduction to Manipuri-II
		or 405(xii)	Introduction to Marathi-II
	Total	5	


 (Prof. Amitava Chakraborty)

CILOE 305 (ix)

Introduction to Kannada - I

Semester- III

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: This course aims to introduce students to Kannada, one of the Classical Indian languages. Since this course of study is offered to students who don't have prior knowledge of Kannada language hence, to give a basic overview of Kannada language is the main objective of this course. This course will introduce students to the letters and sounds of Kannada language. They will also be taught to frame Kannada words and different types of sentences. In this process, students will learn how to read, write, speak and listen in the language.

Course learning outcomes: This course of study will introduce students to a language other than their mother tongue and simultaneously improves their multilingual abilities. Moreover, this course will lead the students to study Kannada language in detail in future which will ultimately help them in their professional and technical life.

Course Units:

- | | | |
|------|---|------------|
| I. | Introduction to Kannada language | (10 marks) |
| | <ul style="list-style-type: none">• Origin of Kannada language• Different stages of development of Kannada language | |
| II. | Introduction to sounds and letters, Framing words and sentences | (20 marks) |
| | <ul style="list-style-type: none">• Vowels, Consonants, Consonant Clusters• Framing words• Framing simple sentences | |
| III. | Basic Grammar | (20 marks) |
| | <ul style="list-style-type: none">• Parts of speech• Verb• Tense | |
| IV. | Formation of different kinds of Sentences | (20 marks) |
| | <ul style="list-style-type: none">• Simple, Compound and Complex Sentence• Assertive (Affirmative, Negative), Interrogative, Exclamatory | |

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I : 2 week

Unit II : 4 weeks

Unit III : 4 weeks

Unit IV : 4 weeks

Suggested Readings:

Chidananda Moorthy M, BASHA VIJNANADA MOOLATATVAGALU, D. V. K. Moorthy, Mysore, 2013

Sangamesha Savadattimatta, KANNADA BASHA SWAROOPA, Abhinava Prakashana, Bangalore, 2013

Marulayya Sa. Shi, KANNADA BASHEYA CHARITRE, Aravinda India, Bangalore, 2015

Shankara Bhat. D. N, KANNADADALLE HOSA PADAGALANNU KATTUVA BAGE, Bhasha Prakashana, Sagara, 2013

T. S. Gopal, KANNADA OODU BARAHADA SAMANYA TATVAGALU, Navakarnataka Publication, Bangalore, 2019

Prashanta Madta (edt), PADANIDI, Kannada Sangha, St.Joseph evening college, Bangalore 2023

Dictionary

Venkata Subbiah, KANNADA-KANNADA-ENGLISH, I B M Publication, Bangalore, 2012

Sheshagiri Rao, KANNADA -KANNADA-ENGLISH, Subhash Publications, 2001

Nagaraj M. V, VIDYARTIGALIGAGI SHABDARTAKOSHA, Vasanta publication, 2014

CILOE 305 (x)

Introduction to Malayalam-I

Semester- III

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: This course aims to introduce students to Malayalam, one of the Classical Indian languages. Since this course of study is offered to students who don't have prior knowledge of Malayalam language hence, to give a basic overview of Malayalam language is the main objective of this course. This course will introduce students to the letters and sounds of Malayalam language. They will also be taught to frame Malayalam words and different types of sentences. In this process, students will learn how to read, write, speak and listen in the language.

Course learning outcomes: This course of study will introduce students to a language other than their mother tongue and simultaneously improves their multilingual abilities. Moreover, this course will lead the students to study Malayalam language in detail in future which will ultimately help them in their professional and technical life.

Course Units:

- I. Introduction to Malayalam language (10 marks)
 - Origin of Malayalam language
 - Different stages of development of Malayalam language
- II. Introduction to sounds and letters, Framing words and sentences (20 marks)
 - Vowels, Consonants, Consonant Clusters
 - Framing words
 - Framing simple sentences
- III. Basic Grammar (20 marks)
 - Parts of speech
 - Verb
 - Tense
- IV. Formation of different kinds of Sentences (20 marks)
 - Simple, Compound and Complex Sentence
 - Assertive (Affirmative, Negative), Interrogative, Exclamatory

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I :2 week

Unit II : 4 weeks

Unit III : 4 weeks

Unit IV : 4 weeks

Suggested Readings:

Andranove M S (Trans: Dr V R Prabodhachandran, P E Damodaran Namboothiri), *Dravida Bashakal*, Kerala Bhasha Institute, Thiruvananthapuram, 1976

Gundert Herman, *Malayala Bhasha Vyakaranam*, D C Books, Kottayam, 1991

Kunjanpillai Shooranadu (Ed), *Leelathilakam*, Kerala Bhasha Institute, Thiruvananthapuram, 1996

Rajarajavarma A R, *Kerala Panineeyam*, D C Books, Kottayam, 2003

Robert Karldwel (Trans: Dr S K Nair), *Dravida Bhasha Vaykaranam*, Vol 2, Kerala Bhasha Institute, Thiruvananthapuram, 1994

Dictionary

Padmanabha Pillai S. Sreekanteswaram, *Shabdha Tharavali*, Bhaskara Press, Thiruvannanthapuram, 1923

<https://stv.sayahna.org/stv-aa.html#cx>

CILOE 305(*i)

Introduction to Manipuri-I

Semester- III

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: This course aims to introduce students to Manipuri, one of the Modern Indian languages. Since this course of study is offered to students who don't have prior knowledge of Manipuri language hence, to give a basic overview of Manipuri language is the main objective of this course. This course will introduce students to the letters and sounds of Manipuri language. They will also be taught to frame Manipuri words and different types of sentences. In this process, students will learn how to read, write, speak and listen in the language.

Course learning outcomes: This course of study will introduce students to a language other than their mother tongue and simultaneously improves their multilingual abilities. Moreover, this course will lead the students to study Manipuri language in detail in future which will ultimately help them in their professional and technical life.

Course Units:

- I. Introduction to Manipuri language (10 marks)
 - Origin of Manipuri language
 - Different stages of development of Modern Manipuri language
- II. Introduction to sounds and letters, Framing words and sentences (20 marks)
 - Vowels, Consonants, Consonant Clusters
 - Framing words
 - Framing simple sentences
- III. Basic Grammar (20 marks)
 - Parts of speech
 - Verb
 - Tense
- IV. Formation of different kinds of Sentences (20 marks)
 - Simple, Compound and Complex Sentence
 - Assertive (Affirmative, Negative), Interrogative, Exclamatory

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I : 2 week

Unit II : 4 weeks

Unit III : 4 weeks

Unit IV : 4 weeks

Suggested Readings:

Ningomba, M.S. *Meitei Lonmit*. Imphal: Saraswati Book House. 1992.

Singh, Ch. Yashawanta. *Manipuri Grammar*. New Delhi: Rajesh Publication. 2000

Thoudam, P.C. *Remedial Manipuri*. Imphal: SI & Co. 1996.

Tomchou, W. *A Study of Meitei Phonology*. Imphal: The Students Store. 1998

Dictionary

Khelchandra, N. *Manipuri to Manipuri and English Dictionary*, Imphal: Ningthoukhongjam
Khelchandra Singh, 2nd Edition, 2004.

CILOE 305 (xii)

Introduction to Marathi-I

Semester- III

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: This course aims to introduce students to Marathi, one of the Modern Indian languages. Since this course of study is offered to students who don't have prior knowledge of Marathi language hence, to give a basic overview of Marathi language is the main objective of this course. This course will introduce students to the letters and sounds of Marathi language. They will also be taught to frame Marathi words and different types of sentences. In this process, students will learn how to read, write, speak and listen in the language.

Course learning outcomes: This course of study will introduce students to a language other than their mother tongue and simultaneously improves their multilingual abilities. Moreover, this course will lead the students to study Assamese language in detail in future which will ultimately help them in their professional and technical life.

Course Units:

- I. Introduction to Marathi language (10 marks)
 - Origin of Marathi language
 - Different stages of development of Modern Marathi language
- II. Introduction to sounds and letters, Framing words and sentences (20 marks)
 - Vowels, Consonants, Consonant Clusters
 - Framing words
 - Framing simple sentences
- III. Basic Grammar (20 marks)
 - Parts of speech
 - Verb
 - Tense
- IV. Formation of different kinds of Sentences (20 marks)
 - Simple, Compound and Complex Sentence
 - Assertive (Affirmative, Negative), Interrogative, Exclamatory

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I : 2 week

Unit II : 4 weeks

Unit III : 4 weeks

Unit IV : 4 weeks

Suggested Readings:

Kale K.alyan and Soman, Anjali : *Learning Marathi through English*, Diamond publication, Pune, February 2014.

Walimbe, M. R. : *Sugam Marathi Vyakran v lekhan*, Pune, Nitin Prakashan, 2016.

Fadke, Arun : *Mla Marathi Shikaychy*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

Walimbe, M. R. : *Marathi shudhalekhan Pradeep*, Pune, Nitin Prakashan, 2008.

Fadke, Arun : *Sudhalekhan Margpradeep* : Thane, Ankur Prakashan, 2013.

Fadke, Arun : *Shudhalekhan Margpradeep*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

Dictionary

Fadke, Arun : *Shudhalekhan theva khishyat*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

Thakar V. S. : *English - Marathi thesaurus*, Nitin prakashan, Pune, 2012.

Thakar V. S. : *Marathi-Marathi-Engraji*, Mehata Publication House, Pune, 2018.

Prabhudesai S. R.: *Navneet Marathi English dictionary*, Navneet Education Limited, Dantali, Gujarat.

Fadke, Arun : *Sope Marathi Shudhalekhan*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

<https://rmvs.marathi.gov.in/>

CILOE 405 (ix)

Introduction to Kannada - II

Semester- IV

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: The purpose of this course is to introduce the language in a more detailed manner to students who have gained a basic understanding of the Kannada language in the previous semester. This course will focus on the salient features and grammatical rules of the Kannada language as well as give a brief understanding on writing skills and developing contents in Kannada languages.

Course learning outcomes: The course is expected to add working knowledge about Kannada language and its grammar, which will eventually lead them to produce oral and written contents in Kannada language correctly. It is expected that it will help the students in the future in professional and technical fields related to Karnataka or Kannada language.

Course Units

- I. Kannada Phrases and Proverbs (10 marks)
- II. Kannada Grammar (20 marks)
 - Number
 - Gender
 - Salient features of Kannada language
- III. Writing skills and Content development (20 marks)
 - Language Vocabulary
 - Use of Dictionary
 - Role of Translation
- IV. Comprehension and Paragraph writing (20 marks)

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I : 2 week

Unit II : 4 weeks

Unit III : 4 weeks

Unit IV : 4 weeks

Suggested Readings:

Narasimhachar D L, SHABDAMANI DARPANA, Bandara Prakashana,Maski, 2013

Angadi S. S, SARALA SHABDAMANI DARPANA, Prasaranga, Hampi, 2004

Bilagi H. M, PRATIPHALANA, Samaja Pustakalaya, Daravada,2013

Rajappa Dalavai, KANNADA SAHITYA KOSHA,Dalavai Publication Bangalore, 2018

Dictionary

Sheshagiri Rao L. S, KANNADA-ENGLISH-KANNADA DICTIONARY, Subhash Publication, 2001

Venkata Subbiah, KANNADA-KANNADA-ENGLISH, I B H Publisher, 2012

M. V Nagaraj Rao, VIDYARTIGALIGAGI SHABDARTAKOSHA, Vasanta publisher, 2014

CILOE 405(x)

Introduction to Malayalam -II

Semester- IV

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: The purpose of this course is to introduce the language in a more detailed manner to students who have gained a basic understanding of the Malayalam language in the previous semester. This course will focus on the salient features and grammatical rules of the Malayalam language as well as give a brief understanding on writing skills and developing contents in Malayalam languages.

Course learning outcomes: The course is expected to add working knowledge about Malayalam language and its grammar, which will eventually lead them to produce oral and written contents in Malayalam language correctly. It is expected that it will help the students in the future in professional and technical fields related to Kerala or Malayalam language.

Course Units

- | | | |
|------|---|------------|
| I. | Malayalam Phrases and Proverbs | (10 marks) |
| II. | Malayalam Grammar | (20 marks) |
| | <ul style="list-style-type: none">• Number• Gender• Salient features of Malayalam language | |
| III. | Writing skills and Content development | (20 marks) |
| | <ul style="list-style-type: none">• Language Vocabulary• Use of Dictionary• Role of Translation | |
| IV. | Comprehension and Paragraph writing | (20 marks) |

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I : 2 week

Unit II : 4 weeks

Unit III : 4 weeks

Unit IV : 4 weeks

Suggested Readings:

Naryana Pillai K S. *Adhunika Malayala Vyakaranam*, Kerala Bahsha Institute, Thiruvananthapuram, 1995

Rajaraja Varma A R. *Kerala Panineeyam*, National Book Stall, Kottayam, 2000

Sheshagiri prabhu, *Vyakarana Mithram*, Kerala Bahsha Institute, Thiruvananthapuram, 2003

Dictionary

Padmanabha Pillai S. Sreekanteswaram, *Shabdha Tharavali*, Bhaskara Press, Thiruvannanthapuram, 1923

<https://stv.sayahna.org/stv-aa.html#cx>

CILOE 405 (xi)

Introduction to Manipuri-II

Semester- IV

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: The purpose of this course is to introduce the language in a more detailed manner to students who have gained a basic understanding of the Manipuri language in the previous semester. This course will focus on the salient features and grammatical rules of the Manipuri language as well as give a brief understanding on writing skills and developing contents in Manipuri languages.

Course learning outcomes: The course is expected to add working knowledge about Manipuri language and its grammar, which will eventually lead them to produce oral and written contents in Manipuri language correctly. It is expected that it will help the students in the future in professional and technical fields related to Manipur or Manipuri language.

Course Units

- | | | |
|------|---|------------|
| I. | Manipuri Phrases and Proverbs | (10 marks) |
| II. | Manipuri Grammar | (20 marks) |
| | <ul style="list-style-type: none">• Number• Gender• Salient features of Manipuri language | |
| III. | Writing skills and Content development | (20 marks) |
| | <ul style="list-style-type: none">• Language Vocabulary• Use of Dictionary• Role of Translation | |
| IV. | Comprehension and Paragraph writing | (20 marks) |

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

- Unit I : 2 week
- Unit II : 4 weeks
- Unit III : 4 weeks
- Unit IV : 4 weeks

Suggested Readings:

- Birjita, Loitongbam. *Manipuri Paorou Neinaba*. Imphal: Dr. Ningthoujam Bino Singh. 2007
- Grierson, GA. *Lingustic Survey of India*, Vol.I. Pt. i. Delhi: Motilal Banarasidas. 1903
- Grierson, GA. *Lingustic Survey of India*, Vol.III. Pt. iii. Delhi: Motilal Banarasidas. 1903
- Hodson, TC. *The Meitheis*. Delhi, 1981.
- Ibomcha, Soibam. *Handokpagi Neinarol*. Imphal: Soibam Publication Private Limited. 2009
- Manihar, Ch. *A History of Manipuri Literature*. New Delhi: Sahitya Akademi. 2003.
- Nabachandra, Polem. *Sahityagi Mahousha amashung Atei Warengshing*, Imphal: Durgamohon Polem, 2000
- Primrose, A.J. *A Manipuri Grammar, Vocabulary and Phrase Book*. Shillong. 1988.
- Sharma, Nandalal. *Meiteilon*, Imphal. 1969
- Singh, Ch. Yashawanta. *Manipuri Grammar*. New Delhi: Rajesh Publication.2000
- Singh, N. Khelchandra (Ed.). *Ariba Manipuri Longei*. Imphal:1978
- Thoudam, P.C. *Remedial Manipuri*. Imphal: SI & Co. 1996.

Dictionary

- Khelchandra, N. *Manipuri to Manipuri and English Dictionary*. Imphal: Ningthoukhongjam Khelchandra Singh, 2nd Edition, 2004.
- Kunjamohon, Nongthombam. *Bangla-Manipuri Lon-gei*. Delhi: Sahitya Akademi, 2014

CILOE 405 (xii)

Introduction to Marathi-II

Semester- IV

Marks: 70+30= 100

Duration: 50 hours

Credits: 05

Objective: The purpose of this course is to introduce the language in a more detailed manner to students who have gained a basic understanding of the Marathi language in the previous semester. This course will focus on the salient features and grammatical rules of the Marathi language as well as give a brief understanding on writing skills and developing contents in Marathi languages.

Course learning outcomes: The course is expected to add working knowledge about Marathi language and its grammar, which will eventually lead them to produce oral and written contents in Marathi language correctly. It is expected that it will help the students in the future in professional and technical fields related to Maharashtra or Marathi language.

Course Units

- | | | |
|------|--|------------|
| I. | Marathi Phrases and Proverbs | (10 marks) |
| II. | Marathi Grammar | (20 marks) |
| | • Number | |
| | • Gender | |
| | • Salient features of Marathi language | |
| III. | Writing skills and Content development | (20 marks) |
| | • Language Vocabulary | |
| | • Use of Dictionary | |
| | • Role of Translation | |
| IV. | Comprehension and Paragraph writing | (20 marks) |

Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations

Unit I : 2 week

Unit II : 4 weeks

Unit III : 4 weeks

Unit IV : 4 weeks

Suggested Readings:

Kale K.alyan and Soman, Anjali : *Learning Marathi through English*, Diamond publication, Pune, February 2014.

Walimbe, M. R. : *Sugam Marathi Vyakran v lekhan*, Pune, Nitin Prakashan, 2016.

Fadke, Arun : *Mla Marathi Shikaychy*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

Walimbe, M. R. : *Marathi shudhalekhan Pradeep*, Pune, Nitin Prakashan, 2008.

Fadke, Arun : *Sudhalekhan Margpradeep* : Thane, Ankur Prakashan, 2013.

Fadke, Arun : *Shudhalekhan Margpradeep*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

Dictionary

Fadke, Arun : *Shudhalekhan theva khishyat*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

Thakar V. S. : *English - Marathi thesaurus*, Nitin prakashan, Pune, 2012.

Thakar V. S. : *Marathi-Marathi-Engraji*, Mehata Publication House, Pune, 2018.

Prabhudesai S. R.: *Navneet Marathi English dictionary*, Navneet Education Limited, Dantali, Gujrarat.

Fadke, Arun : *Sope Marathi Shudhalekhan*, Pune, Rajhans Prakashan Pvt. Ltd., 2022.

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M.A. HINDU STUDIES
Syllabus

**Discipline Specific Courses
(DSC)
(Content already approved)**

SEMESTER 1

PAPER 1: Tattva Vimarśa

Learning Objectives

This paper examines the foundational principles of Hindu identity, covering Astādaśa vidyas, Upangas, and their acāryas alongside historical, geographical, and darśanaic dimensions. It explores universal ideas while analyzing principles of Sakti and Prakṛti. Furthermore, it addresses concepts like Oneness in Vedānta and interconnectedness in various darśanas, and distinguishes varṇa, jati, and caste.

Learning Outcomes

After the completion of the course the students will-

1. Understand the terms “Hindu” and Hindutva in a *darśanaic* context and differentiating it with ‘Hinduism’
2. Identify Astādaśa vidyās, Upangas, and their acāryas
3. Explore common *darśanaic* themes across traditions
4. Analyse the portrayal of Sakti and Prakṛti across Hindu texts

Unit I : Hindu Jivana Dristi

1. Understanding the term “Hindu”, its historicity and geographical Aspects
2. Hindu Jivana-drstī : What do eminent Thinkers think of it?

Recommended Readings:

1. ‘Hindu Philosophy of Life and Indian Thinkers’ (2024) New Delhi, Motilal Banarasidas and Bhartiya Vidya Adhyayan Kendra (Selected Readings on Hindu and Hindutva)
2. ‘हिन्दू जीवन दर्शन और भारतीय विचारक’ (२०२४). नई दिल्ली, मोतीलाल बनारसीदास एवं भारतीय विद्या अध्ययन केंद्र (हिन्दू और हिंदुत्व शब्द पर कुछ भाग)

3. Savarkar, V. D. 'Essentials of Hindutva'

Unit II: Philosophical Domains

2. Enumeration of Astādaśa vidyas and Upangas with their respective acāryas
3. Padārtha/tattva/ātmā across traditions and underlying unifying themes.

Recommended Readings:

1. *Hindu Sastras and Samskaras*, V.A.K. Ayer, Bhartiya Vidya Bhavan, MLBD, New Delhi.
2. Sharma, Chandradhar. (1979). *A Critical Survey of Indian Philosophy* (1979), New Delhi, : Motilal Banarasidas
3. The Concise Encyclopedia of Hinduism, Swami Harshananda, Ram Krishna Math, Bangalore

Unit III: Feminine Discourse (*Stri Vimarśa*)

4. Position of feminine in Bharata: Parallel sovereignty principles
 - a. Self-definitions: Vāk-Sūkta, Devya-atharva-śīrṣa sūkta and Bhagavadgītā (10.20-40)
 - b. Ardhanariswara concept, Brhadāranyaka Upanisad (1.4.3)
5. Sakti and Prakṛti principles
6. Position of feminine in Jaina-darśana, Bauddha-darśana, and Śrī Guru Granth Sahibji

Recommended Readings:

1. Altekar, A.S., (2016) *Position of Women in Hindu Civilization: From Prehistoric Time to the Present Day*. Delhi. Motilal Banarasidas (Introduction)
2. Narayanan, C.K. *Indian Women, Feminism and Women's Liberation*. Indus Scrolls Press
3. Sharma, Chandradhar. (1979). *Chapter on Sankhya in A Critical Survey of Indian Philosophy* (1979), New Delhi, : Motilal Banarasidas

Unit IV: Social Context

7. The principle of Oneness in Vedanta and interconnectedness in Jaina, Bauddha, Nyaya & Vaiśeṣika darśana, and Sri Guru Granth Sahib Ji, and the consequential idea of all-inclusiveness.
8. Understanding distinctions between varṇa, jati, and caste (Brhadaranyaka Upaniṣad (1.4.10-15), Bhagavadgītā (18.41-45)
9. Enumeration of Rsis and saints from different social backgrounds

Recommended Readings

1. Vivekananda, Swami. (1989) Papers 'On Hinduism' and 'Buddhism, The Fulfilment Of Hinduism' in The Complete Works of Swami Vivekananda. Volume I. Kolkata: Advaita Ashram Publication
2. Ramamurthi, A. (2008) Advaita : A Conceptual Analysis Chapter on Advaita). Delhi: D.K. Printworld
3. Heehs, Peter (2006). Indian Religions (Only part 4). Delhi: Permanent Black
4. Malhotra, Rajiv & Vishwanathan, Vijaya. (2023) 'Varna, Jati Caste' India, Blueone Inc p.p 19-47
5. Caste is Not Hindu
6. Jaggi, Rattan Singh. Bhav Parbodhini Teeka Sri Guru Granth Sahib, VIII Vol. (selected parts)
7. Singh, Jagbir. Indic Civilisation and its Dharma Traditions (selected parts)

Additional Readings:

1. *Hindu View of Life*, S. Radhakrishnan, New Delhi, Harper Collins, 2012
3. *Hindu Sastras and Samskaras*, V.A.K. Ayer, Bhartiya Vidya Bhavan, MLBD, New Delhi.
4. *The Principal Upanishads*, S. Radhakrishnan, Harper Collins, 2016
5. *The Bhagavadgita* (with Sanskrit text and English translation), Gita Press, Gorakhpur
6. *The Holy Vedas*, Bibek Debroy, B.R. Publishing Corporation
8. *The Concept of Atman in the principal Upanishad*, Baldev Raj Sharma, Dinesh Publications, Jalandhar, 1972.

5

9. *Nonduality: In Buddhism and Beyond*, David R. Loy, Wisdom Publications, 2019
10. *The Principal Upanishads*, S. Radhakrishnan, Harper Collins, 2016
11. Joslyn, Matilda Gage. *Woman, Church and State*. Voice of India. 1997
12. Samvardhini: Mahila Vishyak Bhartiya Dristikon, Vichar Vinimay Prakashan. 2016
13. *Hindutva for the Changing Times*, J Nandakumar. Indus Scrolls Press

PAPER 2: PRAMĀṆA SIDDHANTA

Learning Objectives

This paper delves into pramāṇa, focusing on the roles of pramātā, pramāṇa, prameya, and pramā. It explores pramāṇas, their definitions, methodologies, and practical applications in contemporary contexts. The study analyses Śabda-śakti and its components, examining theories of intrinsic and extrinsic validity within the framework of Bharatiya darśanas.

Learning Outcomes

After the completion of the course the students will-

- Understand pramāṇa and its role in knowledge acquisition
- Apply text analysis methods to interpret texts
- Gain knowledge of various pramāṇas, their methods, and limitations
- Analyse Śabda-śakti for enhanced linguistic and textual analysis

Unit I

1. Definition of pramāṇa, understanding Pramana Sidhhanta
2. Bhartiya model of analysis of text: pramātā, pramāṇa, prameya, and pramā

Unit II

3. Nature, definition, method, and limits of different types of pramāṇas: Pratyaksa, Anumāna, Upamāna, Sabda, Anuplabdhi, Arthāpatti

Unit III

4. Nature, definition, method and limits of different types of pramanas:
 - a. Śabda-śakti: abhidhā, lakṣaṇā, vyañjanā, and tātparya

and contrast with Western analysis

5. Swatah-prāmānya, and paratah-prāmānya

Unit IV

6. Applications of pramāṇa in contemporary texts of Natural Sciences, Ayurveda, Jurisprudence, Social Science, etc.

7. Application to contemporary texts

Recommended Readings

Unit I

1. *The Six Ways of Knowing*, DN Datta, University of Calcutta, 1998
2. *A Modern Introduction to Indian Logic*, SS Barlingay, National Publishing House, 1965
3. *A Critical Survey of Indian Philosophy (English)*, Chandradhar Sharma, MLBD, New Delhi, 1979

Unit II

1. *The Six Ways of Knowing*, DN Datta, University of Calcutta, 1998
2. *Tarka Samgrah of Annambhatta*, Dayananda Bhargav, MLBD, New Delhi, 1978

Unit III

1. *Word and its meaning: A new perspective*, K. N. Chatterjee, Chaukhamba Publication, Varanasi

Unit IV

Kapoor, Kapil. *Language, Linguistics and Literature: The Indian Perspective* (selected parts)

Recommended/Essential Readings

1. Matilal, Bimal Krishna, Perception, An essay on Classical Indian Theories of knowledge, Clarendon Press, Oxford, 1986
2. Dasgupta, Surendranath, A history of Indian Philosophy, Vol. I, Motilal Banarsidass, 2018
3. Bilimoria, Purushottama, śabda-pramana, Word and Knowledge, D.K.Printworld, 2008.
4. Singh, Pradyuman Shah, Anuman Pramana, Bharatiya Vidya- Prakashan, Delhi, 2008
5. Verma, Ashok Kumar तत्वमीमांसा एवं ज्ञानमीमांसा, Motilal Banarsidass, 2015.
6. Jain, Dharmchand, Baudha Darshan ke Pramukh Siddhant, RG Group, Baudh Adhyayan kendra, Jayanarayan vyaas Vishwavidyalaya, Jodhpur, 2019.
7. Joshi, maya, Pramana - Dharmakirti and the Indian Philosophical debate, manohar Publishers and Distributors, 2012.
8. Raja, Kunjunni K, Indian Theories of meaning, Adyar Library Research centre, 1963 9. P.T., Raju, The Philosophical Tradition of India, Motilal Banarsi
- P.T., Raju, The Philosophical Tradition of India, Motilal Banarsi das, Delhi, 1992
10. Warder, A.K., A Course in Indian Philosophy, Motilal Banarsi das,
11. Sharma, Chakradhar, A Critical Survey of Indian Philosophy, Motilal Banarsidass, 2022
12. Devraaj, Dr. Nanda Kishor, Bharatiya Darsana, Uttar Pradesh Hindi Sansthaan, Lucknow, 2002.

Paper 3 संस्कृत परिचय

उद्देश्य

यह पाठ संस्कृत विषय में छात्रों को वर्णों के विभिन्न प्रकारों के वर्गीकरण की समझ देता है और उन्हें उच्चारण, लेखन प्रक्रिया आदि को समझाने में मदद करता है। छात्र दैनिक प्रयोग में शब्द रूप, धातु रूप, सर्वनाम, पुरुष, वचन, समास, संधि, कारक, वाच्य, और प्रत्ययों जैसे व्याकरणीय तत्वों से परिचित होते हैं। उन्हें वाच्य परिवर्तन, अव्यय, उपसर्गों का प्रयोग, और उपपदों के कारण होने वाली विभक्तियों के संशय को समाप्त करने में मार्गदर्शन मिलता है।

परिणाम

- व्याकरण का ज्ञान जो अन्य शास्त्रों के अध्ययन में सहायक रहेगा
- संस्कृत लेखन में सहायक
- संस्कृत वाचन और श्रवण दोनों को समझने में सहायक
- दिनचर्या में संस्कृत का प्रवेश

इकाई 1

संस्कृतवर्णमालापरिचयः चतुर्दश माहेश्वरसूत्राणि।

स्वरः, व्यंजनमम्, संयुक्तवर्णाः, अनुस्वारः, अनुनासिकम्, विसर्ग, वर्णविन्यासः, वर्णसंयोगः, उच्चारणस्थानम्, लेखन-प्रक्रिया, शब्दपदयोर्मध्ये अन्तरम्।

2- शब्दरूपम् (दैनिकप्रयोगदृष्ट्या आधारभूता शब्दरूपप्रक्रिया), विभक्तिः, कारकम् (अर्थसहितः सामान्यपरिचयः)

- 2.1 शब्दरूपम् (संज्ञात्मकम्) अन्तिमवर्णदृष्ट्या, लिंगदृष्ट्या वचनदृष्ट्या च वर्गीकरणम्।

शब्दाः (अजन्ताः/स्वरान्ताः)						
	अकारान्तः	इकारान्तः	उकारान्तः	ऋकारान्तः	आकारान्तः	ईकारान्तः

पुल्लिङ्गम्	देव, राम	कवि, हरि, पति	गुरु	पितृ, दातृ	-	-
स्त्रीलिङ्गम्	-	मति	धेनु	मातृ	लता	नदी
नपुंसकलिङ्गम्	फल	वारि	वस्तु	-	-	-

शब्दरूपम् (हलन्तम्/व्यञ्जनान्तम्)-	
पुल्लिङ्गम्	मिषज् (भिषक), महत्, सुरुङ्, राजन्, विद्यार्थिन्, पचिन्, गच्छतु मरुत् आत्पन्, ब्रह्मन्, विद्वस् ।
स्त्रीलिङ्गम्	वाचू, सरित्, विश, परिषद्, आशिषु, स्त्री, लक्ष्मी, श्री।
नपुंसकलिङ्गम्	जगत्, नामन्, कर्मन्, चक्षुषु, मनस्, रुविषु, ब्रह्मन्, धनुषु, पयस्, दधि।
एतत्सदृशानाम् अन्येषाञ्च रूपाणाम् अभ्यासः।	

2.3 सर्वनाम अस्मद्, पुष्मद् त एवद्, यद्, भवतु, किम्, इथम्, अवस्, सर्व (त्रिषु लिङ्गेषु)।

3- धातुरूपम् (क्रियारूपम्)-

3.1 धातूनां गणपरिचयः, आत्मनेपदम्, परस्मैपदम्।

3.2 लकारदृशा- लटलकारः (वर्तमानकालः), लृटलकारः (भविष्यत्कालः), लङलकारः (भूतकालः)

लोटलकारः (आज्ञार्थकः), विधिलिङलकारः (सम्भावनायाम्)।

वचनदृशा - प्रथमपुरुषः, मध्यमपुरुषः, उत्तमपुरुषः। एकवचनम् द्विवचनम् बहुवचनम्।

पुरुषदृशा - प्रथमपुरुषः, मध्यमपुरुषः, उत्तमपुरुषः।

वचनदृशा - एकवचनम् द्विवचनम् बहुवचनम्।

3.3 धातवः पंचलकारेषु धातुरूपाणि

परस्मैपदिनः - पठ्, लिख्, चल्, गम्, नम्, खाद्, वद्, हस्, गै, क्री, ज्ञा, नी, दृश्, धृ, पत्, घ्रा, नी, दृश्, धृ, पत्

पा (पिब), स्मृ, कृध्, शक्, पृच्छ्, इष (इच्छ्), दा, जीव्, त्यज्, धाव्, पच्, रक्ष्, सृ, रुद्, भी, नश्, स्निह्, आप्,

आत्मनेपदिनः-लभ्, मुद्, क्षम् वृध्, सह्, सेव्, ईक्ष्, ऊह्, कम्प्, भाष्, यत्, रम्, वन्द्, याच्, शीङ्

सत्तात्मकौ - अस्, भू

इकाई 2

संधि : स्वरसन्धिः यण्, अयादि, गुण, वृद्धि, दीर्घ, पूर्वरूप, पररूप, प्रकृतिभावः; व्यंजनसन्धिः - परसवर्णः,

अनुनासिकः, श्रुत्व संधि, ष्टुत्व संधि, जश्त्व संधि, चत्-र्वम्, णत्व-षत्वविधिः ; विसर्गसन्धिः- विसर्गलोपः,

विसर्गस्थाने ओ, र्, स्, श्, ष्। ; अनुस्वारः, 'र्' लोपः, 'त्' स्थाने 'ल्' अनुनासिकम्।

5. समासः - केवल, अव्ययीभावः, तत्पुरुषः, कर्मधारयः, द्विगुः, बहुव्रीहिः, द्वन्द्वः।

6. कारकम् कर्ता, कर्म, करण, सम्प्रदान, अपादान (सम्बन्ध), अधिकरण, सम्बोधन ।

7- उपपदविभक्तिः-

- अधि, अनु, उप, उभयतः, परितः निकषा, प्रति, धिक्, विना - योगे द्वितीया।
- अलम्, विना, हीनम्, सह, साकम्, सार्धम्, समम् - योगे तृतीया।
- नमः, रुच्, दा, स्पृहा, अलम् (सामर्थ्यार्थे).....चतुर्थी।
- विना, बहिः, परम्, पूर्वम् - योगे पञ्चमी।
- अग्रतः, पुरतः, पृष्ठतः, वामतः, दक्षिणतः उत्तरतः - योगे षष्ठी।
- स्निह्, विश्वस्..... योगे सप्तमी।

इकाई 3

8. वाच्यम् - कर्तृवाच्यम्, कर्मवाच्यम्, भाववाच्यम् ।

9. प्रत्ययः (क) कृत्प्रत्ययः क्त, क्तवतु क्त्वा, ल्यप्, तुमुन्, शतृ, शानच्, ण्यत्, क्तिन्, ल्युट्, तव्यत्, अनीयर, ण्वुल्, तृच्, घञ् ।

(ख) तद्धितप्रत्ययः मतुप्, वतुप्, इन्, ठक् (इक्), घञ्, त्व, तल्, अण्, ष्यञ् ।

(ग) स्त्रीप्रत्ययः- डीप्, डीष्, टाप् ।

10- अव्ययम् (स्थानवाचि) अत्र, तत्र, यत्र, सर्वत्र, अन्यत्र, कुत्र, एकत्र, यतः, ततः ।

(समयवाचि) - यदा, तदा, सदा, सर्वदा, कदा, अद्य, श्वः, ह्यः, परश्वः, परह्यः, वारम्, आरध्य, निश्चयेन, ।

(समुच्चयवाचि) च, अपि, एव ।

(अवस्थावाचि)- आम्, किम्, धन्यवादः, आवश्यकम् ।

(दिशावाचि) - उपरतः, पृष्ठतः, वामतः, दक्षिणतः, अभितः, परितः ।

(पूर्णतावाचि)- पर्याप्तम्, अत्यन्तम्, अलम्, इति ।

(सम्भावनावचि) - किन्तु, प्रायशः, अपेक्षया, अतः, यत्-तत् ।

सादृश्यवाची अव्यय इव, नु, वा, चित् ।

11. उपसर्गः आ, उत्, अनु, वि, प्र, परि, अव, उप, सम्, अप ।

अव्यय- यत्वातोसुन्कसुनः, कृन्मेजन्तः, तद्धितश्चासर्वविभक्तिः

12 संख्या - सङ्ख्यावाचि शब्दरूपाणि एकः, द्वौ, त्रयः, चत्वारः (त्रिषु लिङ्गेषु) । संख्याः 5-100

इकाई-4 Historical and Comparative Linguistics

- History of Sanskrit Linguistics: Evolution and development of Sanskrit linguistic thought - Pre-Pāṇini, Pāṇini And Post-Pāṇini
- Comparative Linguistics: Comparison between Sanskrit and other Indo-European languages, Vaidik Sanskrit and Avestā, Sanskrit and Prākṛit
- Sanskrit and Indo-European Language Family: Analysis of linguistic structures and historical connections

- Application of Sanskrit Linguistics: Understanding ancient texts, linguistic typology, influence on modern languages
- संस्कृत शब्दावलियों का पाश्चात्य अवधारणाओं से विरोधाभास (ईश्वर/ God, आत्मा/Soul, धर्म/ Religion, पति-पत्नी / Husband-wife इत्यादि)
- संस्कृत पाठ्यांशों के माध्यम से संस्कृत भाषा के पढ़ने तथा लिखने का अभ्यास ।

ग्रंथ सूची

- द्विवेदी, कपिलदेव: प्रारम्भिक रचनानुवादकौमुदी, विश्वविद्यालय प्रकाशन, वाराणसी, उत्तर प्रदेश, संस्करण २०१९
- द्विवेदी, कपिलदेव: रचनानुवादकौमुदी, विश्वविद्यालय प्रकाशन, वाराणसी, उत्तर प्रदेश, संस्करण 1960
- द्विवेदी, कपिलदेव: प्रौढरचनानुवादकौमुदी, विश्वविद्यालय प्रकाशन, वाराणसी, उत्तर प्रदेश, संस्करण 1961
- रूपचन्द्रिका, डॉ० ब्रह्मानन्द त्रिपाठी, चौखम्बा सुरभारती प्रकाशन, वाराणसी
- पाण्डेय, राधामोहन: संस्कृत सहचर, स्टूडेंट्स फ्रेंड्स पटना, बिहार
- नौटियाल, चक्रधर: बृहद् अनुवाद चन्द्रिका, मोतीलाल बनारसीदास, दिल्ली
- अनुवाद-चन्द्रिका, डा. पारसनाथ द्विवेदी, भारतीय विद्या संस्थान, वाराणसी
- अनुवाद चन्द्रिका, डा. रमाकान्त त्रिपाठी, चौखम्बा संस्कृत सीरीज आफिस, वाराणसी, 1969
- An Easy Grammar of Sanskrit, S.B.Datar, Pub.-Keshav Bhikaji Dhawale, Maharashtra, 2015
- Sanskrit for English Speaking People, Ratnakar Narale, Pub.- Prabhat Prakashan, New Delhi, 2013.
- द्विवेदी, कपिलदेव, भाषा विज्ञान एवं भाषा शास्त्र, विश्वविद्यालय प्रकाशन, वाराणसी, 2001
- शर्मा, देवीदत्त, संस्कृत का ऐतिहासिक एवं संरचनात्मक परिचय, हरियाणा साहित्य अकादमी, चण्डीगढ़
- भाषिकी और संस्कृत भाषा, हरियाणा साहित्य अकादमी, चण्डीगढ़
- व्यास, भोला शंकर, संस्कृत का भाषाशास्त्रीय अध्ययन, चौखम्बा विद्या भवन, १९५४

- Kapoor, Kapil. Dimensions of Panini Grammar
- Ghosh, B.K., Linguistic Introduction to Sanskrit, Sanskrit Pustak Bhandar, Calcutta, 1977
- Murti, Srimannarayana M., An introduction to Sanskrit Linguistics (Comparative and historical), B.R Publishing Corporation, Delhi, 2021
- Burrow, T., Sanskrit Language (also trans. into Hindi by Bholashankar Vyas), Chaukhamba Vidya Bhawan, Varanasi, 1991.
- Crystal, David, the Cambridge Encyclopedia of Language, Cambridge, 1997
- Kapoor, Kapil. An Introduction to the Study of Indian Poetics

SEMESTER 2

Paper 4. Dharma and Karma Vimarsha

Learning Objectives

This paper delves into the comprehensive understanding of Dharma across various Hindu and Śramaṇa traditions, drawing from foundational texts. The curriculum covers topics including Varnāśrama dharma, distinguishing it from religion. Additionally, the course analyses the concept of karma along with other significant dharmic principles.

Learning Outcomes

After the completion of the course the students will-

1. Understand Dharma from classical texts and traditions
2. Differentiate between dharma and religion
3. Learn pravṛttimūlaka and nivṛttimūlaka dharmas
4. Explore Dharma in Vaidika, Śramaṇa traditions, and Śrī Guru Granth Sahib ji

Unit I: Dharma

1. Dharma: Definitions and meanings (Mahabharata, Manusmṛti, Vaiśeṣika Sūtra, Bhagavadgītā – Sāṅkarabhāṣya- upodghata, definitions in Śramaṇa traditions)
2. Distinctions between dharma and religion (pantha, mazahab)

Recommended Readings:

1. Hacker, Paul. (2009) Dharma in Hinduism in 'Dharma: Studies in its Sematic, Cultural and Religious History' by Patrick Olivelle (Ed.) .New Delhi, Motilal Banarasisdas
2. Chaturvedi, Badrinath. (2019). Dharma: Hinduism and Religions in India. Delhi. Penguin Viking Publishers.

Unit II: Dimensions of Dharma

3. Types of dharmas: Pravrttimūlaka, and Nivrttimūlaka
4. Dharma as the organizing principle for Vaidika and Sramaṇa traditions and in Śrī Guru Granth Sahib ji

Recommended Readings:

1. Gethin, Rupert (2004). 'He who Sees Dhamma Sees Dhammas: Dharma in Early Buddhism' in book Dharma by Patrick Olivelle (Ed.). Delhi: Motilal Banarsidas
2. Howard, Veena (2017). Dharma: The Hindu, Jain, Buddhist and Sikh Traditions of India. I.B. Tauris & Co Ltd. (Selected Parts)

Unit III : Society and Dharma

5. Varnāśrama dharma and choice
6. Raja-dharma, Apaddharma, Samaja-dharma, and Swadharma

Recommended Readings:

1. Olivelle, Patrick. (2016). Introduction in A Dharma Reader : Classical Indian Law, India, Permanent Black pp.1-34
2. Besant, A., & Das, B. (1987). The Bhagavad Gita. Delhi: Anmol Publication

Unit IV : Karma

7. Karma, vikarma, and akarma (Bhagavadgita 4.16, and corresponding Sāṅkarabhāṣya)
8. Six karmas: Kāmya, nitya, niṣiddha, naimittika, prāyaścitta, and upāsana
9. Niskāma (Brahma/Sarvam as the real doer) and sakāma karma
10. Karma- phala, prārabdha, and saṅskāra

Recommended/Essential Readings:

1. Maitra, Susil Kumar (1963). The Ethics Of The Hindus. Part 1 (pp.7-24) Calcutta: University Of Calcutta Press
2. *The Bhagavadgita* with Sankara's Commentary (with Sanskrit text and English translation), Gita Press, Gorakhpur
3. Aurobindo. (1950). The Ideal of Karmayogin. Pondicherry: Aurobindo Ashram Press

Suggested Readings

Hindu Rites- Rituals: Where They Come From and What they Mean. K.V. Singh
Bhartiya Sanskriti. Preeti Prabha Goel
Renaissance in India. Sri Aurobindo

PAPER 5: VĀDA-PARAMPARĀ

Learning Objectives

This paper focuses on Sastrārtha in the Vāda-Parampara tradition, emphasizing progression from doubt to certainty. It explores discourse forms and examines Anubandha components. The course covers traditional knowledge organization and tātparya in śravaṇa vidhi. It also introduces Tantrayukti as a research methodology in diverse disciplines.

Learning Outcomes

After the completion of the course the students will-

- Understand Sastrārtha and adhikarṇa in Vāda-Parampara tradition
- Navigate from Sanśaya to Nirṇaya in darśanaic discourse
- Learn types of kathā and their roles in knowledge exchange
- Grasp Anubandha-chatuṣṭaya's significance in scholarly work

Unit I

1. Vāda-Parampara: The method of Sastrārtha and the concept of adhikarṇa
2. From doubt to determination: Sanśaya to Nirṇaya

Unit II

3. Kathā (nature and types of kathā): Vāda, jalpa, vitaṇḍā

Unit III

4. Embarking on knowledge discovery: Anubandha-chatuṣṭaya (adhikāri, viśaya, sambandha, Prayojana)
5. Organization of knowledge: Sūtra, bhāṣya, vārtika, vṛtti, tīkā, tippanī and sangraha.
6. Analysing “Tātparya” of knowledge through śravaṇa vidhi: “Upakrama, upasamhāra, abhyāsa, Apūrvatā, phala , arthawāda, upapatti

7. Analysing “tātparya” of knowledge through six-fold process (sadvidha tātparya nirnayaka linga) śruti, linga, vākya, prakaraṇa, sthāna, sāmākhya

Unit IV

8. Tantrayukti: “Research methodology” in context of Natural Sciences, Ayurveda, Jurisprudence, Social Science, etc.

9. Naiyyayikaprakriya

10. Understanding of Vedas through Vedangas and Patha-paddhati

Recommended Readings

Unit I

1. *Vada in Theory and Practice*, Radhavallabh Tripathi, IIAS, Shimla. DK Print World, New Delhi, 2016

2. *A Modern Introduction to Indian Logic*, SS Barlingay, National Publishing House, 1965

Unit II

1. *A Modern Introduction to Indian Logic*, SS Barlingay, National Publishing House, 1965

Unit III

To be decided

Unit IV

1. *Tantra Prakashika*, Dr. Bishnupriya Mohanty, Chaukhambha Prakashak, 2023

Recommended Readings

1. Barlingay, SS, *A Modern Introduction to Indian Logic*
2. Tripathi, Datta Kamlesh, *The Structure of the Sastra and the Traditional Exegesis: An overview of the Indian Exegesis*
3. Vidyabhusana, S.C., *A History of Indian Logic*, Motilal Banarsi Das, 2006
4. Tripathi, Radhavallabh, *Vada in Theory and Practice*, D.K-Printworld Ltd, New Delhi, 2006.

PAPER 6: APPLICABILITY OF WESTERN METHODS FOR UNDERSTANDING BHARTIYA TEXTS

Learning Objectives

This paper critically evaluates Western perspectives on Bharat, examining constraints imposed by Western intellectual frameworks. It explores issues of representation, historical interpretation, and stereotyping. The study also assesses concepts of neutral inquiry, aiming to uncover and challenge biases in Western academic discourse about Bharat.

Learning Outcomes

After the completion of the course the students will-

- Critically understand how Western restrictions affect inquiry into Bharatiya texts
- Critique Western descriptions of Bharat using traditional and literary theories
- Explore Marxist and Critical Theory perspectives on Bhartiya literature

Unit I

1. Western restrictions on free inquiry
2. Western descriptions of Bharat and traditional literary theories (Greek thinkers, Historical, Biographical etc.)

Unit II

3. Hindus and Bharat as understood through the Marxist perspective, and the Critical Theory
 - a. Intention of author versus that of the reader
 - b. History, purpose of the Critical Theory, and stereotyping of images and conceptions
4. Hegemony (Gramsci)

Unit III

5. Use of psycho-analytical approaches in the Bharatiya context (Freud, Jung, Lacan) vis-e-vis Bhartiya Manivigyan

6. Feminism and the Bhartiya Stree Vimarsh, and gender theories
8. Neutral inquiry and New-Historicism and portrayal of Bharat
9. Structuralism and Sanskrit Linguistics; poststructuralism and influence on Bhartiya texts: Saussure, Levi Straus etc.

Unit IV

9. Orientalism-theorising Bharat in the Western experience
8. Descriptions of Bharat through lenses of post-modernism and deconstruction Orientalism-theorising Bharat in the Western experience, Postcolonial, Subaltern (Foucault, Derrida)

Essential Readings (selected parts)

- Berry, Peter. *Beginning Theory*
- Eagleton, Terry. *Literary Theory: An Introduction*
- Kapoor, Kapil. *Literary Theory: Indian Contextual Framework*
- Kapoor, Kapil. *Language, Linguistics and Literature: The Indian Perspective*
- Adams, Hazard. *Critical Theory Since Plato*
- Tyson, Lois. *Critical Theory Today*
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*
- Murray, Penelope. *Classical Literary Criticism*
- Dictionary of Literary Terms and Literary Theory*, Penguin
- Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*
- Devy, G.N. *After Amnesia: Tradition and Change in Indian Literary Criticism*
- Kapoor, Kapil. *Dimensions of Panini Grammar*
- Elst, Koenraad. *Hindu Dharma and the Culture War*

Suggested Readings

- Ghosh, B.K., *Linguistic Introduction to Sanskrit*, Sanskrit Pustak Bhandar, Calcutta, 1977
- Murti, Srimannarayana M., *An introduction to Sanskrit Linguistics* (Comparative and Historical), B.R Publishing Corporation, Delhi, 2021
- Burrow, T., *Sanskrit Language* (also trans. into Hindi by Bholashankar Vyas), Chaukhamba VidyaBhawan, Varanasi, 1991.
- Crystal, David, *The Cambridge Encyclopedia of Language*. Cambridge, 1997
- Colonial Indology: Sociopolitics of the Ancient Indian Past*, Dilip K. Chakrabarti, Munshilal Manoharlal Publishers, 1997
- Comparative Indian Literature*, K. M. George, Kerala Sahitya Akademi, 1984
- The Battle for Sanskrit: Is Sanskrit Political or Sacred? Oppositions, Outsiders versus Insiders*, Rajiv Malhotra, HarperCollins, 2016
- Breaking India: Western Interventions in Dravidian and Dalit Faultlines*, Rajiv Malhotra and Aravindan Neelakandan, Amaryllis, 2011
- Invading the Sacred: An Analysis of Hinduism Studies in America*, edited by Krishnan Ramaswamy, Antonio de Nicolas, and Aditi Banerjee, Rupa & Co., 2007
- Western Foundations of the Caste System*, Martin Fárek, Dunkin Jalki, Sufiya Pathan, and Prakash Shah, Palgrave Macmillan, 2020
- Decolonizing the Hindu Mind*, Dr. Koenraad Elst, Rupa & Co., 2005
- Indra's Net: Defending Hinduism's Philosophical Unity*, Rajiv Malhotra, HarperCollins, 2016
- Being Different: An Indian Challenge to Western Universalism*, Rajiv Malhotra, HarperCollins, 2013

SEMESTER 3

PAPER 7: PUNARJANMA-BANDHAN-MOKṢA VIMARŚA

Learning Objectives

This paper analyses concepts of Atma, Jiva, Bondage and Liberation across Hindu darśanas. It delves into mokṣa (freedom) and Nirvāṇa (enlightenment), emphasizing punarjanma (rebirth) as integral to Karma and Dharma, and examines paths like jñāna, karma, bhakti, and abhyāsa.

Learning Outcomes

After the completion of the course the students will-

- Gain understanding of Jīva's Journey in Hindu thought
- Explain types of Bandhana and their implications on the Jīva
- Have insight into causes and processes of Bondage from Bhagavadgītā and Buddhist teachings
- Comprehend Punarjanma's (Rebirth) role in Dharmic Tradition.

Unit I

1. Concept of Atma and Jiva in Hindu Schools of Philosophy
2. Nature of Consciousness and its manifestation In Advaita Tradition.

Unit II

3. Definitions of Bondage (Bandhana) (prāṛtika, vaikṛtika, dāṛṣanika from Sāṁkhyakārika with Sāṁkya-Tattva-kaumudī)
4. Bondage and Moksha in Advaita Tradition of Sankara

UNIT III

5. The root-cause and process of bandhana: Bhagavadgītā 3.37 – 3.41, Bhagavadgītā 2.62-66, Pratītya-samutpādasiddhānta
6. The principle of punarjanma: an enabler of Dharma

UNIT IV

7. Conceptions of Mokṣa and Nirvāṇa

8. Paths of Mokṣa : abhyāsa, karma, bhakti, jñāna

Recommended/Essential Readings

Unit I

1. *Indian Philosophy*, Jadunath Sinha, New Central Book Agency, Calcutta 1987

2. *A Critical Survey of Indian Philosophy*, Chandradhar Sharma, MLBD, New Delhi, 1979

Unit II

1. *Samkhya Karika of Isvara Kṛṣṇa with Tattva Kaumudi of Sri Vachaspati Misra*, edited and translated by Swami Virupakshananda, Advaita Ashrama, 1995

Unit III

1. *The Bhagavadgita* (with Sanskrit text and English translation), Gita Press, Gorakhpur

2. *A Critical Survey of Indian Philosophy (English)*, Chandradhar Sharma, MLBD, New Delhi, 1979

Unit IV

1. *The Complete Book of Yoga: Karma Yoga, Bhakti Yoga, Raja Yoga, Jnana Yoga* by Swami Vivekananda, Advaita Ashrama, Fingerprint Publishing, 2019

2. *A Critical Survey of Indian Philosophy (English)*, Chandradhar Sharma, MLBD, New Delhi, 1979

PAPER 8: RĀMĀYANA

Learning Objectives

This paper explores the Rāmāyaṇa in its varied textual forms, highlighting its enduring significance in literature, arts, and contemporary culture. It examines Maryādā Puruṣottama Rāma as a moral exemplar and analyses societal roles. Additionally, it explores the concept of Rāma-Rājya, the roles of ṛṣis, and geographical references within this narrative of itihasa.

Learning Outcomes

After the completion of the course the students will-

- Understand the diversity and variations in Rāmāyaṇa literature
- Appreciate the cultural and literary significance across Bharatiya history
- Explore ethical ideals of Maryādā Puruṣottama Rāma
- Analyse the influence on contemporary arts and literature

Unit I

1. Types of Rāmāyaṇas – Traditional texts with divine origins (Valmiki Ramayana) reverential texts, texts deviating from the core story
2. The popularity and relevance of traditional Rāmāyaṇa

Unit II

3. Rāmāyaṇa as one of the two source-books (Upajīvyā) for much of Indian literature, and arts (folk, Classical, and contemporary arts)

Unit III

4. Maryādā Puruṣottama Rāma
5. Relationships between humans, and social-reconstruction (e.g. Niṣādarja, jatayu, etc.), and between human and nature
6. Strī-vimarśa: Anasūyā, Ahilyā, Kaikeyi, Kauśalya, Mandodarī, Sītā, Swayamprabhā, Tārā, Trijatā, Urmilā, Sabari

Unit IV

7. Rāma-Rājya
8. The role of ṛṣi in a society
9. Data on Geography, flora and fauna in India

Recommended Readings

Unit I

1. *Many Ramayanas: The Diversity of a native tradition in South Asia*, ed. Paula Richmann, University of California Press, 1991

Unit II

1. *The Ramayana Tradition in Asia* ed. Shin'ichi Yoshinaga and Jan E.M. Houben

Unit III

1. *Ramayana*, C. Rajagopalachari, Bhartiya Vidya Bhavan, 2013
2. *Shri Ramacharitamansa of Tulsidasa: The Holy Lake of the Acts of Rama*, RC Prasad, MLBD.
3. *A socio-political study of the Valmiki Ramayana*, Ramashraya Sharma, MLBD, 1986
4. *The Ramayana: Its Impact on Human Life*, Dharmendra Shastri, Vidyanidhi Prakashan, Delhi, 2011

Unit IV

1. *A socio-political study of the Valmiki Ramayana*, Ramashraya Sharma, MLBD, 1986
2. *The Ramayana of Tulasidasa*, F.S. Grouse, MLBD
3. *Essence of the Fifth Veda*, Gaurang Damani, MLBD.

Recommended/Essential Readings

1. श्रीमद्वाल्मीकीय रामायण, गोरखपुर, गीताप्रेस, 2021
2. फ़ादर कामिल बुल्के, रामकथा: उत्पत्ति और विकास, लोकभारती प्रकाशन, 2023

3. The Valmiki Ramayana , Ed. T.R. Krishnacharya, Two volume set , Delhi, Sri Satguru Publications
4. Arshia Sattar, Maryada: Searching for Dharma in the Ramayana, Harper Collins,2021
5. Dr. Suraparaju Ramadevi, Dharma in Action Valmiki's Vision, Sanskrit Academy, Osmania University, Hyderabad, 2023
6. Mandakranta Bose, ed. The Ramayana Revisited New York: Oxford University Press, 2004
7. R.K. Narayan, The Ramayana, New York: Penguin Books, 1972
8. Robert P. Goldman, ed. The Ramayana of Valmiki: An Epic Poem of India, vol. 1 (Princeton: Princeton University Press, 1984)
9. C. Rajgopalachari, Ramayana, Mumbai, Bhartiya Vidya Bhawan, 2013
10. Pande, Vikrant and Kulkarni, Neelesh. In the Footprints of Rama. Harpar Collins

SEMESTER 4

PAPER 9: MAHĀBHĀRATA

Learning Objectives

This paper provides an exploration of the Mahābhārata, analysing its text and various sources to examine major events, pivotal characters, and concepts of Dharma and Samsāra. It includes discussions on Rajdharma and rājanīti from the Śāntiparva and explores geographical descriptions.

Learning Outcomes

After the completion of the course the students will-

- Gain a comprehensive understanding of the Mahābhārata's context through textual sources.
- Appreciate the complexity and enduring influence of the Mahābhārata on literature and arts.
- Explore the principles of dharma and their narrative applications.
- Understand the Mahābhārata's significance in shaping Bharatiya identity, including its portrayal of governance and ethics.

Unit I

1. The period of Mahābhārata: Textual and traditional sources, as well as modern data samvat)

Calenders (samvat) of Yudhishtira (yugābda), Kṛṣṇa, and Vikrama

Unit II

2. The core story of Mahābhārata.

3. Dharma and Samsāra: 10 stories about 10 Lakṣaṇas of dharma: dhīti (Gaṅgāvataran), kṣamā (Vasistha and Viśvāmitra) dama (Yayāti and Puru), asteya (Yudhishtira- Yakṣa samvāda), śauca (the tale of golden mongoose), indriyanigraha (dharma vyādha's upadeśa), dhīh (Savitri), vidyā (tale man-tiger-snake-elephant from Strī Parva), satyam (Hariścandra/Satyakāma), akrodha (the story of Parīkṣita and his insult to Rīṣi Samika)

4. Mahābhārata as one of the two source-books (Upjīvyā) for much of Indian literature, and arts (folk, classical, and contemporary arts)

Unit III

5. Viduranīti and Bhagavadgīta

6. Rajdharma, and rajanīti: Śāntiparva

7. Geography of Bhārata-varṣa

Unit IV

8. Stri-vimarśa in Mahābhārata: Draupadī Gāndhārī Hidimbā Jāmbavatī Kuntī Mādri Rukmaṇī Satyabhāmā, Satyawatī, Sikhandī, Sulocanā, Ulūpi, Uttarā

Recommended Readings

Unit I

1. *The Mahabharata and the Yugas: India's Great Epic Poem and the Hindu System of World Ages*, Luis Gonzalez-Reimann, MLBD, 2010

Unit II

1. *Mahabharata*, C. Rajagopalachari, Bhartiya Vidya Bhavan, 2010

2. *Moral Dilemmas in the Mahabharata*, Bimal Krishna Matilal, MLBD

3. *On the Meaning of the Mahabharata*, V.S. Suthankar,

Unit III

1. *Vidura Niti (Mahabharata Udyogaparva)*, Gita Press, Gorakhpur

2. *The Bhagavadgita* (with Sanskrit text and English translation), Gita Press, Gorakhpur

3. *Rajadharma in Mahabharata with special reference to Santi Parva*, Priyanka Pandey, D.K. Printworld, MLBD

Unit IV

1. *The Women of the Mahabharata*, Badrinath Chaturvedi, Orient BlackSwan, 2008

2. *Mahabharata*, C. Rajagopalachari, Bhartiya Vidya Bhavan, 2010

Suggested Readings

1. महाभारत, सात खण्डों में, गोरखपुर, गीता प्रेस, 2013
2. कृष्णानंद पाण्डेय, महाभारत में नारी, दिल्ली, नाग पब्लिशर्स
3. चन्द्रकांत बांडिवदेकर, भारतीय साहित्य पर महाभारत का प्रभाव, आर्य प्रकाशन मंडल, 2009
4. स्वामी सत्यरूपानंद, महाभारत-मुक्ता, नागपुर, रामकृष्ण मठ, 2018
5. दिनकर जोशी, महाभारत एक दर्शन, प्रभात प्रकाशन, 2020
6. सूर्यकान्त त्रिपाठी निराला, महाभारत, दिल्ली, राजकमल प्रकाशन, 2010
7. C. Rajgopalachari , Mahabharata , Mumbai, Bhartiya Vidya Bhavan, 2010
8. Ramesh Menon, The Mahabharata: A Modern Rendering Vol. I,II, , Delhi, Iuniverse, 2006
9. Kisari Mohan Ganguli , The Mahabharata, 12 Volumes, , Delhi, The Manohar Publishers , 2023
10. Badarinath Chaturvedi, Mahabharata : An Inquiry in the Human Condition, Delhi, Orient Longman , 2006
11. Badarinath Chaturvedi, Dharma, India and World Order: Twenty One Essays, Bonn, Saint Andrew Press, 1993
12. TRS Sharma, Reflections and Variations on The Mahabharata, Delhi, Sahitya Academy, 2009
13. R.N. Dandekar, The Mahabharata Revisited, Delhi, Sahitya Academy, 1990
14. Ganatra, Ami. Mahabharata Unravalled.
15. Ramesh, Chandru. Mahabharata: Myth or History. Historika Foundations

Paper 10 Introduction to Allied Concepts of Hindutva

Learning Objectives

This paper explores the profound dharmic legacy through moral teachings of poets and saints, emphasizing their impact on literature and arts. It contextualizes key historical and literary milestones in Bharatiya history, offering insights into the cultural and spiritual evolution that has shaped Bharat's diverse heritage over centuries.

Learning Outcomes

After the completion of the course the students will-

1. Gain a deep understanding of Bharat's darśanas.
2. Appreciate the moral and spiritual teachings of Indian saints and poets.
3. Be knowledgeable about major historical and literary milestones in Bharat.
4. Develop an appreciation for the diversity and creativity in literature and arts.

Syllabus

Unit 1: Understanding Translation and Translatibility

Dharma, sampradaya, ātmā, darśana, Iswara, bhagawāna, prabhu, mana, buddhi, prāmāṇika, śisya, devatā, smṛti, mandira, adhyātma, prema, asura, daitya, rākṣasa, śarīra, padārtha, dravya, rāstra, varṇa, jāti, śāstra, śānti, ṛṣi, muni, guru, kalā, śāstrīya-sangīta, pandita, māya, strī, mahilā, nārī, nyāya, indriya, mokṣa, nirvāṇa, prāṇa.

Unit 2: Spiritual Heritage of Bharat

Important mandiras, śaktipīṭha, matha, jyotirlinga, dhāmas

Concept of Iswara in – Jaintia, Adi, Galo, Tagin, Apatani, Idu Mishmi, Miju Mishmi, Digaru Mishmi tribes of N. E. India.

Unit 3: Kavya Shastra Parichay and Kavis

Natya: ten types

Tattvas: rasa, abhinaya, kathāvastu, pātra

B2

Kāvya: Type (gadya, padya, champū),

Chhandas: anuṣṭupa, upajāti, indravajrā, upendravajrā, vasanta-tilakā, śikharīṇi, mandākrāntā, āryā, gāthā, dohā, chaupai, soraṭhā

Some Kavis: Bhasa, Kalidas, Ashvaghoṣ, Somdev Surl, Hala, Kalhan, Chandabaradal

Unit 4: Briefs: Some Kings and Bhakti Sants

Sant-Paramparā: Brief knowledge of Chaitanya Mahaprabhu, Sankara Deb, Thiruvallavur, Basavanna, Namdev, Kabira, Ravidasa, Narsi Mehta, Guru Nanak, Tukaram, Tulsidas, Surdas, Mirabai, Andal, Jhulelal, Gyaneshwar, Vidyapati, Narayan Guru.

Some Kings and Dynasties: Maurya, Lalitaditya, Chakradhwaj Singh, -Chola, Harlhar and Bukka, Bappa Rawal, Harshawardhan, Bhoj, Dahir-sen, Marthanda Verma, Rana Pratap, Shivaji.

Essential/ Recommended Readings (Selected Parts)

- Change and continuity in Indian Religion, J Gonda, London, 1965.
- Social & Political Implications of Concepts of Justice and Dharma, Chousalkar Ashok S., Mittal Publications, Delhi, 1986
- Ancient and Medieval India by HC Verma.
- धर्मशास्त्र का इतिहास, पी.वी. काणे, उत्तर प्रदेश हिन्दी संस्थान, लखनऊ, भाग-5, सन 2019, सप्तम संस्करण।
- भक्ति के आयाम', डॉ. पी. जयरामन, वाणी प्रकाशन, नई दिल्ली
- भारत की संत परम्परा और सामाजिक समरसता, कृष्णगोपाल, मध्यप्रदेश हिन्दी ग्रन्थ अकादमी, भोपाल, 2018
- भारतीय संस्कृति की रूपरेखा, पृथ्वी कुमार अग्रवाल, विश्वविद्यालय प्रकाशन, वाराणसी, तृतीय संस्करण, 2021.
- मध्यकालीन हिंदी भक्ति काव्य: पुनर्मूल्यांकन के आयाम', डा. पूनम कुमारी, अनामी का पब्लिशर्स एंड डिस्ट्रीब्यूटर्स, नई दिल्ली
- हिन्दूधर्म जीवन में सनातन की खोज, विद्यानिवास मिश्र, राधाकृष्ण प्रकाशन, दिल्ली, 2013.
- Ancient India: Spiritualism and Science, Dr. Om Prabhat Agarwal

**Discipline Specific Elective
(DSE) Courses**

DSE 1 Paper: Hindu Darsana Traditions

Total Credits: 4

Course Objectives:

The general objective of this course is to familiarize the students with the salient features of main schools of Hindu Philosophy. Objective of this course is to impart knowledge of origin and development of philosophical thought of Hindu culture in its all aspects i.e. metaphysics, cosmology, epistemology, logic and ethics.

Learning Outcomes:

The students will be able to understand:

- the origin and development of philosophical thought which sprang from Vedas (āstika darśana) and which developed apart from Vedas (Nāstika darśana).
- the peculiar path of the evolution of a philosophical system in Hindu Dharma in the textual frame of Sūtra, bhāṣya, vārtika, ṭīkā.
- the rational, polemical and intellectual rigour of Hindu Darsana as different from philosophy
- the nature of philosophical problems e.g. ontological, epistemological, and moral laid down in different schools of Hindu Parampara.

Course Contents

Unit: I Hindu Darśana: An Introduction

- Introduction of terms– darśana, ānvīkṣikī, tattvavidyā
- Introduction of Āstika and Nāstika darśanas , their founders , main texts and thinkers
- Salient Features of Hindu Darśana

Unit: II Cārvāka, Jain and Bouddh Traditions

Cārvāka Rejection of Transcendent entities, Theory of Knowledge

Jain Dharma: Concept of reality – sat, dravya, guṇa, paryāya, Jīva, ajīva, anekāntavāda, syādvāda and nayavāda; theory of knowledge

Bauddh Dharma Four Noble Truths, Āṣṭāṅgika Mārga, Pratityasamutpāda, kṣaṇabhahgavāda, anātmavāda. Schools of Buddhism : Vaibhāṣika, Sautrāntika, Yogacāra, Mādhyamika

Unit: III Nyāya-Vaiśeṣika Darśana

Nyāya Darśana Pramā and apramā, Theories of pramāṇa: pratyakṣa, anumāna, upamāna, śabda, Prameya and its kinds

Vaiśeṣika Darśana Concept of padārtha and its kinds, Asatkāryavāda, Kinds of Kāraṇa: samavāyi, asamavāyi, and nimitta kāraṇa, paramaṇukaraṇavāda

Unit: IV Sāṃkhya –Yoga Darśana

Sāṃkhya Darśana prakṛti and its evolutes, nature of puruṣa, Three Guṇas, Satkāryavāda

Yoga Darśana Definition of Yoga, Chittabhūmi, Chittavṛtti, Kleśas, Samādhi and its types, Āṣṭāṅgika Yoga

Unit: V Pūrva Mīmāṃsa –Uttara Mīmāṃsa

Pūrva Mīmāṃsa Hermeneutics of Vedic Sentences, Dharma, Bhāvanā, śabda-nityavāda, Theory of pramāṇa and its kinds, Kumārila and Prabhākara Schools of Mimāṃsa

Uttara Mīmāṃsa(Vedānta)

Advaita Brahman, Ātman, relation between Brahman and Ātman, three levels of reality, Adhyāsa, māya, Vivartavāda, Jīvanamukta, Mokṣa

Viśiṣṭādvaita : Saguṇa Brahman, refutation of māya, bhakti and prapatti, Brahma-Pariṇāmavāda

[D] References:

Essential Readings:

1. चन्द्रधर शर्मा, भारतीय दर्शन आलोचन और अनुशीलन, मोतीलाल बनारसीदास, वाराणसी, 2013
2. हरेन्द्र प्रसाद सिन्हा, भारतीय दर्शन की रूपरेखा, मोतीलाल बनारसीदास, दिल्ली, 1993
3. उमेश मिश्र, भारतीय दर्शन, प्रकाशन ब्यूरो, सूचना विभाग, उ.प्र. 1957

4. बलदेव उपाध्याय, भारतीय दर्शन, चौखम्बा, वाराणसी 1975
5. महेश भारतीय, भारतीय दर्शन की प्रमुख समस्याएं, इण्डो-विजन प्राइवेट लिमिटेड, गाजियाबाद, 1996
6. M. Hiriyanna, *Outlines of Indian Philosophy*, Motilal Banarasidas, Delhi, 1997
7. M. Hiriyanna, *The Essentials of Indian Philosophy*, Delhi, Motilal Banarasidas, 2015
8. Chatterji Satish Chandra , Datta Dharendra Mohan , *An Introduction to Indian Philosophy*, Delhi, Motilal Banarasidas , 2015
9. Dasgupta, Surendranath, *A History of Indian Philosophy* (Vol. I, II), Delhi, Rupa Publications India, 2018
10. Sharma, Chandradhar, *A Critical Survey of Indian Philosophy*, Delhi, Motilal Banarasidas, 2013
11. Puligandla Ramkrishna, *Fundamentals of Indian Philosophy*, Delhi. DK Printworld, 1997
12. Raju P.T., *The Philosophical Traditions of India*, Delhi, Motilal Banarasidas, 2009
13. Rangahari. *Bharat Ke Rashtratva ka Anant Pravah*
14. Sri Aurobindo. *Renaissance in India*

DSE 2: An Overview of Hindu Concepts for Contemporary Disciplines

Learning Objectives

The objective of the paper is to develop an understanding of key Hindu Darsnic concepts and their applications, and explore their integration in contemporary studies. It will also examine the ancient Hindu strategic thinking, governance systems and jurisprudence and appreciate the contributions of Hindu science, technology and literary traditions.

Learning Outcomes

- Students will be able to explain fundamental Hindu philosophical ideas and their applications in modern contexts.
- Students will analyse and interpret ancient Hindu texts on governance and law.
- Students will demonstrate an appreciation for the structure and aesthetics of Sanskrit literature.
- Students will recognize the historical significance and modern applications of Hindu advancements in science and technology.

Course Content

Unit 1. Hindu Darśana

- A. Two Paths: Shreyas and Preyas (Kathopanishad)
- B. The importance of Abhyudaya in Hindu society and thought
- C. Para and Apra Vidya (Mundaka Upanishad)
- D. Introduction to Hindu Logic: Nyāya View on 'Inference'
- E. Hindu Research Methodology: Role of Tantrayuktis

Unit 2. Hindu Strategic Thinking and Governance System

- A. Raj Dharma and Elements of Kautilyan State
- B. Bhishma and Yudhisthir Dialogue on Politics and Governance

C. Hindu Law and Jurisprudence: Svatva, Svamitva and Law of Procedure

Unit 3. Kavya Shastra

A. Introduction to Panini Grammer (Selected Parts of Aṣṭādhyāyī)

B. Shiksha: Hindu Phonetics

C. Vakyapadiya of Bhartrhari

D. Craft, Plot and Speciality of Sanskrit Poetry and Drama (Rasa, Chhand, Alankar, Shabad Shakti)

Unit 4. Hindu Science and Technology

A. Nāsadīya Sūkta (Rigveda)

B. Swadha and Atman

B. Notions of Sat and Asat and Creation

C. Science of Yoga

D. Ganita and Jyotisha Heritage (Aryabhatta, Brahmgupta, Bhaskaracharya)

E. Agama Shastra/Parampara

Essential/Recommended Readings (Selected Parts)

Unit 1. Hindu Darśana

Ranganathananda, Swami (2016). Lecture on Kath Upanisad in The Message of Upanisads, New Delhi, Bhartiya Vidya Bhawan.

S. Sitaram Sastri (2018). Mundaka Upanishad with Shankara's Commentary (First Part). Forgotten books.

History Of Indian Logic by Satish Chandra Vidyabhushan, 1921.

Lele, W.K, (2006), Methodology of Ancient Indian Sciences, Chaukhamba Surabharati

Prakashan, Varanasi.

Komatineni, Surendra & Prasad, Jsr. (2012). The Role of Tantrayuktis in Indian Research

Methodology. The Journal of Sanskrit Academy. XXII. 155-165.

Unit 2. Hindu Strategic Thinking and Governance System

Relevance of India's Ancient Thinking to contemporary Strategic Reality, Ed. Arvind Gupta & Arpita Mitra, Vivekanand International Foundation & Aryan Books International, New Delhi, 2020.

Mahabharata of Vyasa (with english translation) - Ed.By Dr. Ishvar Chandra Sharma & Dr.O.N. Bimali, Translated by M.N. Dutt, Parimal Publications, Delhi. 2008

Mahabharata with Hindi translation, Geeta Press Gorakhpur

G.N. Jha, Hindu Law in its Sources, Varanasi: Sampurnanand Sanskrit University, 2017.

P.N. Sen, Hindu Jurisprudence, Kolkata: Calcutta University, 2020.

Unit 3. Kavya Shastra

Shastri, Ramnath Tripathy. (Ed.) 2014. Sanskrit Vyakarana Sastra ka Itihasa. (History of Sanskrit Grammar). Delhi: Chaukhambha Orientalia.

Subrahmanyam, P.S., 1997. Pāṇini and Modern Linguistics, Journal of the Inst. of Asian Studies, 15

Rath, Gayathri. 2000. Linguistic Philosophy in Vakyapdiya. Varanasi: Bharatiya Vidya Prakashan.

Rachananuvada Kaumudi - Dr. Kapil Dev Dwivedi. Vishwavidyalaya Prakashan, Varanasi.

Unit 4. Hindu Science and Technology

Nasadiya Suktam, Rig Veda 10 Mandala, 129 th Hymn, Sripad Damodar Satvlekar, Pardi.

Bhavanani, Ananda. (2011). Understanding the Science of Yoga. SENSE. 1. 334-344.

S. Balachandra Rao, Indian Mathematics and Astronomy: Some Landmarks, 3rd Ed.

Bhavan's Gandhi Centre, Bangalore, 2004.

Vāstu-śāstra Hindu Science of Architecture, Shukla D. N., Muraliram Manoharlal Publishers, New Delhi, 1993.

The Hindu Temple, Vols. 1-2, Kramrisch, Stella, Motilal Banarsidass, Delhi, 1976.

Ancient India: Spiritualism and Science, Om Prabhat Agarwal

India's Glorious Scientific Traditions, Suresh Soni

Bharat mein Vigyan ki Ujjawal Parampara, Suresh Soni

Hindu Temples, Sitaram Goel. Voice of India

Hinduism: Rituals, Reason and Beyond. Ashok Mishra

Indian Knowledge Systems, Kapil Kapoor

Suggested Readings

A.L. Basham, The Wonder That Was India (1954).

B. Datta and A. N. Singh, History of Hindu Mathematics, 2 Parts, Lahore, 1935, 1938; Reprint, Asia Publishing House.

Bharatiya Darshana (Indian Philosophy)-By Jagadish Chandra Mishra, Chowkhamb Surbharati Prakashan, 2012.

D.C. Guha, Navya Nyāya System of Logic, Motilal Banarsidass, 1979

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Ethics of the Mahābhārata, Sitansu S. Chakravarti, Munshiram Manoharlal Publishers, Delhi, 2006.

Facets of South Indian Art and Architecture, Nagaswamy, R., New Delhi: Aryan Books International, 2003.

Joshi S.D, Roodbergen J.A.F., The Ashtadhyayi of Panini, Vol. XI, Sahitya Academy, New Delhi 2004

Vishuddha Manusmriti (Translation and Commentary by Dr. Surendra Kumar, ARSH Sahitya Prachar Trust)

Origin and Development of Sanskrit Metrics, Arati Mira, The Asiatic Society.

Prof. LELE W.K., Methodology of Ancient Indian Sciences, Chaukamba Surabharati Prakashan, Varanasi 2006

Sanātana Dharma: An Advance Text Book of Hindu Religion and Ethics, Bhagwandas and Annie Besant, The Theosophical Publishing House, Madras, 1940.

T. A. Saraswati Amma, Geometry in Ancient and Medieval India, Motilal Banarsidas, Varanasi, 1979.

Thompson, G. (1997) "The Brahmodya and Vedic Discourse," Journal of the American Oriental Society, Vol. 117, No. 1, 13-37.

**Specialisation in Hindu
Studies
(For the students who have
not opted for any Minor
Discipline)**

Paper 1: Introduction to Vedic Literature (वैदिक वाङ्मय का सामान्य परिचय)

Learning Objectives

The purpose of this course is to give the students a general introduction of Vedic literature beginning from Rigveda to Vedangas. It introduces thoughts and literary works of some of the well-known ancient and modern Vedic and Upnishadic commentators. This course also provides knowledge of the Vedic intellectual and cultural thoughts to the learners.

Learning Outcomes

After completion of this course the students: –

- Will form a basis understanding of Vedic and Upnishadic wisdom and concepts.
- Will be able to explain various theories of interpretations according to some important ancient and modern Indian commentators.
- Will have clarity about the vedangas.
- Will have clarity about the Vedic ditties.
- will be able to understand Vedas as our valuable ancient heritage.

Syllabus

Unit- I Overview of Vedic Vangmaya

The Samhitas: Rigveda, Yajurveda, Samveda & Athrveveda

The Brahmnas and The Aranykas

Unit- II Upanishadic Darshan

Principal Upnishadas

Various Interpretations of the Upanishads

Unit-III The Vedangas: Shiksha, Kalpa, Vyakarana, Nirukta, Chanda and Jyotish

Unit-IV Vedic Thoughts & Interpretations

Vedic Devtas : Agni, Indra , Aditya (Surya)

Vedic Samaj

Vedic Interpreters: Sayana, Swami Dayananda, Aurobindo, Damodar Satvlekar

Essential Readings

1. ऋग्वेदभाष्यभूमिका - सायण, (सम्पादक) वीरेन्द्र कुमार वर्मा, चौखम्बा ओरियण्टालिया, वाराणसी, 1980
2. ऋग्वेदभाष्यभूमिका - सायण, (सम्पादक) श्रीकण्ठ पाण्डे, भारतीय विद्या प्रकाशन, वाराणसी, 1985
3. वेदभाष्यभूमिकासंग्रह - बलदेव उपाध्याय, बनारस, 1934
4. ईशादि नौ उपनिषद् - गीताप्रेस गोरखपुर
5. उपनिषद् रहस्य-महात्मा नारायण स्वामी, विजयकुमार गोविन्दराम हासानन्द, दिल्ली, 2014

Additional/Suggested Readings

1. श्री अरविन्द - वेद रहस्य, अनुवादक - आचार्य अभयदेव विद्यालंकार एवं जगन्नाथ वेदालंकार, श्रीअरविंद आश्रम, पुदुच्चेरी, 2009
2. उपाध्याय, बलदेव - वैदिक साहित्य और संस्कृति, शारदा संस्थान, वाराणसी।
3. उपाध्याय, बलदेव - संस्कृत वाङ्मय का बृहद् इतिहास - प्रथम भाग (वेद) - उत्तरप्रदेश संस्कृत संस्थान, लखनऊ।
4. उपाध्याय, बलदेव - संस्कृत वाङ्मय का बृहद् इतिहास - द्वितीय भाग (वेदांग) - उत्तरप्रदेश संस्कृत संस्थान, लखनऊ।
5. चतुर्वेदी, गिरिधर शर्मा - वैदिक विज्ञान और भारतीय संस्कृति, बिहार राष्ट्रभाषा परिषद्, पटना, 1972
6. त्रिपाठी, गयाचरण - वैदिक देवता उद्भव और विकास, राष्ट्रीय संस्कृत संस्थान, नई दिल्ली।
7. द्विवेदी, कपिलदेव- वैदिक साहित्य एवं संस्कृति, विश्वविद्यालय प्रकाशन, वाराणसी, पंचम संस्करण 2010
8. पं भगवद्दत्त- वैदिक वाङ्मय का इतिहास - खण्ड 1-3, परिवर्धक तथा सम्पादक - सत्यश्रवा एम. ए., विजयकुमार गोविन्दराम हासानन्द, दिल्ली, 2008
9. पाण्डेय, गोविन्द चन्द्र - वैदिक संस्कृति, लोकभारती प्रकाशन, इलाहाबाद

10. डॉ. फतेहसिंह - वैदिक दर्शन, संस्कृत सदन, कोटा, 1999
11. वर्णी, रामप्रकाश - आचार्य सायण और स्वामी दयानन्द सरस्वती की वेदभाष्यभूमिकाएँ, परिमल पब्लिकेशन्स, दिल्ली, 2005
12. शर्मा, मुंशीराम - वेदार्थ चन्द्रिका, चौखम्बा विद्या भवन, 1967
13. शशि तिवारी, वेदव्याख्यापद्धतयः, प्रतिभा प्रकाशन, दिल्ली, 2014
14. Dandekar, R.N. - Vedic Religion & Mythology: A Survey of the Works of Some Western Scholars, Univ. of Poona, Poona, 1965.
15. Macdonell, A.A. - Brhaddevata, M.L.B.D., 1965

Paper 2: Upanisad Parichaya

Learning Objectives

- This course will introduce and develop the foundational Hindutva as analysed in Upanisads. The students will be acquainted with Certain Key concepts of Upanisads like Vidya, Yajna, Tapa, Brahman, Tat tvam Asi, Pancakosa Viveka etc. and the dialogical method which was used in Upanisad to impart spirituality. The course will depict the Universal nature of Upanisadik knowledge and its journey to Western world.

Learning Outcomes

- The students will be oriented to think about the nature of Bhartiya knowledge system through Upanisads.
- The students will understand the nature of debates and unique dialogical methodology of Upanisad.
- The students will develop insight into the overall need of establishing Swaraj in Ideas.

UNIT 1: Upanisads: An Introduction

- Upanisads: Term and Historical Context
- Major Upanisads

Recommended Readings

- Ranganathananda, Swami (2016). Introduction in The Message Of Upanisads, New Delhi, Bhartiya Vidya Bhawan, p.1-21
- Majumdar, R.C. (2021) The Vedic Age. Mumbai, Bhartiya Vidya Bhawan PP.471-476

Unit 2: Key Concepts In Major Upanisads

- Chhandogya: Tat Tvam Asi
- Mundaka: Para-Apara Vidya
- Taittiriya Upanisad : Pancakosa Viveka (Five Layers Of Human Personality)
- Chāndogya-Upaniṣad with Śaṅkara-bhāṣya, (1978). Chapter 6

- Radhakrishnan, S., The Principal Upaniṣads, London, George Allen & Unwin, 1974, pp. 446-467
- S. Sitarama Sastri (2018) Mundaka Upanishad with Shankara's Commentary (First part) Forgotten books
- A.Mahadev Shashtri (1903) .Taittariya Upanisad.(Bhrigu Valli) Samta Books

Unit 3: Dialogues and Spirituality

- Gargi and Maitreyi: Brihadaranyak Upanisad
- *Satyakama and Jabal: Chhandogya Upanisad*
- *Yama and Nachiketa: Kath Upanisad*

Essential/Recommended Readings

Madhavananda,Swami.Brihadaranyak upanisad 2.4 .Mayavati:Advaita Ashrama

Chandogya Upanishad with Shankara Bhashya Ganganath Jha (Translator), Chapter -04 pages 189-198.Puna: Orient Book Agency

Ranganathananda,Swami (2016).Lecture on Kath Upanisad in The Message Of Upanisads, New Delhi ,Bhartiya Vidya Bhawan, PP. 290-300

Unit 4: Upanisads' Journey to West

- Upanisads' Journey to France
- Influence on Germans
- Russia's interest in Vedanta

Essential/recommended readings

Tathagatananda,Swami(2010). Chapter 4, 5 and 8 in 'Journey of the Upanisads to the West'. Kolkata.Advaita Ashram Publication

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Paper 3: The Bhagvadgita: Universal Message to Humanity

Learning Objectives

This course will introduce and develop the foundational Bhartiya Adhyatm as depicted in BhagvadGita. The students will be acquainted with Certain Key concepts of Gita like Niskama Karma, Loksangraha, Tapas, Varna, Guna, Sthitaprajna etc and will learn about the dialogical method of philosophical counselling. The course will bring out the Universal message of Bhagvadgita for modern world.

Learning Outcomes

- The students will come to know the importance of Gita in Bhartiya Adhyatm
- The students will understand the nature of debates and unique dialogical methodology of Bhagvadgita
- The students will develop darsnic and manovigyanic insight as found in Bhagvadgita.

UNIT 1: Gita: An Introduction

- Gita : Context and Translations
- Sankara's commentary: An Introduction

Essential/Recommended Readings

- Ranganathananda, Swami (2001). Introduction in The Universal Message Of The Bagvatgita, Kolkata, Advaita Ashrama PP.9-38
- A. Mahadeva Sastri (trans.) (1901). The Bhagavad-Gita, (With the commentary of Sri Sankaracarya). Mysore: The G.T.A. Printing Works. Second Edition.
- Bhagvadgita (with translation and commentary in Hindi), Gita Press Gorakhpur

Unit 2: Discourse On Karma

- Karma Yoga
- Niskama Karma
- Loksangraha
- Akarma-Vikarma

Essential/Recommended readings

- A. Mahadeva Sastri (trans.) (1901). The Bhagavad-Gita, (With the commentary of Sri Sankaracarya). Mysore: The G.T.A. Printing Works. Second Edition
- Ranganathananda, Swami (2001). Introduction in The Universal Message Of The Bagvatgita, Kolkata, Advaita Ashrama
- Bhagvagdita (with translation and commentary in Hindi), Gita Press Gorakhpur

Unit 3: Key Concepts In Gita

- Sthitprajna
- *Yogkshema and Yogabhrasta*
- *Paths of Moksha*
- *Varna and Svadharma*

Essential/Recommended Readings

- Gambhirananda, Swami (2000). Bhagavad-Gita with the Commentary of Sankaracarya. Kolkata: Advaita Ashrama
- Ranganathananda, Swami (2001). Introduction in The Universal Message Of The Bagvatgita, Kolkata, Advaita Ashrama. Vol.1 and 2
- Bhagvagdita (with translation and commentary in Hindi), Gita Press Gorakhpur

Unit 4: Gita: Contemporary Context

- Krishna-Arjuna Dialogue: Reading Human Emotions
- Gita and Management
- Darsnic Counselling and Gita

Essential/recommended readings

- Munshi, K.M (2009). Bhagvatgita and Modern Life. Mumbai: Bhartiya Vidya Bhavan (Selected Readings)
- Rama, Swami (2000). Perennial Psychology of Bhagavad Gita. Himalayan Institute Press (Selected Readings)

Paper 4: Purana Parichaya

Course Objectives:

This course aims to introduce Purana as source of Hindu History, Culture, Geography, Architecture and other disciplines of knowledge systems. In this course students will learn to examine Puranas are valuable texts for social, cultural, Philosophical and religious development of society and the civilization.

Learning Outcomes:

The students will learn about:

- Puranetihasa and its five elements
- Purana as a source of knowledge systems
- Pauranic Geography and its different dimensions
- Socio-cultural, historical and Darsnic thoughts related to Puranas and their contemporary relevance

Syllabus:

Unit 1. Introduction to Purana Literature and Five Elements of Purana

- A. Meaning of Puranetihasa
- B. Puranetihasa Vidya before Vedavyasa and after
- C. Introduction to Mahapurana and Upapurana Literature
- D. Introduction of Five elements of Purana
- E. Concept of Sarga, Pratisarga, Vamsha, Manavantara and Vamshanucharita

Unit 2. Purana as a Source of Knowledge Systems

- A. Purpose of Puranetihasa Vidya
- B. Vidya Stanas
- C. Para Vidya in Puranas
- D. Apra Vidya in Puranas

- E. 18 Vidya in Puranas
- F. Shilpa and Kalas in Puranas

Unit 3. Pauranic Geography

- A. Concept of Brahmanda
- B. Concept of Bhuvanakosha
- C. Concept of 14 Loka
- D. Introduction to 7 Dvipa
- E. Introduction to Jambudvipa
- F. Introduction to Bharatavarsha

Unit 4. Purana as a Source of Historical, Socio- Cultural and Philosophical thoughts

- A. Introduction to Akhyana and Upakhyana, Gatha and Kalpashuddhi
- B. Historical episodes in the Puranas
- C. Social Institutions and Sanskaras in the Purana literature
- D. Ashrama Vyavastha and Education System
- E. Philosophical thoughts and Avataravada in the Puranas

Selected readings from:

- 1. Agni Purana
- 2. Matsya Purana
- 3. Vishnu Purana

Recommended readings:

- 1. Agnipurana, (Eng.tr.) G.P. Bhatt, Delhi: Motilal Banarsidass, 1985.
- 2. Purana Vimarsh, Baldeva Upadhyaya, Varanasi: Chowkhamba Vidyabhawan, 1987.
- 3. Avatars, Annie Besant, Madras: Adyar Library, 1925.

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4. Yyasa and Valmiki, Aurobindo, Pondicherry: Aurobindo Ashram,1960.
5. Purananushilana, Giridhar Sharma Chaturvedi, Patna: Bihar Rashtra Bhasha Parishad,1970.
6. Ancient Indian Historical Tradition, F.E Pargiter, Oxford, 1922.
7. Studies in the Pauranic Records of Hindu Rites and Customs, H.C. Hazra, Dacca,1940.
8. History of Dharmashastra, P.V. Kane, Poona: BORI,1962.
9. Studies in the Geography of Ancient India and Medieval India, D.C.Sarkar, Delhi: MLBD 1960.
10. Markandeya Purana, Vasudeva Sharan Agarwal, Prayagraj: Hindustani Academy,1961.
11. Purana Itihas ka Anushilan, Ram Shankar Bhattacharya, Varanasi: Chowkhamba Sanskrit Series,1963.

Paper 5: Hindu Thinkers

Learning Objectives:

The general objective of this course is to familiarize the students with prominent thoughts of distinguished Hindu thinkers of ancient and modern times. Objective of this course is to create awareness among students about rich and multi-faceted heritage of Hindu Thought and thinkers who played a pivotal role in the making of Indian Knowledge System. This course also aims at touching upon the historical background of Hindu thinkers and impact of their thoughts.

Learning Outcomes:

The students will be learn about:

- The intellectual, philosophical and spiritual richness of Hindu Thought.
- The meaning and significance of main ideas of distinguished Hindu Thinkers.
- The practical importance and global relevance of the thoughts being taught in the course.

Syllabus

Unit: I (Ancient Hindu Thinkers-I)

Paṇini Descriptive Techniques of Paṇini, Structure and methods of grammar, Paṇian notion of sentence and word, concept of Kāraka and its relation with Kriyā

Patanjali The grammarian, author of Mahābhāṣya, main concepts: Definition of Word , Purpose of grammar , Idea of Sphoṭa

Patanjali Exponent of Yoga philosophy, author of Yogasūtras, main concepts : Definition of Yoga, Chittavṛtti and its types Kleśas, Samādhi and its types, Āstaṅgika Yoga

Unit: II (Ancient Hindu Thinkers-II)

Bhaṭṭhari author of Vākyapadīyam, Concept of Śabdabrahma, Sphoṭa, Kāla

Ācārya Śaṅkara Commentator of the Prasthānatrayī, exponent of Advaita Vedānta Concept of Brahman, Ātman, relation between Brahman and Ātman, three levels of reality, māya, Vivartavāda

Acharya Ramanujacharya and his influence on Bhakti saints from across Bharata

Unit III (Modern Hindu Thinkers –I)

Maharshi Dayananda Vedic revival, commentary on Vedas, Advaita, Traitavāda (Ishwara, self and nature), Role in areas of education, institution building, translations, expositions, and interpretations, and national movement

Swami Vivekananda : Practical Vedānta, Universal Religion, Synthesis of jñāna, karma, bhakti and dhyāna , ideal of renunciation and service

Bankim Chandra Chattopadhyaya (Bankim Samagra)

Unit IV (Modern Hindu Thinkers –II)

Śrī Aurobindo: (Vande Mataram, and Foundation of Indian Culture)

Bala Gangadhar Tilak (Gita Rahasya)

Savarkar (Hindu-Pad-Padshahi, Hindutva, Hindutva Key Pancha Prana)

Essential Readings:

1. महर्षि दयानन्द सरस्वती, सत्यार्थ प्रकाश, नई दिल्ली, आर्ष साहित्य प्रचार ट्रस्ट, 2014
2. अथैया मधुर, स्वामी दयानन्द सरस्वती, दिल्ली, प्रभात प्रकाशन, 2013
3. विवेकानन्द साहित्य संचयन, नागपुर, रामकृष्ण मठ, 2018
4. Aurobindo The Life Divine. Pondicherry: Aurobindo Ashram, 1970.
5., The Lights on Yoga. Calcutta: Arya Publishing House, 1942.
6. Chaudary, Haridas. Ed. The Integral Philosophy Sri Aurobindo. London. George Allen and Unwin Ltd.1960.
7. Naravana, V.S. Modern Indian Thought. Bombay: Asian Publishing House, 1967.
8. Purani, A.B. Sri Aurobindo, Some Aspects of His Vision. Bombay. Bhartiya Vidya Bhavan,1966.

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9. Sharma, Ramnath. Philosophy of Aurobindo, Lucknow: Bharatiya Prakasan Ltd, 1960.
10. Abhayananda, Swami. Universal Religion and Vedanta. Calcutta: Ramakrishna Vedanta Math Publications. 1968.
11. Bali, D.R. Modern Indian Thought. Bangalore: Sterling Publication Pvt. Ltd. 1980.
12. Lal, Kumar Basant. Contemporary Indian Philosophy. Delhi: Motilal Banarasidas, 1978
13. Kapil Kapoor, Dimensions of Panini Grammar: The Indian Grammatical System, Delhi, Motilal Banarasidas, 2005
14. Goldstücker Theodor, Panini : His Place in Sanskrit Literature , Alpha Edition
15. Cardona George, Paṇini : His Works and its Tradition, Delhi: Motilal Banarasidas , 1988
16. Bhattacharya Bishnupada , Bhartrhari's Vakyapadiya and Linguistic Monism, Pune, Bhandarkar Oriental Research Institute , 1985
17. Patnaik Tandra, Sabda: A Study of Bhartrhari's Philosophy of Language, Delhi, DK Printworld Pvt.Limited, 2017
18. Narayana, Sharda , Vakyapadiya: Sphota, Jati and Dravya , Delhi, DK Printworld , 2018

Paper 6: Dharma and Religion

Learning Objectives

- This course will introduce and develop the foundational concepts of Hindu Adhyatma and Dharma and its comparison with Western Religious Tradition. The students will be acquainted with Non-Translatable themes like Dharma, Advaita, Rāṣṭra, Yajna, Tapa, Darśana, Sanskriti, Samādhi, Īśvara, Brahman, Varna-Guna etc. They will learn about the nature of non-translatability of key concepts of two traditions, specially of Dharma and Religion. The course will make a comparative study of Dharmic and Western Religious Traditions.

Learning Outcomes

The students will be oriented to:

- Think about the nature of Dharma and its importance in contemporary context.
- Know about the debates about how key Dharmic Concepts were translated in terms of Euro-Centric Categories .
- Develop their analytical abilities by reflecting on Bharatiya methodology.
- Develop insight into the overall need of establishing Swaraj in Ideas

UNIT 1: Dharma

- Dharma: The way for a Hindu
- Dharma and its *Panths*

Essential/Recommended Readings

1. Olivelle, Patrick.(2016). Introduction in A Dharma Reader : Classical Indian Law,India, Permanent Black pp.1-34
2. Malhotra, Rajiv. (2013). *Being Different*. Delhi: Harper Collins Publishers India.PP.259-262

Unit 2: Key Concepts of Dharmik Tradition.

- Dharma, Advaita, Dhyāna, Yajna

- Tapas, Darśana, Isvara, Brahman,
- Itihās, Rāstra, Pravatti-Nivratti, Śreyas-Preyas
- Varna-Guna, Svadharma, Nişkāma Karma, Vasudhaiva Kutumbakam

Essential/Recommended readings

- Ranganathananda, Swami (2015), Universal Message Of Bhagvad Gita .Vol.1 (Introduction). Kolkata: Advaita Ashrama
- Malhotra, Rajeev (2020). Sanskrit Non-Translatables (Selected Readings), Harper Collins Publishers India

Unit 3: Religion and Dharma

- Religion: Origin and Historical Context
- *Dharma and Religion: A Comparative Analysis*

Essential/Recommended Readings

- Tweed, Thomas A (2020). Religion: A Very Short Introduction. USA. Oxford University Press
- Chaturvedi, Badrinath. (2019). Dharma: Hinduism and Religions in India. Delhi. Penguin Viking Publishers.

Unit 4: Towards Decolonization

- Intellectual Colonization and Social Consequences
- Decolonizing Indian Dharmic Tradition
- Swaraj In Ideas

Essential/recommended readings

- Bhattacharya, K.C. (1977) 'Swaraj In Ideas' in 'Four Indian Critical Essays' Ed. S.K. Bose
- Cohn, Bernard S. (1928) 'Colonialism and Its Forms of Knowledge' (First two Chapters), Princeton University Press

Additional/Supplementary Readings

Chaturvedi, Badrinath. (2019). Dharma: Hinduism and Religions in India. Delhi. Penguin Viking Publishers.

Vidyabhushan, S.C. (2015). A History of Indian Logic (Selected Readings), Delhi, Motilal Banarasidas

Malhotra, Rajiv. (2013.) *Being Different*. Delhi: Harper Collins Publishers India,

Śankaracharya, Ādi (1997). *Tattvabodha*. Chennai: Central Chinmay Mission Trust

Gordon, Lewis R. 'Decolonizing Philosophy' (2019). *The southern Journal Of Philosophy*. Vol. 57

Kane, Pandurang Vaman. *History of Dharma Shastra* (Five Volumes) (1962). Pune: Bhandarkar Oriental Research Institute

Olivelle, Patrick, ed. (2009). *Dharma: Studies in its semantic, cultural and religious history*. Delhi: Motilal Banarsidas Publisher.

Chinmayananda, Swami. (2016). *Ātmā-bodha*. Mumbai: Chinmaya Prakashan.

Tejomayananda, Swami (2016). *Vedānta Book of Definitions*. Mumbai: Chinmaya Prakashan,

Ramamurty, A. (2012). *The Central Philosophy of The RgVeda*. Delhi: D. K. Printworld, 2012.

M.A HINDU STUDIES

Syllabus of Minor Discipline -

Political Science

SEMESTER I

Paper 1: Reading Hindu Classics

Learning Objectives–

This course proposes to introduce classical political texts to the students. These texts will give a background of the political environment, functioning of the state, maintaining law and order, and other ancillary functions for the benefit of the people. The selection of texts was based on the oldest and representative nature of concept which is under discussion.

Learning Outcomes-

After reading the course the learners would be

- Gain knowledge of rich historical Indian texts
- To get Acquainted with certain key political concepts
- Acquire understanding about how to read historical texts.
- Delve into the rich repository of Indian knowledge tradition

Unit 1: Introduction: How to study Hindu Classics

Unit 2: Atharveda: Concept of Rashtra

Unit 3: Shanti Parva: Rajdharma

Unit 4: Sukraniti: Kingship

Unit 5: Charvak/Lokayat: Materialism

Unit 6: Manusmriti: Social Laws

Unit 7: Arthshastra: Statecraft

Essential/ recommended Readings

Unit 1: Introduction: How to Study Hindu Classics

BROUGH, J. (1952). The Study of The Indian Classics. Journal of the Royal Society of Arts, 100(4883), 766–776. <http://www.jstor.org/stable/41365444>

Trivedi, Harish, 'Western Classics, Indian Classics: Postcolonial Contestations', in Lorna Hardwick, and Carol Gillespie (eds), *Classics in Post-Colonial Worlds*, Classical Presences (Oxford, 2007; online edn, Oxford Academic, 1 Feb. 2010), <https://doi.org/10.1093/acprof:oso/9780199296101.003.0017>

Radhakrishnan, Sarvepalli (1959). Eastern religions and western thought. New York: Oxford University Press. Chapter 1, Chapter 2 and Chapter 3.

Unit 2: Atharveda: Concept of Rashtra

Prithvi Sukta (Atharvaveda)

Bhumi Sukta (Atharvaveda)

Unit 3: Shanti Parva: Rajdharma

Dutt, M.N . (1903.); *The Mahabharata*, H C Dass Elysium Press : Calcutta

Rajgoplachari. C (1968). Mahabharata, Bhartiya Vidya Bhawan: Bombay

Besant, A.(1899) *The Story Of The Great War*, Theosophical Publishing House : Adyar Madras

Bhagdikar, P. S. (2019). Relevance of Ancient Indian Political Thought with Special Reference to Mahabharata. Sanshodhan, 8, 141–146.

Pandey, P. (2019a). Rajadharma in Mahabharata: With Special Reference to Shanti-Parva. DK Printworld (P) Ltd.

Singh, S. P. (2015). Concept of Rajdharma in Adi-Kavya: Ramayana and Mahabharata. Indian Journal of Public Administration, 61(1), 132–138.

Garg, Sushma. (2004). POLITICAL IDEAS OF SHANTI PARVA. The Indian Journal of Political Science. 65. 77-86. 10.2307/41855798.

Unit 4: Sukraniti: Kingship

Nagar, Vandana (1985). Kingship in Shukra-Niti, Pushpa Prakashan, Delhi, India.

Varma, Vishwanath Prasad (December 1962). "Some Aspects of Public Administration in The Sukraniti". Indian Journal of Political Science. 23 (1/4): 302–308.

Shukranitisara. Ed. Umesh Puri. Haridwar: Randhi

Unit 5: Charvak/Lokayat: Materialism

Chattopadhyaya, Debiprasad.(1959). Lokayata: A study in ancient Indian materialism. New Delhi: people publication house.(Hindi and English)

Unit 6 Manusmriti: Social Laws

Bhattacharya, Parnasabari, Conceptualizations in the Manu smriti, Manohar, 1996.

Buhler G; Laws of Manu, Clarendon Press, Oxford,1886

Manu Smriti Kulluka Bhatta (English and Hindi)

Social Laws of Mnau (Chandni and Satya) Sol

Unit 7: Arthshastra: Statecraft

Shamasastri, Kautilya's Artashstra Book

Rangarajan, L.N., Kautilya The Arthashastra (New Delhi: Penguin Books India, 1992)..

GAUTAM, P. K. (2013). Understanding Kautilya's *Arthashastra*: IN PRAISE OF ROTE. *World Affairs: The Journal of International Issues*, 17(1), 30–37.

<https://www.jstor.org/stable/48535489>

Singh, R. R. (2004). Kautilya's Conception Of State. *The Indian Journal of Political Science*, 65(1), 41–54. <http://www.jstor.org/stable/41855796>

Semester II

Paper 2: Concept and Debates in Hindu Thought

Learning Objectives –

This course proposes to introduce key concept and debates of Hindu political thought. It introduces concepts like state, society, self, constitutionalism and four *purusharthas*- Dharm, Arthas, Kama, Moksha. This paper analyzes the internal debates of various concepts under study. Thus, it not only challenges the hegemonic construction of superiority of the West being the originator of certain concepts. At the same time, a pluralistic view of various concepts is introduced.

Learning Outcomes-

After reading this course

- Students will be able to understand different trajectories of Hindu and Greek political thought.
- They will be able to explore the difference between concepts of the West vs. East.
- Students will understand the holistic view of life that encompasses both materialism and spiritualism.
- They will be able to establish the relationship between monarchy and constitutionalism that was not existent in conceptual trajectory of the west.

Unit 1: Situating Hindu Thought – Comparing Greek and Roman Thought

Unit 2: Vedic Idea of Political – State and Society

Unit 3: Upanisadic Self: Empirical and Transcendental (Evidences from Samkhya, Yoga, Nyaya, Vaisheshika, Mimansa, Vedanta)

Unit 4: The Four Purusharthas- Dharma, Artha, Kama, Moksha

Unit 5: Consciousness and Self-Shankracharya, Ramanajuna and Madhavcharya

Unit 6: Constitution and constitutionalism in Ancient Hindu Thought

Essential/ Recommended Readings

Unit 1: Situating Hindu Thought – Comparing Greek and Roman Thought

Sarkar, Benoy Kumar. "Hindu Political Philosophy." *Political Science Quarterly* 33, no. 4 (1918): 482–500. <https://doi.org/10.2307/2141603>.

Sharan, P. (1983). *Ancient Indian Political Thought and Institutions*. Meenakshi Prakashan.

Dasgupta, S.N. *History of Indian Philosophy*, Vol. I to IV. Delhi: Motilal Banarasidass, 2000.

Bhandarkar, D.R., *Some Aspects of Ancient Indian Hindu Polity*, BHU, Varanasi 1929.

Unit 2 : Vedic Idea of Political – State and Society

Vasudhaiva Kutumbakam - Relevance of India's Ancient Thinking to Contemporary Strategic Reality, Ed. Arvind Gupta and Arpita Mitra, Vivekanand International Foundation and Aryan Book International, New Delhi, 2020.

Sarkar, Benoy Kumar. "The Hindu Theory of the State." *Political Science Quarterly* 36, no. 1 (1921): 79–90. <https://doi.org/10.2307/2142662>.

Sharan, P. (1983). *Ancient Indian Political Thought and Institutions*. Meenakshi Prakashan.

Varma, V. P., *Hindu Political Thought and its Metaphysical Foundations*, Motilal Banarsidas, New Delhi, 1974.

Anantanand Rambachan, *The Hindu vision*, Motilal Banaridaas, Delhi, 1999.

Unit 3 : Upanisadic Self: Empirical and Transcendental

Raju, P. T. (1954). *The Concept of the Spiritual in Indian Thought*. *Philosophy East and West*, 4(3), 195–213. <https://doi.org/10.2307/1397554>

Indigenous approaches to self and consciousness by Prof. G.N. Prakash Srivastava. URL: <https://ipi.org.in/texts/ipyc/ipyc-full/gnpsrivastava.php>

Philosophy, Science and Consciousness, Swami Vivekananda Yoga Anusandhana Samsthana (SVYASA) & Swami Vivekananda Yoga Prakashana (SVYP), Bangalore, (year not mentioned), 22-26.

The Concept of Atman in the Principal Upanisads: In the Perspective of the Samhitas, the Brahmanas, the Aranyakas and Indian Philosophical Systems, Baldev Raj Sharma, Dinesh Publications, Jalandhar, 1972.

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Unit 4 : The Four Purusharthas- Dharma, Artha, Kama, Moksha

Howladar, M. (2015). Impact of Puruṣārthas in modern life: An observation. International Journal of Sanskrit Research, 1(3), 70-73. <https://www.anantaajournal.com/archives/2017/vol3issue3/Part B/3-3-8-790.pdf>

Shah, K. J. "Purushartha and Gandhi" in R. Roy. Ed. Gandhi and the Present Global Crisis. Shimla: Indian Institute of Advanced Study, 1996.

Dindayal Upadhyay, Ekatma Manavvad, Prabhat Prakashan, 2014.

Bhagwandas, Purushartha, Chaukabha Prakashan, 1966.

Swami Ranganathananda 'The Message of Upanisads', Bhartiya Vidya Bhavan, 2001.

Unit 5 : Consciousness and Self- Shankracharya, Ramanajuna and Madhavcharya

Adi Shankaracharya, Ramanujacharya and Madhvacharya by Dr. Bhawaan Tatavarthy, Pandit Sastry R Lanka, MGK Research Foundation, Hyderabad, India. DOI: 10.13140/RG.2.2.23030.75844.

Kaul, K (2014). The Great Upanishadic: Understanding Brahman and the ultimate reality.

Narain, K (2003). The fundamentals of Advaita Vedanta. Ideological Research Centre, Varanasi.

Chattopadhyaya, Debiprasad. What is Living and What is Dead in Indian Philosophy.

Unit 6 : Constitution and Constitutionalism in Ancient Hindu Thought

Leepakshi Rajpal and Mayank Vats (2016), Dharma and the Indian Constitution, Christ University Law Journal 5(2):57-70DOI: 10.12728/culj.9.6.

Indian Civilization and the Constitution, RNP Singh (2017), Vivekanand International Foundation, New Delhi, URL: <https://www.vifindia.org/article/2017/august/03/indian-civilisation-and-the-constitution>

TR, Subramanya and KR, Sreenidhi, Historical factors affecting Constitutional Identity and its contemporary relevance: An Analysis. (December 31, 2022). Bangalore University Law Journal, Available at SSRN: <https://ssrn.com/abstract=4657551>.

Bhandarkar, D.R., Some Aspects of Ancient Indian Hindu Polity, BHU, Varanasi 1929.

Sharma, R. S., 1959: Aspects of Political Ideas and Institutions in Ancient India, Motilal Banarasidas: Delhi.

Additional Readings

Bhattāchārya, Haridas. - The Cultural Heritage of India. Vol. I-Vol.-IV. Published by Svāmī Lokeswarananda, Secretary, The Rama Krsna Mission Institute of Culture, Gol Park- Calcutta. Printed in India at S. Antool & Co Private Ltd. 91, Āchārya Prafulla Chandra Road, 2nd Edition. Calcutta- 700 029. 1953.

Dasgupta, Surendranath. A History of Indian Philosophy. Vol. 3. Delhi: Munshiram Mahoharlal Publishing Private Limited, 1978.

Sri Aurbindo, 'Foundations of Indian Culture' chapter-1

S.Radhakrishnan, 'The Hindu View of Life' Harper Collins, 2015.

The Hindu vision by Anantanand Rambachan, Motilal Banarsidass, Delhi, 1999

Sanatana Dharma An Advance Text Book of Hindu Religion and Ethics, Bhagwandas and Annie Besant, The Theosophical Publishing House, Madras, 1940.

K.Ganguly and A.S.Ghose, 'Relevance of Our Cultural Heritage in Modern India', Bhartiya Vidya Bhavan, 1983.

Keith, A.B., The Religion and Philosophy of Vedas and Upanishads, Moti Lal Banarsi Dass, New Delhi, 1970.

Kautilya's Arthashastra (translated by R. Shamashastri with an introductory note by Dr. J.F.Fleet), Government Press. Bangalore, 1952.

Governance in Ancient India, Vaidya-Mahulikar-Bapat, Nag Publishers, Delhi

State and Administration in Ancient India, Altekar AS, MLBD, Delhi

Ram Sharan Sharma. Aspects of Political Ideas and Institutions in Ancient India, Delhi, Motilal Banarasidas, 1991.

Semester III

Paper 3: Modern Hindu Idea of 'Political'

Credit: 4

Learning Objectives –

This course extends the conceptual understanding to modern Hindu period. It aims to explore concepts through the writings of modern Hindu thinkers. In this way it will help to conceptualise these concepts for contemporary times. These concepts have been chosen to help understand the Hindu idea of life.

Learning Outcome-

After studying this Course the students will

- Know about the modern understanding of Political and its difference with the West's understanding.
- Acquire knowledge about the Vedic understanding and its relevance in modern time.
- Analyze the idea of self and its relationship with political life.
- Acquaint with the idea of kal and purvajanama with an individual present life.

Unit 1: Modern understanding of Political : Debates between Bharat and West

Unit 2: Vedic Thought: Dayanand Saraswati

Unit 3: Idea of Self in Neo-vedanta – Vivekandanda and Sri Aurobindo

Unit 4: Idea of Dharma in Politics : Bal Gangadhar Tilak and Gandhi interpretation of Gita

Unit 5: Kal and Puravajanma - Daya Krishna, Jidu Krishnamurthi

Essential/ Recommended Readings

Unit 1: Modern understanding of Political : debates between Bharat and West

Radhakrishnan, Sarvepalli (1959). Eastern religions and western thought. New York: Oxford University Press. Chapter 1, Chapter 2 and Chapter 3.

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Raghuram Raju. Calibrating Western Philosophy for India

Shashiprabha Kumar (2005) Self, Society and Value: Reflections on Indian Philosophical Thought, Vidyanidhi Prakashan, Delhi.

Parel, A. (ed.) (2002), 'Introduction', in Gandhi, freedom and Self Rule, Delhi: Vistaar Publication.

Bipin Chandra Pal (1911) The Soul of India: a Constructive Study of Indian Thoughts and Ideals

Mahapatra, D. A., & Mahapatra, D. A. (2004). From Nation-State to Ideal Human Unity: An Analytical Discourse in Sri Aurobindo's Political Philosophy. *The Indian Journal of Political Science*, 65(2), 145–160. <http://www.jstor.org/stable/41855806>

A. L. Herman, "Satyagraha: A new Indian word for some old ways of Western thinking," *Philosophy East and West* 19 (2) (1969): 123-142

J. Sai Deepak (2021), Indian that is Bharat: Coloniality, Civilisation, Constitution, New Delhi: Bloomsbury,

The Spirit And Form Of Indian Polity Ed. 1st by Aurobindo

V. Mehta and T. Pantham (2006) 'A Thematic Introduction to Political Ideas in Modern India: Thematic Explorations, History of Science, Philosophy and Culture in Indian civilization' Vol. 10, Part: 7 (New Delhi: Sage Publications), pp. xxvii-ixi.

D. Dalton (1982) 'Continuity of Innovation', in Indian Idea of Freedom: Political Thought of Swami Vivekananda, Aurobindo Ghose, Rabindranath Tagore and Mahatma Gandhi (Gurgaon: Academic Press), pp. 1-28.

R. Guha (2010) "Prologue: Thinking Through India", in Makers of Modern India, Penguin Books. pp.1-22

Unit 2: Vedic Thought: Dayanand Saraswati

Dayanand Saraswati, Satyarth Prakash: The Light of Truth, New Delhi: Sarvadeshik Arya Pratinidhi Sabha. 1882.

Sri Aurobindo, (1940) Bankima - Tilak - Dayananda. In this book Aurobindo accepts a national instinct in Dayananda's Vedism

Varma, V. P., & Verma, V. P. (1959). Political Philosophy of Dayanand. *The Indian Journal of Political Science*, 20(4), 291–305. <http://www.jstor.org/stable/42743524>

Sharma, R. P. (1958). Swami Dayanand's Contribution to Indian Nationalism and His Political Philosophy. *The Indian Journal of Political Science*, 19(1), 25–34. <http://www.jstor.org/stable/42748890>

Chemparathy, G. (1994). Some Observations on Dayananda sarasvati's Conception of the Vedas. *Wiener Zeitschrift Für Die Kunde Südasiens / Vienna Journal of South Asian Studies*, 38, 231–250. <http://www.jstor.org/stable/24007337>

Purohit, B.R. 1986. 'The Social and Political Ideas of Dayananda Saraswati', in Thomas Pantham and Kenneth L. Deutsch (eds), *Political Thought in Modern India*. New Delhi: Sage Publications.

Unit 3 : Idea of Self in Neo-vedanta – Vivekananda and Sri Aurobindo

Swami Vivekananda's Vedāntic Cosmopolitanism by Swami Medhananda

Barua, A. Living in the World by Dying to the Self: Swami Vivekananda's Modernist Reconfigurations of a Premodern Vedāntic Dialectic. *Hindu Studies* 27, 125–148 (2023). <https://doi.org/10.1007/s11407-022-09335-w>

Medhananda, S. From Good to God: Swami Vivekananda's Vedāntic Virtue Ethics. *Hindu Studies* 27, 67–96 (2023). <https://doi.org/10.1007/s11407-022-09330-1>

Chatterjee, S, Swami Vivekananda's Neo-Vedanta and its Practical Application, in: Majumdar, R C (ed.), *Swami Vivekananda Centenary Memorial Volume*, Calcutta, Swami Vivekananda Centenary, 1963.

Smart, N, Swami Vivekananda as a Philosopher, in: Ghanananda, Swami and Parrinder, G (eds), *Swami Vivekananda in East and West*, London, Ramakrishna Vedanta Centre. 1968.

Guru to the World: The Life and Legacy of Vivekananda Book by Ruth Harris

Kiggley, Dermot (1990) 'Vivekananda's western message from the East' in William Radice (ed) *Swami Vivekananda and modernization of Hinduism*, New Delhi: Oxford University Press.

Sri Aurobindo Changing The Face of Indian Politics: Selections From The Works of Sri Aurobindo

The Human Cycle — The Ideal Of Human Unity — War And Self-Determination — Sri Aurobindo

Varma, V. P. (1957). Sri Aurobindo's Philosophy of Political Vedantism. *The Indian Journal of Political Science*, 18(1), 24–35. <http://www.jstor.org/stable/42743375>

Aurobindo Ghosh : Self by NPTEL IIT Guwahati

https://www.youtube.com/watch?v=n900QB_b98

The Penguin Sri Aurobindo Reader. 150th Birth Anniversary Edition. Makarand R Paranjape

Makarand R Paranjape "New Nationalism" and India's

Renaissance <https://www.newindianexpress.com/opinions/2022/Oct/10/new-nationalism-and-indias-renaissance-2506540.html>

Unit 4 : Idea of Dharma in Politics : Bal Gangadhar Tilak and Gandhi's Interpretation of Gita

Tilak, Bal Gangadhar. Gita Rahasya - volumes 1 and 2. R. B. Tilak. Retrieved 24 December 2019.

Professor D Mackenzie Brown in 'The Philosophy of Bal Gangadhar Tilak: Karma vs. Jnana in the Gita Rahasya' (The Journal of Asian Studies Vol. 17, No. 2 (Feb., 1958), pp. 197-206)..

Varma, V. P. (1958). POLITICAL PHILOSOPHY OF LOKAMANYA TILAK. *The Indian Journal of Political Science*, 19(1), 15–24. <http://www.jstor.org/stable/42748889>

Brown, D. M. (1958). The Philosophy of Bal Gangadhar Tilak: Karma vs. Jnana in the Gita Rahasya. *The Journal of Asian Studies*, 17(2), 197–206. <https://doi.org/10.2307/2941466>

D Mackenzie Brown. "The Philosophy of Bal Gangadhar Tilak", in Verinder Grover, ed., *Bal Gangadhar Tilak, Political Thinkers of Modern India*, New Delhi: Deep & Deep Publications, 1992.

Oak, A. (2022, April 12). Political ideas of B.G. Tilak: colonialism, self and Hindu nationalism. Retrieved from <https://hdl.handle.net/1887/3283505>

The Thought of Bal Gangadhar Tilak. Robert E. Upton, Oxford University Press. © Robert E.

Upton 2024. DOI: 10.1093/oso/9780198900658.003.0004

(Chapter 3 'The Nature of the Indian Polity', Chapter 4 'The Conduct of Politics',)

SR Bakshi. *Swaraj as Birth Right: Role of Tilak and Annie Besant*, Delhi: Vista International Publishing House, 2006.

DV Tamhankar, Lokamanya Tilak. *Father of Indian Unrest and Maker of Modern India*, London, Oxford University Press, 1956.

Singh, S. P. (2014). Tilak's Concept Of Nationalism. *The Indian Journal of Political Science*, 75(2), 255–264. <http://www.jstor.org/stable/24701133>

Tilak, B. G. (1922) 'Karma yoga and Swaraj' and 'Swarajya speech at Godhra', in Bal Gangadhar Tilak: His Writings and Speeches (Madras: Ganesh & Co.), pp. 245-248; 292-298.

Piney, Christopher (2011), 'The Tiger's Nature, but Not the Tiger: Bal Gangadhar Tilak as Mohandas Karamchand Gandhi's Counter-Guru', *Public Culture* 23(2), pp. 395-416.

The Bhagavadgita in Nationalist Discourse Nagappa K. Gowda

Shruti Kapila, Feisal Devji eds., *Political Thought in Action: The Bhagavad Gita and Modern India*, Cambridge: Cambridge University Press, 2013.

Rao, Koneru Ramakrishna, *Gandhi's Dharma* (Delhi, 2017; online edn, Oxford Academic, 22 Mar. 2018), <https://doi.org/10.1093/oso/9780199477548.001.0001>, accessed 26 May 2024.

(Rao, Koneru Ramakrishna, 'Swaraj and Swadeshi as Political Dharma', *Gandhi's Dharma* (Delhi, 2017; online edn, Oxford Academic, 22 Mar. 2018), <https://doi.org/10.1093/oso/9780199477548.003.0005>,)

Rao, Koneru Ramakrishna, 'Satya and Ahimsa: Philosophical Foundations of Gandhi's Dharma', *Gandhi's Dharma* (Delhi, 2017; online edn, Oxford Academic, 22 Mar. 2018), <https://doi.org/10.1093/oso/9780199477548.003.0003>,

Bandopadhyay, A. (2021). Probing Gandhi's Political Strategy in View of His Civilisational Politics in India. *Social Change*, 51(1), 104-116. <https://doi.org/10.1177/0049085721996881>

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Shah, "Purushartha and Gandhi," in Gandhi and the Present Global Crisis, ed. R. Roy (Rashtrapati Nivas, Shimla: Indian Institute of Advanced Study, 1996),

Parel, "From Political Thought in India to Indian Political Thought,

M. K. Gandhi, The Moral and Political Writings of Mahatma Gandhi, ed. R. Iyer. (Oxford: Clarendon Press: 1986), vol. 1

Parel, Gandhi's Philosophy and the Quest for Harmony

Unit 5 : Kal and Puravajanma - Daya Krishna, Jidu Krishnamurthi

Krishna, D. (1965). Three Conceptions of Indian Philosophy. *Philosophy East and West*, 15(1), 37–51. <https://doi.org/10.2307/1397407>

Mayaram, S. (2008). Daya Krishna: A Philosopher and Much More. *Philosophy East and West*, 58(4), 439–443. <http://www.jstor.org/stable/40213532>

Krishna Daya, "Indian Philosophy and Moksa: Revisiting an old controversy" Journal of Indian Council of Philosophical Research. Volume II Autumn 1984. P 49-67.

Krishna Daya, Indian's Intellectual Traditions: Attempts at Conceptual Reconstructions, Published by Indian Council of Philosophical Research. 1987.

<https://www.dayakrishna.org/> Open Library

if there is life after death. (Interview)<https://jkrishnamurti.org/content/there-life-after-death/1979>

Krishnamurti, J. (2019). What is Spirituality? *Aperture*, 237, 31–33.

<https://www.jstor.org/stable/26848075>

Krishnamurti: Reflections on the Self. by Jiddu Krishnamurti, Edited by Raymond Martin

<https://jkrishnamurti.org/about>

Semester III

Paper 4: Modern Hindu Episteme

Credit: 4

Learning Objective: This paper aims to reinstate the glory of Hindu political thought by underlining the comparison between western thought and Hindu thought. This is being done by outlining the hegemonic ideology of the western knowledge.

Learning Outcomes:

After reading this paper

- Students will acquire an understanding between western and Indian equivalence of the concept.
- They will be able to apply the contextual understanding of the concepts under discussion
- They will be able to outline the distinctive features of Hindu political thought.

Unit 1 : What is Hinduness in Hindu Political Thought

Unit 2 : Orientalism and Hindu Thought

Unit 3 : Bhartiya knowledge System (Bhartiya Gyan Sampda)

Unit 4 : Tradition-modernity debates

Unit 5 : Swaraj/ Democracy

Unit 6 : State/Rajya

Unit 7 : Nation/Rashtra

Unit 8 : Economy/Artha

Essential/ Recommended Readings

Unit 1 : What is Hinduness in Hindu Political Thought

S. Radhakrishnan, (1926) The Hindu View of Life, Upton Lectures, London: George Allen & Unwin,

V D Savarkar, Hindutva, Bombay: Veer Savarkar Prakashan, 1969

Brian K. Pennington.(2005.) Was Hinduism Invented? : Britons, Indians, and Colonial Construction of Religion,Oxford University Press : New York

Unit 2 : Orientalism and Hindu Thought

Dharampal (2017) revised, Bhartiya Chitta, Manas and Kala In Essential Writings of Dharampal, Bharat Peetham, India.

Aníbal Quijano (2007), “Coloniality and Modernity/Rationality”, Cultural Studies, 21 (2-3): 168-178

Edward Said (1979), Orientalism, London: Penguin Books. [selected sections].

Ronald Inden (1986), “Orientalist Constructions of India”, Modern Asian Studies, 20 (3): 401-446.

Robert J.C. Young, Robert J.C. Young (2004) White Mythologies, Routledge

Unit 3 : Bhartiya Knowledge System (Bhartiya Gyan Sampda)

Kapil Kapoor and Avadhesh Kumar Singh (eds.) (2005) Indian Knowledge Systems Volume -I and II, IIAS and DK Printworld: Shimla and New Delhi

A. K. Ramanujan (1989), “Is There an Indian Way of Thinking? An Informal Essay,” Contributions to Indian Sociology, Vol. 23, No.1, pp. 41-58.

Unit 4 : Tradition-modernity debates

Rudolph and Rudolph, The Modernity of Tradition: Political Development in India, University of Chicago Press, Chicago, 1984.

Unit 5 : Swaraj/ Democracy

Gandhi, M.K.; Hind Swaraj, Navjivan Press, Ahamedabad 1938,

Bhattacharya, K C (1928) Swaraj in Ideas

Bhushan, Nalini, and Jay L. Garfield (eds), 'Bhagavan Das, "The Meaning of Swaraj or Self-Government" (1921)', in Nalini Bhushan, and Jay L. Garfield (eds), *Indian Philosophy in English: From Renaissance to Independence* (New York, 2011; online edn, Oxford Academic

Behera, Anshuman. (2021). Swaraj and Democracy: Reflections on the Indian Experience. 47. 151-164.

Parel Anthony, J (1995); 'The Doctrine of Swaraj in Gandhi's Philosophy', in *Crisis and Change in Contemporary India*, ed. by Upendra Baxi and Bhikhu Parekh, New Delhi: Sage Publication

Unit 6 : State/Rajya

Prasad Beni; *The State in Ancient India: a Study in the structure and practical working of political institutions in North India in ancient times* vol.5 Cambridge University Press, 1925

Sarkar, Benoy Kumar. "The Hindu Theory of the State." *Political Science Quarterly* 36, no. 1 (1921): 79–90. <https://doi.org/10.2307/2142662>.

A.S. Altekar, "Origin and Types of the State" in *State and Government in Ancient India*. Motilal Banarsidass, Banaras. 1949

Unit 7 : Nation/Rashtra

Golwalkar, M S (1939) *We or Our Nationhood Defined*, Bharat Publication : Nagpur

Partha Chatterjee, "All Nations are Modern" in *The Truths and Lies of Nationalisms: As narrated by Charvak*. Permanent Black. 2021

Unit 8 : Economy/Artha

Ghosal, U. N., *The Hindu Revenue System* (Calcutta: Calcutta University, 1929).

Sanjeev Kumar • 2016 *Taxation and Revenue Collection in Ancient India* Reflections on Mahabharata, Manusmriti, Arthashastra and Shukranitisar, Cambridge Scholars Publishing : New Delhi

Aprna Mathur (2009) *The Arthasāstra tradition and ancient Indian value-system* Anamika Publishers & Distributors

Semester IV

Paper 5: Hindu Concepts

Credit: 4

Learning Objective: The aim of this paper is to unravel more concepts that can help in understanding Hindu Political thought. These concepts are central to the thought and its understanding and help trace the sources of vast Hindu literature and at the same time enlighten us with its modern usage. It aims to make this vocabulary known to present students along with its varied meaning and relevance.

Learning outcome: The students will

- Have a knowledge about Hindu Political vocabulary
- Understand the concepts diverse meanings
- Apply the concept in present time.

Unit 1 :Shakti

Unit 2 :Nyaya , Niti

Unit 3 :PanchaBhuta

Unit 4 :Lok – Loksamghrah , Samaj

Unit 5 :Yog- Bhakti, Gyan, Karma

Unit 6 :Yagya

Unit 7 :Vasudhaiv Kutumbkam

Unit 8 :Sanskar

Unit 9 :Dharma

Unit 10 :Dana

Essential/ Recommended Readings

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Unit 1 : Shakti

The Concept of Shakti in Indian Philosophy Dr. Rama Chandra Palai Odisha Review

The Concept of Shakti: A Study

https://www.academia.edu/73209007/The_Concept_of_Shakti_A_Study

Sri Aurobindo: The Mother, Section vi

Ganesh Kamala, "Mother Who Is Not a Mother: In Search of the Great Indian Goddess", Economic and Political Weekly, Vol. 25, No. 42/43 (Oct. 20-27, 1990), pp. WS58-WS64, [jstor.org/stable/4396893](https://www.jstor.org/stable/4396893).

Hindu Renaissance And Significance Of Shakti Worship

<https://pragyata.com/hindu-renaissance-and-significance-of-shakti-worship/>

Shiva and Shakti in Indian Mythology by Mahindra Ghosh Subhi Publication 2007 edi.

Ananadmath Bankin Chandra Chatterjee

Unit 2 : Nyaya / Niti

Sarkar, Benoy Kumar Political Institutions, and theories of comparative Politics - pp 158-162

Ghoshal U.N (1983) A History of Hindu Political theory OUP: London pp 213- 222, 247-259

Unit 3 :PanchaBhuta

What are the Five Elements or Pancha Bhutas?

<https://isha.sadhguru.org/en/wisdom/article/five-elements-pancha-bhuta>

Unit 4 :Lok – Loksamghrah , Samaj

Tilak, Bal Gangadhar. Gita Rahasya - volumes 1 and 2. R. B. Tilak. Retrieved 24 December 2019.

The Concept Of Lokasamgraha In The Bhagavad Gītā As Understood From The Gītā Bhāṣyas Of Ādi Śaṅkarācārya And Madhusūdana Sarasvatī<https://www.indica.today/long-reads/concept-lokasamgraha-bhagavad-gita-bhasyas-adi-sankaracarya-madhusudana-sarasvati/>

Unit 5 :Yog- Bhakti, Gyan Karma

Bhagwat Gita, Geeta Press

Thoughts on The Gita by Vivekananda, Pub. Advaita Ashram, Calcutta, 1978.

Karma-Yoga by Swami Vivekananda, Pub. Advaita Ashram, Calcutta-14; Edt. 16th Impression, July 1978.

Jnana-Yoga By Swami Vivekananda •

Unit 6 : Yagya

Brahmvarchas, editor. Yagya ka Gyan Vigyan. Mathura: Akhand Jyoti Sansthan; 1995

Gaud, Shree Veni Ram Sharma. Yagya Mimansa. 5th edition. Varanasi: Chaukhamba Vidyabhawan; 1999

Kane, P. V. History of Dharmashastras. Vol II, Part I. Poona: Bhandarkar oriental Research Institute; 1941:Ch XVIII.

Singh, Ravindra. Yagya: Ek Aitihāsik evam Vāigyanik Drishti. IJYR [Internet]. 31Oct.2018 [cited 9Mar.2019]; (2):15-21. Available from: <http://ijyr.dsvv.ac.in/index.php/ijyr/article/view/11>

The Historical and Philosophical Exegesis on Yagya in Ancient India Pratishtha Pathik Interdisciplinary Journal Of Yagya Research (2019), 2(1), 20-28

Unit 7 : Vasudhaiv Kutumbkam

Vasudhaiva Kutumbakam Relevance of India's Ancient Thinking to Contemporary Strategic Reality Edited by Arvind Gupta and Arpita Mishra Published by Vivekanand International Foundation

1. Vasudhaiva Kutumbakam: A Civilizational Maxim — Kapil Kapoor
2. Vasudhaiva Kutumbakam – “World As One Family”: The Ancient Indian Civilizational Concept from Contemporary Strategic Perspectives — S. Gurumurthy
3. The Historical Framework: How Much of Vasudha did Ancient India Know? — Dilip K. Chakrabarti
4. Buddhist and Jaina Perspective on Vasudhaiva Kuṣtumbakam — K.T.S. Sarao

Unit 8 : Samskar

The History of Dharmasastra (Set of 5 Volumes) (An Old and Rare Book) Vol 2 Chapter 6 (Hindi and English)

Hindu Saṃskāras Socio-religious Study of the Hindu Sacraments by Rajbali Pandey • 1987 (Detailed book)(Hindi and English)

Studies in Some Aspects of Hindu Samskaras in Ancient India in the Light of Samskaratattva of Raghunandana by Heramba Chatterjee

Unit 9 : Dharma

V. R. Mehta (1992) Introduction, in Foundation of Indian Political Thought, Delhi, Manohar, pp. 1-11. Brown,

D. M. (1953). The Premises of Indian Political Thought. The Western Political Quarterly, 6(2), 243–249.

J. P. Suda(1970). Dharma: Its Nature and Role in Ancient India. The Indian Journal of Political Science, 31(4), 356–366.

Varma, Vishwanath Prasad (1953). Studies in Hindu Political Thought and its Metaphysical Foundations, Motilal Banarsidas, Delhi.

Unit 10 : Dana

Aiyar, K.V. Rangaswami. 1941. Introduction to Kṛtyakalpataru of Bhatta Lakshmidhara. Vol. 5. Danakanda. Baroda: Gaekwad's Oriental Series

<https://archive.org/details/GaekwadsOrientalSeriesVo.XCIIKrtyakalpataruOfBhattaLakshmidharaVol.V.Danakanda/page/n1/mode/2up>

Balaganapathi, D. 2008. 'Daana: A Foundation of Indian Social Life'. In Foundations of Indian Social Life: Cultural, Religious & Aesthetic. Ed. by Sebastian V. & Geeta M. Book Surge Publishing. pp. 43-54

Nath, Vijay. 1987. Dana: Gift System in Ancient India (c. 600 BC–c. AD 300): A Socio-Economic Perspective. Delhi: Munshiram Manoharlal.

Semester IV

Paper 6: Hindu Political Institutions

Credit : 4

Learning Objective: the aim of this paper is understand the prevalence of Hindu political institutions that existed and played an important role in aiding the rulers for governing. This paper will trace the historical legacy of these institutions and see its present relevance. Some of these concepts and its meaning also find its place in modern institution of governance.

Learning outcome: This paper will aid the students in following manner:

- Understand the important political institutions for governance
- Develop a conceptual understanding of these institutions that have existed since ancient times
- Link the relevance of modern times diplomacy with ancient knowledge wisdom.

Unit 1: Sabha , Samiti

Unit 2: Nagrikta

Unit 3: Vidatha

Unit 4: Vidhi

Unit 5: Danda

Unit 6: Janapada

Unit 7: Diplomacy

Unit 8: Mandla

Unit 9: Varna/ Jati

Essential/ Recommended Readings

Unit 1 : Sabha and Samiti

Jagadish P. Sharma, "Non-Monarchical Governments in Vedic India" Republics in Ancient India. Brill, Leiden, 1968, pp.15-60

R.S.Sharma, "Sabha and Samiti" in Aspects of Political Ideas and Institutions in Ancient India. Motilal Banarsidass Publishers. Delhi 1999, reprint. Pp105-118

Jaiswal, K.P, (1988), Hindu Polity, Eastern Book House, Patna. Chapter 2nd and 3rd.

Altekar, A.Y., (1984), State and Government in Ancient India. Motilal Varanasi Das Publications Delhi.

Unit 2 : Nagrikta

State and Administration in Ancient India, Altekar AS, MLBD, Delhi Chapter iv

K P Jaiswal Hindu Polity Franchise and Citizenship Chapter 12

Unit 3 : Vidatha

R.S.Sharma, "The Earliest Folk Assembly of The Indo- Aryans " in Aspects of Political Ideas and Institutions in Ancient India. Motilal Banarsidass Publishers. Delhi 1999, reprint. Pp87-104

Republic in Ancient india 1500 BC-500 BC by JP Sharma

Unit 4 : Vidhi

S. K. Purohit (1994)Ancient Indian Legal Philosophy Its Relevance to Contemporary Jurisprudential Thought, Deep and Deep Publication : New Delhi

Rama Jois (2004) Legal and Constitutional History of India: Ancient, Judicial and Constitutional System , Universal Law Publishing Company Pvt. Limited : New Delhi

Unit 5 : Danda

Rao, K. S. S. (2007). VEDIC IDEALS AND INDIAN POLITICAL THOUGHT. *The Indian Journal of Political Science*, 68(1), 105–114. <http://www.jstor.org/stable/41858823>

Panda, S., & Pujari, M. R. (2011). THEMES AND TRENDS IN INDIAN POLITICAL THOUGHT. *The Indian Journal of Political Science*, 72(1), 9–17. <http://www.jstor.org/stable/42761803>

Choudhary, R. K., & Chowdhary, R. K. (1947). THEORY OF PUNISHMENT IN ANCIENT INDIA. *Proceedings of the Indian History Congress*, 10, 166–171.

<http://www.jstor.org/stable/44137122>

Gupta, R. K. (2004). Law & Order Administration In Ancient India. *The Indian Journal of Political Science*, 65(1), 111–122. <http://www.jstor.org/stable/41855801>

Unit 6 : Janpada

Ancient Indian Republics From the Earliest Times to the 6th Century A.D. By Shivenandan Misra • 1976

Republics in Ancient India JP Sharma 1968

Hindu Polity A Constitutional History of India in Hindu Times By Kashi Prasad Jayaswal • 1924

Unit 7 : Diplomacy

Gandhi Jee Roy (1981) Diplomacy in Ancient India Janaki Prakashan : Patna.

Diplomacy in Ancient India, from the Early Vedic Period to the End of the Sixth Century A.D.

By Somendra Lal Roy • 1978

Amlesh Kumar Mishra (2015). The Importance of the Spies in Ancient Indian Diplomacy, Sanjeev Prakashan, New Delhi.

Mathur, D. B. (1962). Some Reflections on Ancient Indian Diplomacy. *The Indian Journal of Political Science*, 23(1/4), 398–405. <http://www.jstor.org/stable/41853950>

Sharma, R. P. (1962). The Role Of Ambassador In Ancient India. *The Indian Journal of Political Science*, 23(1/4), 406–409. <http://www.jstor.org/stable/41853951>

Majumdar, B. K. (1956). Role Of The Secret Service In Ancient India. *Proceedings of the Indian History Congress*, 19, 119–122. <http://www.jstor.org/stable/44140809>

Majumdar, Bimal Kanti (1955). The Military System in Ancient India , World Press, Ltd: Calcutta:

Unit 8 : Mandala

Arthashastra, Diplomatic History and the Study of International Relations in India - S. Kalyanaraman (Indigenous Historical Knowledge: Kautilya and His Vocabulary (Volume I) Editor P. K. Gautam, Saurabh Mishra and Arvind Gupta 2015 Publisher: Pentagon Press)

Dharmavijay (Just War), Winning the Peace and War Without Spilling Blood - P.K. Gautam (Indigenous Historical Knowledge: Kautilya and His Vocabulary (Volume I) Editor P. K. Gautam, Saurabh Mishra and Arvind Gupta 2015 Publisher: Pentagon Press)

Mitra, Subrata K & Michael Liebig. (2017). Kautilya's Arthashastra: An Intellectual Portrait – The Classical Roots of Modern Politics in India. New Delhi: Rupa Publishing India Pvt Ltd.

Singh, M. P. (2017). Kautilya: Theory of State in Himanshu Roy and M P Singh (eds). Indian Political Thought– Theme and Thinkers. Noida: Pearson India Education Services Pvt Ltd.

Shahi, Deepshikha. (2019). Kautilya and Non-Western IR Theory. Switzerland: Palgrave Macmillan

Unit 9 : Varna / Jati

Sudhakar Chattopadhyaya, "Varna-Jati (caste system)" in Social Life in Ancient India. Academic Publishers, Calcutta, 1965, Pp.7-29

Dipankar Gupta, "From Varna to Jati: The Indian Caste System, from the Asiatic to the Feudal Mode of Production", Journal of Contemporary Asia, Vol-10:3, 2008. pp.249-271

Varna Jati Caste by Rajiv Malhotra

Prasad, Benny (1928) The State in Ancient India, The Indian Press. Ltd. : Prayagraj

Ghoshal, U N (1959) A History of Indian Political Thought Oxford University Press : Bombay:

Sharan, P.(1978) Ancient Indian Political Thought and Institutions Meenakshi Prakashan: Meerut

General Elective (GE)Papers

GE 1 Paper: Hindu Jivana Dr̥ṣṭi

Learning Objectives

The paper aims to provide students with the Meaning and Nature of 'Hindu Dharma' and its overview, and the Hindu Worldview, particularly the tatva Mimansa and Puruṣārtha and Chaturasharam Vyavastha will be included to provide a thought on self's and societal goals of life. The paper will also provide Hindu Dharma's thoughts on Stree and Prakriti as a contrast to the contemporary issues and challenges of Feminism and Environment.

Learning Outcomes:

The students at the end of this course will learn about the:

- the broad spectrum of Hindu Dharma
- An appreciation of Hindu Ācāra and Sanskāra
- An understanding of the importance of Strī Vimarśa in Hindutva
- An understanding of the intricate relation between Seadharma and Rājadharmā

Syllabus

Unit I: Introduction to Hindu Jivana Dr̥ṣṭi

- The ancientness of the term "Hindu" and its meaning, and its emphasis on Dharma
- Contrasting it against the British invention of the term "Hinduism"
- Hinduness (Hindutva) of Hindu Dharma and Hindu Jivana Dr̥ṣṭi
- Foundational Texts of Hindus: Vedas and the Related Vangmaya
- The Continuity of Hindutva from the Ancient to Contemporary Time

Paul Hacker And Donald R. Davis Jr., *Dharma In Hinduism*, Journal of Indian Philosophy, Vol. 34, No. 5 (October 2006), pp. 479-496 (18 pages)

Joshi, Kireet, *Vedic Literature*, Maharshi Sandipani Rashtriya Veda Vidya Pratishthan.

Unit II: Hindu View of the World and Reality

- World and Reality: Brahman, Īśvara, Jīva and Jagat
- The principle of Oneness (Ekatmata) in Vaidik traditions, as the basis of *acceptance* of opposites, and all-inclusivity
- Principle of interconnectedness in Bauddha traditions
- Enumeration of *rishis* and *sants* from different socio-economic backgrounds from ancient times to present era.
- The story of Satyakama, and Dharma-vyadha
- Prakṛti, Guṇa and Sṛṣṭi: Samaṣṭi and Vyaṣṭi
- Sādhya of Hindu: Moksha as well as Abhudyadaya
- Sadhanas (Jñāna, Karma, and Bhakti)

Dharmaraja Dhvarindra, *Vedanta-paribhāṣā*, Viśaya-pariccheda and Prayojana-parikṣeda

Sāṃkhyakārikā of Īśvarakriṣṇa, Kārikās 1-22.

The Bhagvadgītā, Ch. 2, 3, and 12.

Unit III: Hindu Ācāra Śāstra: Purpose of Personal and Social Life

- Puruṣārthas: Dharma, Artha, Kāma, and Mokṣa
- Dharma: The Foundational Principle for individuals, family, society, rashtra, and the Universe
- Āśrama Vyavasthā: Brahmacharya, Gṛhastha, Vānaprastha, and Sanyāsa
- Sixteen Sanskāras

Manusmṛiti with the Commentary of Medhatithi, Verse, 2.1.

Mīmāṃsā-sūtra of Jaimini, 1.1.2.

Vaiśeṣika-sūtra of Kaṇāda, 1.2.2.

Arthasaṅgrah of Laugakṣibhāskara, Section: Dharma-lakṣaṇa-praśnaḥ.

Pandey, Rajbali, *Hindu Saṃskāras: Socio-religious Study of the Hindu Sacraments*,

Unit IV: Strī and Prakṛti Vimarśa

- The Origin of Women in different traditions

- Hindu tradition: Brhadaranyak Upanishad 1.4.1-1.4.3,
- Greek story of Pandora, and the story of genesis of Eve
- Brahman: The actual identity of all human beings
 - Vak-sukta (Rgveda) and Viswaroop of Sri Krishna (Shrimad Bhagvadgita)
- Shakti: A facet of two-faceted non-dual Reality
 - Shakti-Shaktiman relationship in Soundarya Lahari
 - The concept of Ardha-Narishwara and similar concepts in Vaishnava tradition
- Prakriti and how the universe manifests (the principle of Swadha in Nasadiya Sukta)
 - Prakritika Rahasyam
- Maitreyi – Yājñavalkya Samvāda- Bṛhadāraṇyaka Upaniṣad
- Gargi- Yājñavalkya Samvāda
- Śānti Mantras in Upaniṣads and the Pṛthvī Sūkta of Atharvaveda
- Madhu Chhanda
- Contrasting environment against *prakriti*

Essential/Recommended Readings (selected parts):

1. The Ṛgveda, X.90.
2. *Purusha Sukta* (Text, Transliteration, Translation and Commentary by SK Ramachandra Rao), Sri Aurobindo Kapali Sastry Institute Of Vedic Culture
3. Kashyap, R.L. *Shanti Mantras: From the Upanishads and Veda Samhitas*, Sri Aurobindo Kapali Sastry Institute Of Vedic Culture
4. Kashyap, R.L. *Veda Mantras and Suktas Widely Used in Worship*, Sri Aurobindo Kapali Sastry Institute Of Vedic Culture
5. *The Arthasāstra* by Kauṭilya, Penguin Books Limited, 2000.
6. Vishuddha Manusmriti (Translation and Commentary by Dr. Surendra Kumar, Arsha Sahitya Prachar Trust)
7. Sinha, H.P., *Bharatiya Darshana Ki Rooprekha: Outlines of Indian Philosophy*, Motilal Banarasidass, Publishers Pvt. Ltd., 2016.
8. *Bhagvadgita*, Commentary by Eknath Easwaran, Shambhala Publications, Incorporated, 2004.
9. *Isha and Nine Upanishads with translation (Geeta Press Gorakhpur)*

10. *Prithvi Sukta (Atharvaveda)*, Commentary by Gulab Kothari, Madhusudan Ojha Vedic Adhyayana Evam Shodh Peeth Sansthan, 2017.
11. *Devi-Bhagvata Purana*
12. *Shiva Purana*
13. *Brhadaranyaka Upanishad and Shankaracharya's Bhashya on it*
14. *Chandogya Upanishad*
15. *Soundarya Lahari*
16. *Prakritika Rahasyam from Durga-Sapta-Shati*
17. *Nasadiya Sukta from RgVeda*
18. *Vak Sukta from RgVeda*

Suggested Readings

1. Bhattacharya, A.K., *Hindu Dharma: Introduction to Scriptures and Theology*, IUniverse, 2006.
2. *The Arthaśāstra* by Kauṭilya, Penguin Books Limited, 2000.
3. *Manusmṛti with the Manubhasya of Medhatithi*, Translated and Edited by Ganganatha Jha, Motilal banarasidass, 1999.
4. Sinha, H.P., *Bharatiya Darshana Ki Rooprekha: Outlines of Indian Philosophy*, Motilal Banarasidass, Publishers Pvt. Ltd., 2016.
5. *Bhagvadgita*, Commentary by Eknath Easwaran, Shambhala Publications, Incorporated, 2004.
6. *The Principal Upaniṣads*, Edited By S. Radhakrishnan, Humanity Books, 1992.
7. *Prithvi Sukta (Atharvaveda)*, Commentary by Gulab Kothari, Madhusudan Ojha Vedic Adhyayana Evam Shodh Peeth Sansthan, 2017.

GE 2: Paper: Hindu Manovijñāna

Learning Objectives

The aim of the paper is to provide an overview of the Nature and Scope of Manovijñāna in Hindu Dharma and how has it impacted the Western 'psychology'. Further, the foundational concepts of Manovijñāna will be delved in from the perspective of various traditions of Dharma. It will also discuss about the applicability of Hindu Manovijñāna as universal principles in day-to-day life.

Learning Outcomes:

The students at the end of this course will learn about the:

- Various aspects of Hindu Dharma Manovijñāna
- Bharatīya Darśana and Hindu Dharma Manovijñāna
- Impact of Hindu Dharma Manovijñāna on Western 'Psychology'
- Practical Aspects/ Usefulness of Hindu Dharma Manovijñāna

Syllabus

Unit I: Introduction to Manovijñāna in Hindu Dharma

- Nature and Scope of Hindu Manovijñāna
- Dharma Darśana and Manovijñāna
- Yoga and Upaniṣadic Darśana in Western 'Psychology' - Impact on Karl Jung
 1. Sinha, Jadunath. Indian Psychology, Ch 1: Physical Basis of Perception.
 2. Coward. Jung and Eastern Thought, Part Two: Jung and Indian Thought: Conceptual Comparisons.
 3. Whitney. Consciousness in Jung and Patañjali, Introduction and Ch. 68.

Unit II: Key Concepts and Themes in Hindu Dharma Manovijñāna

- Cognition, Language and Memory: Jñāna, Pramāṇa, Smṛti, and Vāk
- Self and Personality: Ahamkāra, Śarīra-Traya, Pañca-Kośa

- Chetna: Avasthā-Traya: Jāgrata, Svapna, Suṣupti
- Dosas and their Nivṛtti: Kleśa, Vṛtti-dosha, Mano-doṣa, Doṣa-nivṛtti
 1. Dharmaraja Dhvarindra, Vedanta-paribhāṣā, Ch. I, Pratyakṣa-parikṣeda.
 2. Māṇḍūkya Upaniṣad, Comm. By Swami Chinmayananda, Verses 1-7.
 3. Yoga-sutra of Patañjali, Ch. II, Sutra 2-28.

Unit III: Hindu Dharma Manovijñāna and Various Traditions

- Yoga Manovijñāna: Vṛtti and Vṛtti Nirodha
- Nyaya Manovijñāna: Apavarga as Tattva-jñāna and its Process
- Vedanta Manovijñāna: Ātman and Brahman and their Adhyāsa and Adhyāsa Nivṛtti
- Bauddha and Jaina: Foundational Concepts in Manovijñāna
 1. Yoga-sutra of Patañjali, Ch. I, Sutra 1-4.
 2. Nyāya-sūtra of Gautama, Sutra 1.
 3. Brahmasutra's Adhyāsa-bhāṣya of Śaṅkara, Trans. By Swami Gambhīrānanda.
 4. Padmasiri Di Silva, An Introduction to Buddhist Psychology, Preface and Ch.1: Basic
 5. Features of Buddhist Psychology.
 6. Dundas, Paul. The Jains, Ch. 1 and 8.

Unit IV: Applied Aspects of Hindu Manovijñāna

- Applied Manovijñāna and its Dimensions: Clinical, Educational, Counselling, and Health
- Techniques of Therapy: Vipassanā, Dhyāna, Mantra-yoga, and Kriyā Yoga
- Bhagvadgītā's Approach to Life

Bhagvadgītā, Ch. 6: Dhyāna-yoga.

Tungnath, Rajmani. The Power of Mantra and the Mystery of Initiation, Ch. 1

Suggested Readings:

1. Feldman, S., Robert, Understanding Psychology, McGraw Hill, 10 th Edition, 2011.

2. Sinha, Jadunath, Indian Psychology (3 Volumes), Motilal Banarasidass Publishing House, 2017.
3. Safaya, R., Indian Psychology, Munshiram Manoharlal Publishers, 1975.
4. Kuppaswamy, B., Elements of Ancient Indian Psychology, Konark Publishers PVT Ltd., 1990.
5. Shukla, Laxmi, Bhāratīya Manovijñāna: Indian Psychology, Eastern Books Linkers, 2009.
6. Pathaka, R.P., Bhāratīya Manovijñāna: Indian Psychology, Radha Publications, 2020.
7. Sinha, H.P., Bharatiya Darshana Ki Rooprekha: Outlines of Indian Philosophy, Motilal Banarasidass, Publishers Pvt. Ltd., 2016.
8. Srivastava, S. Chandra, Pātanñāla-yogadarśanam: Vyāsbhāṣya-saṁvalit, Chaukhambha Surbharati Prakashan, 2012.
9. Bhagavadgita, Comm. by Eknath Easwaran, Shambhala Publications, Incorporated, 2004.
10. The Principal Upaniṣads, Ed. By S. Radhakrishnan, Humanity Books, 1992.

Skill Enhancement Courses (SEC)

Four Papers of 02 Credits Each

Papers List:

Sem. 1

1. Manuscriptology (Syllabi attached)
2. Data Analysis and Visualisation (Dept. of CS Syllabi)

Sem. 2

3. Intellectual Property Rights (Syllabi attached)
4. Cyber Security (Dept. of CS Syllabi)

SEC- Manuscriptology (Pandulipivigyan)

Number of Credits: 2

Marks: 50

Learning Objectives

The aim of the paper is to provide an awareness on Manuscriptology and the major manuscript libraries in Bharat and abroad as a country's pride resides in its heritage. An overview of the scripts, writing tools, languages, conservation, preservation, maintenance of the manuscripts, etc. will be provided through the paper.

Learning Outcomes:

The students at the end of this course will learn about the:

- Richness of Bharat's intellectual treasure spread globally in the form of manuscripts.
- Manuscripts as the source of contemporary knowledge of science and technology.
- Greatness and vastness of the science of Manuscripts as the 'Encyclopaedia of all Sciences'.
- Practical Aspects/ Usefulness of Manuscripts and their preservation.

Syllabus

Unit I:

General study of Manuscriptology

History of writings in ancient Bharat

Evolution of Scripts in Bharat- Brahmi, Śārada, Nagari, Grantha, Bangali, Tamil.

Unit II:

Importance of preservation of manuscripts -Preservation techniques -Tools and writing materials for manuscripts- Palm leaf, birch bark, paper etc.

Unit III:

Forms of literature, Subject and Language, Illustrations. Manuscript collections, Cataloguing: Historical Survey and Current Practices, Government Initiatives.

Unit IV:

Manuscript libraries in Bharat and abroad

General awareness on major manuscript libraries in ancient Bharat

Form of Manuscripts– e.g. size, margin, line numbering, paintings, unconventional form etc.

Practical:

Visit to National Mission for Manuscripts, and other Manuscripts libraries for learning about meta data creation, conservation, preservation, digitalization, manuscript transcription and edition.

Recommended Readings:

1. Introduction to Manuscriptology, Siva Ganesa Murthy, Sarada Publications, New Delhi, 1996.
2. Pandulipi-vigyan, Kumar Satyendra, Jaipur, Rajasthan Hindi Granth Academy, 1978.

Additional Readings:

1. Some New Techniques in Collecting Manuscripts and Editing Texts, K.V. Sarma, 1965.
2. Writing Materials in Ancient India, S.R. Sarma, Vivek Publications, Aligarh, 1950
3. Manuscriptology, K. Maheswaran Nair, Swantham Books, Thiruvananthapuram, 1998
4. The origin of Indian Alphabet, R.G. Bhandarkar, Sri Santosh Mookerji Silver Jubilee Vol. III, 1922.
5. Anusandhānasya Pravidhiprakriyā, (Ed.) Dr. Nagendra, Rashtriya Sanskrit Sansthan, New Delhi.
6. Aspects of Manuscript Studies of M. L. Wadekar. Published by Bharatiya Kala Prakashan, Delhi.

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SEC: Intellectual Property Rights**Credit: 2****Learning Objectives**

Developments in recent years have increased the knowledge creation and acquisition process, which is considered to have commercial value unlike the ancient times in India where knowledge creation and its dissemination was viewed differently. The knowledge pool so generated may be considered as Intellectual Property these days and it may be conferred monopoly in the form of intellectual property protection. Therefore, the course aims to cursorily familiarise students about the various forms of Intellectual Property Rights. Additionally, the course also analyses the need for creation, protection, commercialization and valuation of intellectual property.

Learning Outcomes

After the completion of the course the students will:

1. discern & appreciate different intellectual properties (including copyright, patents, designs and trademarks, plant varieties, geographical indications & semiconductor integrated circuits layout design, and trade secrets).
2. be able to analyse the social-economic significance of the Intellectual Property.
3. explore Intellectual Property as it exists today
4. explore Intellectual Property in ancient Indian Texts

Unit-I- Introduction

- 1- Introduction to IPR: Philosophy, Concept, nature & scope.
- 2- Types/forms of Intellectual Property: copyright, patents, designs, trademarks, plant varieties, geographical indications, semiconductor integrated circuits layout design, and trade secrets).
- 3- Difference between different intellectual properties: subject matter of protection & term/duration of protection.

4- Socio-economic significance

Suggested Readings/Sources:

- i. Peter Drahos, The universality of intellectual property rights: origins and development,

https://www.wipo.int/edocs/mdocs/tk/en/wipo_unhchr_ip_pnl_98/wipo_unhchr_ip_pnl_98_1.pdf

- ii. Peter Drahos, A Philosophy of Intellectual Property, The Australian National University <https://press-files.anu.edu.au/downloads/press/n1902/pdf/book.pdf>
- iii. https://www.wipo.int/edocs/pubdocs/en/wipo_pub_450_2020.pdf
- iv. https://www.wipo.int/edocs/pubdocs/en/wipo_pub_895_2016.pdf
- v. <https://www.wipo.int/about-ip/en/>

Unit-II- Intellectual Property in Ancient Indian

5- Intellectual Property Rights and the Ancient Indian Perspective

6- Intellectual Property in Ancient Indian Texts

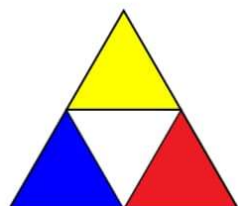
Suggested Readings/Sources:

- i. Janani Ganapathi, Venkat Pulla, Intellectual Property Rights and the Ancient Indian Perspective, Vol. 3 No. 2 (2015), Space and Culture, India,

<https://www.spaceandculture.in/index.php/spaceandculture/article/view/147>

- ii. Prabha Sridevan, Intellectual Property in Ancient Indian Texts, Diversity in Intellectual Property: Identities, Interests, and Intersections, Cambridge University Press, [https://www.cambridge.org/core/books/abs/diversity-in-intellectual-property/intellectual-](https://www.cambridge.org/core/books/abs/diversity-in-intellectual-property/intellectual-property-in-the-ancient-indian-texts/9E0E3BD4B1A03D0C640F53A4E3C9D4FF)

[property-in-the-ancient-indian-texts/9E0E3BD4B1A03D0C640F53A4E3C9D4FF](https://www.cambridge.org/core/books/abs/diversity-in-intellectual-property/intellectual-property-in-the-ancient-indian-texts/9E0E3BD4B1A03D0C640F53A4E3C9D4FF)



COLLEGE OF ART

Government of NCT of Delhi

20-22, TILAK MARG, NEW DELHI- 110 001

PROSPECTUS 2024-25

**MASTER OF FINE ART
ACADEMIC SESSION 2024-25**

“क्षण-क्षणेयन्नवतामुपैति
तदेवरूपं रमणीयतायाः ।
”

(माघ (शिशुपाल वध) से पद्मश्री अशोक चक्रधर
द्वारा प्रदत्त।)

अनुवाद: क्षण-क्षण में जो नवीनता को प्राप्त करता है, वही तो
रमणीयता का मूल स्वरूप है।

Translation: He who receives novelty from moment to moment, that is
the essence of beauty.

**MASTER OF FINE
ART ACADEMIC
SESSION 2024-25**

POST GRADUATE DEGREE COURSES

Specialization offered for Postgraduate Degree courses are

- (a) Applied Art**
- (b) Painting**
- (c) Printmaking**
- (d) Sculpture and**
- (e) Visual communication**

With Emphasis on studio practical's, prescribed theory subjects and research in selected fields.
The Master in Fine Arts Courses are full time and of two years duration.

ELIGIBILITY FOR ADMISSION

1. The admission to post graduate (MFA) courses are merit-based that is, based on marks scored in **CUET 50% & Practical Test/Viva Voce 50%**.

- **The applicants are advised to regularly check the Admission Portal of University of Delhi i.e. <http://pgcuetsamarth.ac.in> for the Academic Year 2024-2025, for details/contents on the online Admission Form and uploading of the Form along with relevant/Compulsory Documents.**
- **College will not be responsible for any mistake/ error by the applicant (General and Reserved candidates) in the application form submitted online.**

PROCEDURE FOR ADMISSION

Admission to Postgraduate MFA will be based on the merit score that will be calculated by considering the combined 'CUET score (50% weightage) and PRACTICAL-BASED ENTRANCE TEST score (50% weightage)' applicants must appear in both CUET and the PRACTICAL-BASED ENTRANCE TEST and for final admission he/she must score 50% total in aggregate i.e. adding 50% of CUET Score + 50% of Practical Score = 50% total aggregate to become eligible to get admission **with compulsory condition that the applicants has to score minimum 50% in PRACTICAL BASED ENTRANCE TEST to get the merit calculated. Only the applicants securing 50% or more marks in the PRACTICAL-BASED ENTRANCE TEST will be considered for Admission.**

Applicant's needs to pay Fee of Rs. 400/- through online mode through the link provided on the College Website <http://colart.delhi.gov.in> at the time of applying for CSAS. Further, once application form fee is paid, no fee will be refunded by the College of Art whether the application forms is submitted/accepted or not.

Note:-

- **Any student seeking admission in Postgraduate (MFA) must have the Undergraduate (BFA) degree in relevant discipline.**
- **Any student seeking admission on wrong information in respect of age, percentage of marks and category etc. will have his/her registration/admission cancelled at any time during the Course when it comes to the notice of the College/University. Appropriate action will also be taken against him/her.**

List of Documents to be verified at the time of Practical Test and Viva Voce.

1. **BFA Degree in relevant discipline and mark sheet of all semesters.**
2. **2 Self Attested Photographs and photocopy of the documents.**

3. Proposed programme of minimum 1000 words.

RESERVATION POLICY

Relaxation in Eligibility

Note: Relaxation of any kind, as mentioned above and elsewhere in this Admission Brochure, will be granted to only those candidates, who are able to produce necessary relevant supporting documents as per the Admission Procedure before the Academic Cell, College of Art for Document Verification for Admission. Therefore, for seeking these relaxation/s, necessary documents must be obtained in advance by all candidates from the Competent Authority as prescribed.

RESERVATIONS

For Delhi

85% of the sanctioned intake shall be allocated for Delhi Region where in reservation of seats shall be as under and shall be filled up by the candidates who have passed the qualifying examination from school located in Delhi:

SC - 15% ST - 7.5% OBC- 27% EWS - 10%

For Out Side Delhi

15% of the sanctioned intake shall be allocated for outside Delhi Region where in reservation of seats shall be as under and shall be filled up by the candidates passing the qualifying examination from school located outside Delhi and NCR:

SC - 15% ST - 7.5% OBC- 27% EWS - 10%

For institutions located in NCR, the bifurcation of seats (85% for Delhi Candidates and 15% for outside Delhi Candidates) is as per the policy received from Govt. of NCTD applicable for academic session 2024-25 if there is any change in this policy before the commencement of admissions in the current academic session, the same shall be applicable.

NOTE:

1. The candidate seeking admission under reserved categories/classes has to mandatorily produce the caste/category certificate in his/her name at the time of admission. The certificate in name of either of the parent (Mother/Father) is not acceptable and the candidate shall not be entitled/eligible for admission against reserved seat, even on the basis of any undertaking.
2. The reservation certificate should be issued from the respective state/region in which the reservation is claimed e.g. in case any candidate claims for the seat reserved for SC/ST/OBC/EWS category then He/ She has to bring SC/ST/OBC/ EWS certificate issued by the competent authority.
3. EWS Certificate should be issued after 31st March, 2024 stating valid for year 2024-25.
4. If qualifying examination is passed from outside Delhi and Reservation certificate issued from anywhere in India. Including Delhi for SC/ST categories, then admission is permissible under Outside Delhi Reserved category. If qualifying examination is passed from Delhi and Reservation Certificate issued from Outside Delhi for SC/ST categories, then admission is permissible only under Delhi General Category for institutions where admission are done on all-India basis, these candidates shall be eligible to claim All India SC/ST/OBC reservation.

SCHEDULED CASTES AND SCHEDULED TRIBES (SC/ST)

15% seat of total sanctioned intake in each specialization of the college will be reserved for candidates belonging to scheduled castes.

7.5% seat of total sanctioned intake in each specialization of the college will be reserved for candidates belonging to scheduled tribes.

A list of approved Competent Authorities for the issuance of Scheduled Caste and Scheduled Tribe certificates is as under:-

District Magistrate, Additional District Magistrate, Deputy Commissioner, Collector, Additional Deputy Commissioner, Deputy Collector, 1st Class Stipendiary Magistrate, City Magistrate (not below the rank of 1st class Stipendiary Magistrate), Sub-Divisional Magistrate, Taluk Magistrate, Executive Magistrate and Extra Assistant Commissioner; Chief Presidency Magistrate, Additional Chief Presidency Magistrate and Presidency Magistrate; Revenue Officer not below the rank of Tehsildar; Administrator, Secretary to the Administrator or the Development Officer (Lakshdweep & Minicoy Islands).

NOTE:

1. The required certificate(s) for reserved categories/classes will be essential at the time of the admission and no provisional admission shall be admissible for want of caste/category certificate from the local competent authority. Further, the caste/category certificate should invariably be in the name of candidate himself/herself and not in favour of respective parents/guardians.
2. In case of married woman, applying to any course under reserved category, the applicant has to produce the caste certificate in her name. Certificate in the name of husband/mother/father is not acceptable.

OTHER BACKWARD CASTES (OBC)

27% seats over and above to the total sanctioned intake quota in each specialization in each of Delhi and outside Delhi quota for admission are reserved for OBC candidates belonging to NON-CREAMY LAYER. The non-creamy layer certificate should be issued after 31st March, 2024.

NOTE 1:

1. For admission to a seat reserved for Scheduled Castes/Scheduled Tribes/ EWS/ OBCs, the candidate should produce a certificate in original at the time of admission from the approved district authority, indicating the Scheduled Caste/Tribe/OBC/EWS, to which the candidate belongs.
2. All reservations relating to SC/ST/OBC/CW/EWS etc. shall be applicable for Delhi and Outside Delhi students separately in respect of each discipline.
3. Reservation category certificate of candidate claiming reservation under Delhi category seats will be from the competent authority of Delhi jurisdiction. Certificate of candidates claiming reservation against seats allocated for outside Delhi candidates, will have to furnish the certificate from the competent authority to establish their eligibility for reservation under the concerned reservation category.

A list of approved authorities is given below:

District Magistrate/ Additional District Magistrate / Deputy Commissioner /Collector/
Additional Deputy Commissioner Deputy Collector / 1st Class Stipendiary Magistrate
/ City Magistrate (not below the rank of 1st Class Stipendiary Magistrate), Sub- Divisional
Magistrate / Taluka Magistrate / Executive Magistrate / Assistant
Commissioner. Chief Presidency Magistrate/Additional Chief Presidency Magistrate/ Presidency
Magistrate. Revenue Officer not below the rank of Tehsildar; Administrator/ Secretary to
Administrator / Development Officer (Lakshadweep & Minicoy Island).

NOTE 2:

1. Caste certificate in the name of the applicant from competent authority will have to be produced at the time of admission failing which the candidate will be considered under general category.
2. For availing reservation under OBC category in Delhi State, Delhi OBC list shall be considered. Candidates passing qualifying examination from institutes located in Delhi and

having OBC certificate from Outside Delhi shall be considered as Delhi General Candidate.

3. The creamy layer amongst OBCs has been excluded from benefit of reservation from OBC category (O.M. No. 36033/1/2013-Estt.(Res.) dated 13.09.2017-subsequently the per annum creamy layer income cap for OBCs is raised to Rs 8 Lakh. The order issued by DOPT.
4. For availing reservation under OBC category candidate is required to bring OBC certificate from competent authority clearly indicating that he/she belongs to non – creamy layer. The non-creamy layer certificate should be issued after 31st March, 2024.

ECONOMICALLY WEAKER SECTION (EWS)

Implementation of 10% reservation of Economically Weaker Sections, as per letter no.F.DHE.1(119)/Estt./2018-19/2549-76 dated 17.06.2019 in terms of OM No. F No. 12-4/2019-U1 dated 17.01.2019 issued by the Ministry of Human Resource Development, Department of Higher Education in this respect to give effect to the provision of the Constitution (One Hundred and third Amendment) Act,2019 for all higher educational institutions funded/aided, directly, or indirectly, by the Government of NCT of Delhi. The candidates shall be granted admission in EWS category subject to fulfillment of all the conditions as per rules of Government.

1. Reservation for EWS category is applicable for General Category Candidate only. Candidates claiming reservation for SC/ST/OBC Category will not be considered for reservation under EWS Category.
2. EWS Certificate should be issued after 31st March, 2024 stating valid for year 2024-25.

DEFENCE CATEGORY (CW)

The Defence reservation of 5% shall be applicable as horizontal reservation across all category of reservation (that is, across general/open category, SC/ST category etc. except PWD). The term “Defence” shall mean Army, Airforce, and Navy only. The reservation for Defence Category will be in the following order of priority:-

PRIORITY I – Widows/ wards of Defence Personnel/ Para Military Personnel killed in action.
Required Certificate: Proof in Original.

PRIORITY II - Wards of Defence personnel and ex-servicemen/ Para Military Personnel disabled in action and boarded out from service with disability attributed to military service. Required Certificate: Original disability certificate clearly indicating the disability is attributable to Military Services in action and was boarded out.

PRIORITY III - Widows/ wards of Defence Personnel/ Para Military Personnel who died in peace time with death attributable to Military Service. Required Certificate: Original death certificate clearly indicating the cause of death is attributable to Military Services.

PRIORITY IV - Wards of Defence Personnel / Para Military Personnel disabled in service and boarded out from service with disability attributed to military service. Required Certificate: Original disability certificate clearly indicating the disability is attributable to Military Services and was boarded out.

PRIORITY V - Wards of serving Defence personnel and ex-servicemen / Para-Military /Police Personnel who are in receipt of Gallantry Awards. Required Certificate: Proof in Original. Only the following Gallantry Awards shall be considered:

1. ParamVir Chakra
2. Ashok Chakra
3. Mahavir Chakra
4. Kirti Chakra
5. Vir Chakra
6. Shaurya Chakra
7. President's Police Medal for Gallantry/ President's fire service medal for Gallantry.

8. Sena, Nau Sena, Vayu Sena Medal
9. Mention-in-Despatches
10. Police Medal for Gallantry/ Gallantry medal for fire services/ Fire service medal for Gallantry.

PRIORITY VI - Wards of Ex-serviceman (Defence Personnel only). Required Certificate: Original ex-servicemen Identity Card/ discharge book/ PPO (Pension Payment Order).

PRIORITY VII – Wives of: defence personnel disabled in action and bounded out with disability attributed to military service. Defence personnel disabled in service and boarded out with disability attributed to military service. Ex- servicemen and serving personnel who are in receipt of Gallantry Awards.

PRIORITY VIII - Wards of serving personnel (Defence Personnel only). Required Certificate: Original Service Identity Card and Dependent Card/ Certificate issued by the Competent Authority.

PRIORITY IX - Wives of serving personnel (Defence Personnel only). Required Certificate: Original Service Identity Card and Dependent Card/ Certificate issued by the Competent Authority.

For claiming reservation on a seat reserved for Defence Category, entitlement card in original issued by the Record Officer of the concerned unit or the regiment of the armed forces in case of personnel of the armed forces is to be produced as proof for claiming reservation in a particular category at the time of admission. In addition to original entitlement card/ document as referred above, the candidate will also have to bring the relevant format as per Appendix 1 (PART B of the Brochure) duly completed in original and signed by the competent authority which will become part of the Admission file.

NOTE:

1. Sena/ NauSena/ VayuSena Medal: This Medal is awarded for Gallantry as well as for distinguished service. Accordingly, it is notified in correspondence as under:-i. Sena Medal (G)/ NauSena Medal (G)/ VayuSena Medal (G) for the medal awarded for Gallantry.ii. Sena Medal (D)/ NauSena Medal (D)/ VayuSena Medal (D) for the medal awarded for Distinguished Service. However, for the purpose of reservation, only notification which states that the Sena Medal has been awarded for Gallantry will be accepted and the Sena Medal for Distinguished Services will not be considered.
2. The expansion of the defence category to paramilitary (for priority I to priority V)and the inclusion of police personnel for priority V is as per the policy of the Govt. of NCT of Delhi, notified through the order No.F 6(32)/CC/2012-13/166 dated11-04-2013.
3. For admission to a seat reserved for Defence Category: i. Entitlement card in original issued by the Record Officer of the Unit/ Regiment of Armed Personnel of the Armed Forces in case of Armed Personnel or from the Home Ministry in case of Para-Military forces. ii. The Children/ Widow of the officers and men of Armed forces including paramilitary personnel who died or disabled on duty must submit a certificate to that effect from the following authorities. i. Secretary, Kendriya Sainik Board. ii. Secretary, Rajya/ ZilaSainikBoard.iii. Officer-in-Charge, Record Office. Note: A statement to the effect that “the death/ disability is attributed to military service” is required to be included in the certificate.

RESERVATION OF SEATS FOR PERSONS WITH BENCHMARK DISABILITIES (PwBD)

1. As per the provisions of Rights of Persons with Disabilities Act, 2016, not less than five percent (5%) seats are reserved for Persons with Benchmark Disabilities. -Person with benchmark disability means a person with not less than forty percent (40%) of a specified disability where specified disability has not been defined in measurable terms and includes a person with disability

where specified disability has been defined in measurable terms, as certified by the certifying authority. It may be noted that the erstwhile Persons with Disability Act, 1995, under which reservation for Persons with Disabilities in admissions was provided earlier has now been repealed.

2. Extra half an hour will also be given for the PRACTICAL BASED TEST to candidates of this reservation.
3. The following specified categories of disabilities as mentioned in the Schedule to the Rights of Persons with Disabilities Act, 2016 [See clause (c) of section 2 of Act of Rights of Persons with Disabilities Act, 2016] are eligible to get the benefit of the said reservation;
4. 1. Physical disability
5. A. Locomotor disability (a person's inability to execute distinctive activities associated with movement of self and objects resulting from affliction of musculoskeletal or nervous system or both), including-
 6. (a) "leprosy cured person" means a person who has been cured of leprosy but is suffering from- (i) loss of sensation in hands or feet as well as loss of sensation and paresis in the eye and eye-lid but with no manifests deformity; (ii) manifest deformity and paresis but having sufficient mobility in their hands and feet to enable them to engage in normal economic activity; (iii) extreme physical deformity as well as advanced age which prevents him/her from undertaking any gainful occupation, and the expression "leprosy cured" shall construed accordingly;
 7. (b) "cerebral palsy" means a Group of non-progressive neurological condition affecting body movements and muscle coordination, caused by damage to one or more specific areas of the brain, usually occurring before, during or shortly after birth;
 8. (c) "dwarfism" means a medical or genetic condition resulting in an adult height of 4 feet 10 inches (147 centimeters) or less;
 9. (d) "Muscular dystrophy" means a group of hereditary genetic muscle disease that weakens the muscles that move the human body and persons with multiple dystrophy have incorrect and missing information in their genes, which prevents them from making the proteins they need for healthy muscles. It is characterized by progressive skeletal muscle weakness, defects in muscle proteins, and the death of muscle cells and tissue;
 10. (e) "Acid attack victims" means a person disfigured due to violent assaults by throwing of acid or similar corrosive substance.
11. B. Hearing impairment-(a) "deaf" means persons having 70 DB hearing loss in speech frequencies in both ears;
12. (b) "hard of hearing" means person having 60 DB to 70 DB hearing loss in speech frequencies in both ears;
13. C. "Speech and language disability" means a permanent disability arising out of conditions such as laryngec to my or aphasia affecting one or more components of speech and language due to organic or neurological causes. Intellectual disability, a condition characterized by significant limitation both in intellectual functioning (reasoning, learning, problem solving) and in adaptive behavior which covers a range of every day, social and practical skills, including-
14. (a) "specific learning disabilities" means a heterogeneous group of conditions wherein there is a deficit in processing language, spoken or written, that may manifest itself as a difficulty to comprehend, speak, read,
15. write, spell, or to do mathematical calculations and includes such conditions as perceptual disabilities, dyslexia, dysgraphia, dyscalculia, dyspraxia and developmental aphasia; (b) "autism spectrum disorder" means a neuro- developmental condition typically appearing in the first three years of life that significantly affects a person's ability to communicate, understand relationships and relate to others, and is frequently associated with unusual or stereotypical rituals or

behaviours.

16. D. Mental behavior "mental illness" means a substantial disorder of thinking, mood, perception, orientation or memory that grossly impairs judgment, behaviour, capacity to recognise reality or ability to meet the ordinary demands of life, but does not include retardation which is a condition of arrested or incomplete development of mind of a person, specially characterized by sub normality of (3) Chronic neurological conditions, such as- (i)"multiple sclerosis" means an intelligence.
17. 4. Disability caused due to –Chronic neurological conditions, such as- (i) “ multiple Sclerodis” means an inflammatory, nervous system disease in which the myelin sheaths around the axons of nerve cells of the brain and spinal cord are damaged, leading to demyelination and affecting the ability of nerve cells in the brain and spinal cord to communicate with each other,(ii)"Parkinson's disease" mean saprogressive disease of the nervous system marked by tremor, muscular rigidity, and slow, imprecise movement, chiefly affecting middle-aged and elderly people associated with degeneration of the basal ganglia of the brain and a deficiency of the neurotransmitter dopamine.
18. (b) Blood disorder (i) "hemophilia" means an inheritable disease, usually affecting only male but transmitted by women to their male children, characterized by loss or impairment of the normal clotting ability of blood so that a minor wound may result in fatal bleeding; (ii) "Thalassemia" means a group of inherited disorders characterized by reduced or absent amounts of hemoglobin.
19. (iii) "Sickle cell disease" means a hemolytic disorder characterized by chronic anemia, painful events, and various complications due to associated tissue and organ damage; "hemolytic" refers to the destruction of the cell membrane of red blood cells resulting in the release of hemoglobin, (iv) Multiple Disabilities (more than one of the above specified disabilities)

JAMMU & KASHMIR MIGRANTS (SUPERNUMERARY SEAT) KM

One seat, which will be supernumerary in nature is earmarked for Kashmiri migrants in the college. A certificate of competent authority for availing admission against Kashmiri Migrant Quota is to be produced by the candidates at the time of admission. Since the seats of Kashmiri Migrant Quota are supernumerary, they will not be converted at all in any other category in case they remain unfilled.

FOREIGN NATIONALS (SUPERNUMERARY SEAT) (FN)

5 Seats, will be reserved exclusively for foreign students. The approved seats in each Specialization are Applied Art-1, Painting-1, Print Making-1, Sculpture-1, and Visual Communication-1

The Foreign National candidates seeking admission to MFA Course must have passed the Bachelor of Fine Art Degree (BFA - Regular Mode) in the relevant Specialization after 10+2 with 50% or more marks in the aggregate.

The Final selection of the candidates will be made strictly in order of merit.

POST DIPLOMA COURSE FOR (H&SI) HEARING AND SPEECH IMPAIRED (SUPERNUMERARY SEAT)

In order to provide education in Fine Art to Hearing and Speech Impaired students under the relevant Ordinance, a Postgraduate Diploma Course in Fine Art was instituted in College of Art from 1994.

In respect of Post Diploma of Hearing and Speech Impaired (PDFAI); the duly completed application form with documents of DFA (Diploma of Fine Arts for the Hearing and Speech Impaired) Final year (Total of semester VII and VIII) in the relevant specialization has to be uploaded on the admission portal.

The admission to this course will also be merit based in all specializations.

The admission to this Course is given for five seats only, one in each of the five Specializations of Applied Art, Painting, Printmaking, Sculpture and Visual Communication. These students will study the practical subjects prescribed for the MFA Course but are exempted from the study of Theory subjects.

ELIGIBILITY IN POST DIPLOMA FOR (H&SI) HEARING AND SPEECHIMPAIRED

A candidate seeking admission to the Course must have passed the Diploma in Fine Arts in the relevant Specialization of the four-year duration of an examination recognized as equivalent. A Medical Certificate issued by Govt. Hospital notified by the National Commission for disabled person should be submitted/uploaded along with the Application Form. The Medical Certificate should have been issued three or less than three years before the admission date.

SEAT MATRIX

The candidate should understand the following codes before checking the seat matrix: Specialization and category – the first column and row states the specialization and category

Categories are:

General- GN, Scheduled Tribe- ST, Scheduled Caste- SC, Other Backward Classes- OBC, Economically Weaker Section- EWS, Defence – CW, Kashmiri Migrant – KM, PWD-Persons with Disabilities and Hearing and Speech Impaired – H&SI

MFA Intake capacity (Category-wise- subject to guidelines/ instructions of the Government of NCT of Delhi) for the year 2024-25 for the five specializations is asunder:

MFA Intake capacity for Academic Session 2024-25

Students from the	Reservation/Percentage	MFA Seat Intake for Out Side Delhi
Delhi Region-85%	D-OBC(NCL)-27% DSC-15% DST-7.5%	40(Excluding EWS)
Outside Delhi-15%	ODSC-15% ODST-7.5%	10(Excluding EWS)

SEAT MATRIX FOR MFA-2024-25 (DELHI REGION)							
Cat.	Dept./branch	Applied Art	Painting	Print Making	Sculpture	Visual Communication	Total Seats
GEN	GEN(D)	04	04	04	04	04	20
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
SC	SC(D)	01	01	01	01	01	05
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
ST	ST(D)	01	01	01	01	01	05
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
OBC	OBC(D)	02	02	02	02	02	10
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
EWS	EWS(D)	01	01	01	01	01	05
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
TOTAL SEATS (D)		9	9	9	9	9	45

PROPOSED SEAT MATRIX 2024-2025 FOR MFA (OUT SIDE DELHI REGION)							
Cat.	Dept./branch	Applied Art	Painting	Print Making	Sculpture	Visual Communication	Total Seats
GEN	GEN(OD)	02	02	02	02	02	10
	PwD(OD)	00	00	00	00	00	00
	CW(OD)	00	00	00	00	00	00
SC	SC(OD)	00	00	00	00	00	00
	PwD(OD)	00	00	00	00	00	00
	CW(OD)	00	00	00	00	00	00
ST	ST(OD)	00	00	00	00	00	00
	PwD(OD)	00	00	00	00	00	00
	CWO(OD)	00	00	00	00	00	00
EWS	EWS(OD)	00	00	00	00	00	00
	PwD(OD)	00	00	00	00	00	00
	CW(OD)	00	00	00	00	00	00
TOTAL SEATS(OD)		02	02	02	02	02	10
Total Delhi+ Outside Delhi Seat		11	11	11	11	11	55
1.	KM*	-	-	-	-	-	01
2.	F/N*	1	1	1	1	1	05
3.	H& SI	1	1	1	1	1	05
4.	Ward Quota	-	-	-	-	-	01
Grand Total(D+OD)		13	13	13	13	13	66

*** D- DELHI, * OD- OUT SIDE DELHI.**

12. CONVERSION OF SEATS:-

If the seats remain vacant in some specific category with no waiting list available in that category, the seat shall be converted as per the details given below.

Existing Seats	Seat are converted into
Persons with Disability in General/SC/ST/OBC categories	General/SC/ST/OBC category(i.e. in respective Categories)
OBC seats	General Category Seat
SC Seat	First to ST seat then to General Category
ST Seats	First to SC seat then to General Category
EWS Seat	General Category

A. After exhausting the complete list of registered candidates in PwD and CW subcategories, remaining vacant seats in these subcategories will be transferred to respective category (GEN/SC/ST/OBC/EWS).

B. After exhausting the complete list of registered SC, ST, OBC, and EWS candidates, the vacant seats will be treated as unreserved. The conversion of vacant Outside Delhi Region seats to Delhi Region seats and vice versa will be done as per the following procedure:

- I. If the complete list of registered ST Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of SC Delhi category candidates or vice versa.
- II. If the complete list of registered ST, Outside Delhi candidate exhausts, then the remaining vacant seats under this category will be filled from the list of SC, Outside Delhi category candidates or vice versa.
- III. If the complete list of registered SC/ST Delhi candidate exhausts, the remaining vacant seats under this category will be filled by creating equal number of seats in GEN, Delhi category.
- IV. If the complete list of registered SC/ST outside Delhi candidate exhausts, the remaining vacant seats under this category will be filled by creating equal number of seats in GEN, Outside Delhi category.
- V. If the complete list of registered EWS Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Delhi category candidates.
- VI. If the complete list of registered EWS outside Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Outside Delhi category candidates.
- VII. If the complete list of registered OBC Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Delhi category candidates.
- VIII. If the complete list of registered OBC outside Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Outside Delhi category candidates.
- IX. If the complete list of registered GEN Delhi candidate exhausts, the remaining vacant Seats under this category will be filled from the list of GEN Outside Delhi category or vice versa.

NOTE:

- **Candidates are required to check the Seat Matrix before filling up the Application Form. Where the seat indicated is zero, the applicant is advised to apply in General Category.**
- **It is mandatory for each newly admitted student to fill in an affidavit on PROHIBITION OF RAGGING. The form of affidavit can be obtained from the Academic Cell of the college.**
- **Once the admission to the specified specialization is finalized, thereafter, no application for change of department/specialization will be entertained for any reason whatsoever till completion of the course.**
- **If at any stage original documents relating to the admission of an applicant are found to be fake / non-genuine or fabricated or in any other manner defective, the said applicant will not be admitted and if already admitted, admission will be cancelled without any prior notice in this regard. If the same is found after the completion of course, the applicant's degree will be cancelled and appropriate legal action will be taken against them.**

The above seats will increase/decrease subject to instructions/guidelines issued by the Govt. of NCT of Delhi.

FEES AND DEPOSITS

GOVERNMENT FEES

- | | |
|----------------------------------|------------|
| 1. Tuition Fee | Rs. 6200/- |
| 2. Institution Fee | Rs.9300/- |
| 3. Security Deposit (Refundable) | Rs.5000/- |

NON-GOVERNMENT FEES

- | | |
|--|-----------|
| 1. Internal Examination Fee | Rs.1000/- |
| 2. Co-curricular Activities | Rs.500/- |
| 3. Training & Field Visits | Rs.500/- |
| 4. Orientation for Placement
for Better Employability | Rs.100/- |
| 5. Extra-curricular Activities | Rs.400/- |
| 6. Annual Gathering | Rs.400/- |
| 7. Student Welfare | Rs.400/- |
| 8. Institutional Development | Rs.500/- |
| 9. UNIVERSITY FEE | |
| i. University Student Welfare Fund | Rs.200/- |
| ii. University Development Fund (Hearing & Speech (H&SI) And Person with Benchmark Disabilities
(PwBD) candidates are exempted) | Rs.1000/- |
| iii. University Facilities and service
Charges | Rs.1000/- |
| iv. Economically Weaker Section
Support University Fund | Rs.150/- |
| 10. Miscellaneous | Rs.1100/- |

FEES FOR NRI/FOREIGN STUDENTS

- | | |
|----------------------------------|---|
| 1. Tuition Fee/Institutional Fee | US \$ 2,500 (or equivalence in Indian Currency) |
| 2. Non-Government (as above) | Rs.7250/- |
| 3. Security Deposit (Refundable) | Rs.5000/- |

FOREIGN STUDENTS REGISTRATION FEE

Payment of Foreign Students Registration Fee of US \$ 400 (or equivalence in Indian currency) for candidates seeking admission to Post Graduate Courses including Post Diploma Courses.

APPLIED ART SPECIALIZATION

OBJECTIVE

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling in the student the capability of formulating expression in the digital media and with equal confidence through finished projects and exercises in the traditional medium.

SEMESTER - I (PREVIOUS YEAR)

S.NO	NAME OF SUBJECT	NO. OF WORK TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	VISUALIZATION - I	10	40	110	150
2.	GRAPHIC DESIGNING/ANIMATION & TV/ILLUSTRATION - I	10	50	150	200
THEORY					
			SESSIONAL MARKS	ASSESMENT MARKS	
1.	ADVERTISING & MARKETING RESEARCH-I	WRITTEN EXAM- 3HRS	12	38	50
2.	REPORT/PPT PESENTATION-I	VIVA-VOCE	25	75	100
	TOTAL		127	373	500

PRACTICAL SUBJECTS

1. VISUALIZATION - I

06 Weeks - 150 Hours/150 Marks

- Communication for media, appropriate two variety of consumer's products/services.

2. SPECIALISATION - I

09 Weeks – 225 Hours /200

CHOICE OF ANY ONE OF THE FOLLOWING THREE

- Graphic Designing:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
OR
- Animation and TV Graphics:** The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks and short films etc.
OR
- Illustration:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning.

THEORY SUBJECTS

1. ADVERTISING AND MARKET RESEARCH - I

15 Weeks - 30 Hours/50 Marks

UNIT 1 (7 - Hours)

- Evolution of Advertising
- Function of Advertising
- Economics of Advertising

UNIT 2 (7 - Hours)

- Social Advertising and its Impact on the community
- Social Advertising and its Impact on the youth

UNIT 3 (7 - Hours)

- Importance of Research
- Products and Competition
- Market Research
- Marketing Strategies

UNIT 4 (9 - Hours)

- Study of Advertising growth and Personal selling.

16 REPORT & VIVA VOCE & SEMINAR & PRESENTATION

15 Weeks – 30 Hours / 100 Marks

- The topic of report related to advertising or visual communication design should be selected by student in consultation with the faculty in charge.

Note: Students will be evaluated in Viva-Voce on the basis of work done in the semester.
Student must present their own work in both HARD as well as SOFT (Digital) format.

REFERENCE BOOKS:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
3. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
4. Arens, William F. Contemporary advertising. Tata McGraw-Hill Education, 2004.
5. Ronald, Lane W. Kleppner's advertising procedure. Pearson Education India, 2008.
6. Moriarty, Sandra E. (1990). Creative advertising: Theory & Practice. NJ USA. Prentice-Hall Publishing
7. Fletcher, A. D & Bowers, T.A. (1988). Fundamentals of Advertising Research. CA USA. Wadsworth Publishing co. inc
8. Sandage, Charles H, Fryburger, Vernon & Rotzoll, Kim. (1989). Advertising Theory & Practice UK. Longman Group Publishers
9. Schaum's Outline of Theory & Problems of Advertising by Herbert Holtje (1978). NY USA. McGraw Hill Publishing
10. Stead, William. (2010). The Art of Advertising: Its Theory & Practice Fully Described Charleston USA. Nabu Press Publication

SEMESTER - II (PREVIOUS YEAR)

S.NO	NAME OF SUBJECT	NO. OF WORK TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	VISUALIZATION – II	10	40	110	150
2.	GRAPHIC DESIGNING/ANIMATION &TV/ILLUSTRATION - II	10	50	150	200
THEORY					
			SESSIONAL MARKS	ASSESMENT MARKS	
1.	ADVERTISING & MARKETING RESEARCH - II	Written Exam- 3 hrs	12	38	50
2.	REPORT & PPT PRESENTATION - II	Viva Voce	25	75	100
	TOTAL		127	373	500

PRACTICAL SUBJECTS

1. VISUALIZATION - II

06 Weeks - 150 Hours / 150 Marks

- Communication for media, appropriate two variety of consumer's products/services.

2. SPECIALISATION - II

09 Weeks – 225 Hours/200 Marks

• CHOICE OF ANY ONE OF THE FOLLOWING THREE

- d) **Graphic Designing:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.

OR

- a) **Animation and TV Graphics:** The design for programmes, brand identification, signage, symbols, commercial advertisement trademarks and short films etc.

OR

- b) **Illustration:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning.

THEORY SUBJECTS

1. ADVERTISING AND MARKET RESEARCH - II

15 Weeks - 30 Hours / 50 Marks

UNIT 1 (7 - Hours)

- Consumer Behaviour
- Concept and Mood Board
- Attitude and Preferences

UNIT 2 (7 - Hours)

- Communication Media

UNIT 3 (7 - Hours)

- Advertising agencies
- Clients
- Achievements

UNIT 4 (9 - Hours)

- Branding in Advertising
- Display Design in Advertising
- Packaging in Advertising

2. REPORT & VIVA VOCE& SEMINAR & PRESENTATION- II

15 Weeks – 30 Hours /100 Marks

- Continuation on the topic finalized for report in Semester-I. The report should be approximately of 2500-3000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.
- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic session and would be followed by a Viva-Voce before an appointed Jury.

REFERENCE BOOKS:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Halve, Anand, and Anita Sarkar. "Adkatha: The Story of Indian Advertising." Goa: Centrum Charitable Trust (2011).
3. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
4. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
5. Arens, William F. Contemporary advertising. Tata McGraw-Hill Education, 2004.
6. Ronald, Lane W. Kleppner's advertising procedure. Pearson Education India, 2008.
7. Menon, Arpita. Media Planning and Buying: Principles and Practice in the Indian Context. Tata McGraw Hill Education, 2010.
8. Campbell, Richard, Christopher Martin, and Bettina Fabos. Media essentials: A brief introduction. Bedford/St. Martin's, 2018.

SEMESTER - III (FINAL YEAR)

S.NO	NAME OF SUBJECT	NO. OF WORK TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	VISUALIZATION - III	10	40	110	150
2.	GRAPHIC DESIGNING/ANIMATION & TV/ILLUSTRATION - III	10	50	150	200
THEORY					
			SESSIONAL MARKS	ASSESMENT MARKS	
1.	ADVERTISING & BUSSINESS ORGANISATION - II	WRITTEN EXAM - 3HRS	12	38	50
2.	DISSERTATION & VIVA VOCE - II	SUBMISSION & VIVA VOCE	25	75	100
	TOTAL		127	373	500

PRACTICAL SUBJECTS**1. VISUALIZATION - III**

06 Weeks - 150 Hours /150 Marks

- Communication for media appropriate to problems and ideas with social relevance to the present time.

2. SPECIALISATION - III

09 Weeks – 225 Hours /200 Marks

CONTINUATION OF THE COURSE SELECTED IN THE 1ST YEAR (SEMESTER I & II)

- a) **Graphic Designing:** Selection of a consumer product/ services followed by relevant on campaign with media like poster, press and magazine advertisements, direct mail, film etc., to promote the chosen subject.

OR

- b) **Animation and TV Graphics:** Design for programs, identification signs, symbols, commercial advertisement, trademarks and short films etc.

OR

- c) **Illustration:** Illustration for books meant for different age groups. Comprehensive illustration for book animation.

THEORY SUBJECTS**1. ADVERTISING AND BUSINESS ORGANISATION - I**

15 Weeks - 30 Hours / 50 Marks

UNIT 1 (7 - Hours)

- Advertising Management

UNIT 2 (7 - Hours)

- Modern Marketing
- Conceptualization
- Promotion of Product and Services

UNIT 3 (7 - Hours)

- Sales Promotion

UNIT 4 (9 - Hours)

- Advertising and Public Relation

2. DISSERTATIONS & VIVA VOCE - I

15 Weeks - 30 Hours / 100 Marks

- The topic of dissertation related to advertising or visual communication design should be selected by student in consultation with the faculty in charge.

Note: Students will be evaluated in Viva-Voce on the basis of work done in the semester. Student must present their own work in both HARD as well as SOFT (Digital) format.

REFERENCE BOOKS:

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's advertising procedure. Pearson Education India, 2008.
4. Schütte, Hellmut, and Deanna Ciarlante. Consumer behaviour in Asia. Springer, 2016.
5. Dhar, Mainak. Brand Shastra: Use the power of marketing to transform your life. Penguin UK, 2016.
6. Belch, George E., and Michael A. Belch. Advertising and Promotion: An Integrated Marketing Communications Perspective 6th. New York: NY: McGraw-Hill, 2004.
7. Wind, Yoram Jerry, and Catharine Findiesen Hays. Beyond Advertising: Creating Value Through All Customer Touchpoints. John Wiley & Sons, 2016.
8. Barban, Arnold M., et al. Advertising: Its role in modern marketing. [Hinsdale, Ill.]: Dryden Press, 1978.
9. Davidson, Martin P. The consumerist manifesto: Advertising in postmodern times. Routledge, 2013.
10. Doueck, Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.
11. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation Proposal. California. USA. SAGE Publication. INC

SEMESTER - IV (FINAL YEAR)

S.NO	NAME OF SUBJECT	NO. OF WORK TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	VISUALIZATION - IV	10	40	110	150
2.	GRAPHIC DESIGNING /ANIMATION &TV/ ILLUSTRATION – IV	10	50	150	200
THEORY					
			SESSIONAL MARKS	ASSESMENT MARKS	
1.	ADVERTISING & BUSSINESS ORGANISATION - II	Written exam- 3hrs	12	38	50
2.	DISSERTATION & VIVA VOCE – II	Submission & Viva Voce	25	75	100
	TOTAL		127	373	500

PRACTICAL SUBJECTS

1. VISUALIZATION - IV

06 Weeks - 150 Hours / 150 Marks

- Communication for media appropriate to problems and ideas with social relevance to the present time.

2. SPECIALISATION - IV

09 Weeks - 225 Hours / 200 Marks

CONTINUATION OF THE COURSE SELECTED IN THE 1ST YEAR

- a) Graphic Designing: Selection of a consumer product/ services followed by relevant on campaign with media like poster, press and magazine advertisements, direct mail, film etc., to promote the chosen subject.
Or
- b) Animation and TV Graphics: Design for programs, identification signs, symbols, commercial advertisement, trademarks and short films etc.
Or
- c) Illustration: Illustration for books meant for different age groups. Comprehensive illustration for book animation.

THEORY SUBJECTS

1. ADVERTISING AND BUSINESS ORGANISATION - II

15 Weeks - 30 Hours / 50 Marks

UNIT 1 (7 - Hours)

- Consumer Supremacy
- Buying Motives
- Buying habits

UNIT 2 (7 - Hours)

- Image Building

UNIT 3 (7 - Hours)

- Trade Fairs and Exhibitions

UNIT 4 (9 - Hours)

- E-Advertising.

2. DISSERTATIONS & VIVA VOCE - II & PPT PRESENTATION - II

15Weeks - 30 Hours / 100 Marks

- Continuation on the topic finalized for Dissertation in Semester-III. The dissertation should be approximately of 3500-5000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.

- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the academic session and would be followed by a Viva-Voce before an appointed Jury.

REFERENCE BOOKS:

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's advertising procedure. Pearson Education India, 2008.
4. Turow, Joseph, and Matthew P. McAllister, Eds. The advertising and consumer culture reader. New York, NY: Routledge, 2009.
5. Hansen, Flemming, and Sverre Riis Christensen. Emotions, advertising and consumer choice. Copenhagen Business School Press DK, 2007.
6. Hansen, Flemming, and Lars Bech Christensen, eds. Branding and advertising. Copenhagen Business School Press DK, 2003.
7. Arthur Rooney, Joseph. "Branding: a trend for today and tomorrow." Journal of product & brand management 4.4 (1995): 48-55.
8. Balmer, John MT, and Stephen A. Greyser, eds. Revealing the corporation: perspectives on identity, image, reputation, corporate branding, and corporate-level marketing: an anthology. Psychology Press, 2003.
9. Doueck. Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.
10. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation
11. Proposal. California. USA. SAGE Publication.INC

PAINTING SPECIALIZATION

OBJECTIVE

The Curriculum is planned to further enhance the skills of the student while encouraging personal growth based on research in various styles of painting and the related technology. Building upon previous course work in creative working, student will develop a concept for a body of work. Abstraction, mixing of medium, stylization, using reality as basis of design based painting, employing form, distortion and simplification will be encouraged. The relevance of the scale of assessment will be considered on the basis of several studies. Final critiques and class discussions to develop individual artistic vocabulary and approach will be encouraged.

SEMESTER - I (PREVIOUS YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	DRAWING - I	5	40	110	150
2	PAINTING - I	5	50	150	200
THEORY					
1	20 th CENTURY ART - I	WRITTEN EXAM TIME – 3 HRS	12	38	50
2	REPORT & VIVA VOCE & PPT PRESENTATION - I	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

DRAWING - I

06 Weeks-150 Hours-150 Marks

Advance study in creative drawing and the development of a personal idiom. Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art

PAINTING - I

09 Weeks- 225 Hours-200 Marks

CHOICE OF ANY ONE OF THE FOLLOWING TWO

Emphasis on colour composition and individual technique for working in any one of the following.

CREATIVE PAINTING: Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.

OR

PORTRAITURE: Advanced studies from life models of different age group (male & female). To develop a personal style.

Objective and Analytical study of various phases in the making of 20th century visual and plastic arts and related development in other areas. Deeper understanding of modern era as reflected in its art form to stimulate an increased awareness of the many possibilities of visual communications open to the

contemporary artist. Lectures on various art movements with reference to theories in western philosophy and aesthetics.

THEORY SUBJECTS

15 Weeks - 30 Hours/50 Marks

20th CENTURY ART - I

UNIT 1 (7 - Hours)

- Fauvism
- Cubism (Braque, Picasso)
- Expressionism (Munch, Nolde, Kandinsky, Klee)

UNIT 2 (7 - Hours)

- Futurism (Balla, Boccioni)
- Constructivism (Rodcheko, Gabo)

UNIT 3 (7 - Hours)

- Dadaism (Duchamp, Picabia)
- Surrealism (Chirico, Dali)

UNIT 4 (9 - Hours)

- Abstract Expressionism (Mondrian, Jackson Pollock, Mark Rothko & Others)
- Women Artists (Barbara Hepworth, Georgia O'Keefe, Frida Kahlo)
- POP Art (Duchamp, Robert Rauchenburg)
- POST Modernism (an introduction).

REPORT & VIVA VOCE & PPT PRESENTATION - I

15 Weeks - 30 Hours /100 Marks

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

REFERENCE BOOKS

- | | |
|--|---|
| 1. Edvard Munch – Painting, Sketches & Studies | Arne Eggum |
| 2. Munch | Thomas M. Messer |
| 3. Klee | Norbert Lynton |
| 4. Paul Klee (with Grohmann) | The Library of Great Painters |
| 5. Naum Gabo of Divers Arts | National gallery of Art, Washington |
| 6. The Expressionists (Wolf Dieter Dube) | Thames and Hudson |
| 7. The Documents of 20 th century Art | Futurists Manifestos edited by
Umbro Apollonio |
| 8. Artist of Art from the 14 th to 20 th century | Robert Goldwater and Marco Treves |
| 9. The Artist in his Studio | James Thrall Soby |
| 10. Joan Miro – Selected Writings and Interviews | Margit Rowell |
| 11. Surrealism – Theatre, Arts, Ideas | |
| 12. De Chirico | Labella Gar |
| 13. Chagall (Werner Haftman) | The Library of Great Painters |

14. Futurism	Giovanni Lista
15. German Painting from Romanticism to Expressionism	Ulrich Finke
16. Modern European Art	
17. Surrealism	Alan Bowness
18. Abstract Art	Patrick Waldberg
19. Edvard Munch	Anna Moszynska
20. Abstract Expressionism	J.P.Hodin
21. Max Ernst Loplop – The Artist in the Third Person	Anthony Everitt
22. Picabia	Werner Spies
23. The Complete works of Marcel Duchamp	Maria Luisa Borrás
24. Duchamp	Arturo Schwarz
25. Dada and Surrealism	Ediciones Polígrafa
26. Dictionary of Twentieth Century Art	Robert Short
27. Visual Arts in the 20 th century	Phaidon
28. Futurism	Edward Lucie Smith
29. Lives of the Great 20 th century Artists	Giovanni Lista
30. Modern Art – Painting, Sculpture, Architecture	Edward Lucia Smith
31. Colour, Form and Composition	Sam Hunter and John Jacobus
32. Space-Frame Experience in Art	Wayne Derge, W.D.
33. Colour Pattern and Texture	Taumo Pasto
34. Principles of Composition Photography	William Graham
35. Asian Art	Andreas Feiminger
36. The Moment of Cubism	John D. Plante
37. Monographs: Amrita Shergil,	Eric Newton
38. Rabindranath Tagore, Jamini Roy:	Lalit Kala Akademi, New Delhi, 1984

SEMESTER - II (PREVIOUS YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	DRAWING - II	5	40	110	150
2	PAINTING - II	5	50	150	200
THEORY					
1	20 th CENTURY ART-II	WRITTEN EXAM TIME-3 HRS	12	38	50
2	REPORT & VIVA VOCE & PPT PRESENTATION- II	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - II

06 Weeks- 150 Hours-150 Marks

Advance study in creative drawing and the development of a personal idiom.
Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art.

2. PAINTING - II

09 Weeks- 225 Hours-200 Marks

CHOICE OF ANY ONE OF THE FOLLOWING TWO

Emphasis on colour composition and individual technique for working in any one of the following.

- A. CREATIVE PAINTING:** Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.

OR

- B. PORTRAITURE:** Advanced studies from life models of different age group (male & female). To develop a personal style in figurative composition.

THEORY SUBJECTS

15 Weeks-30 Hours/50 Marks

20th CENTURY ART - II

UNIT 1 (7 - Hours)

- Raja Ravi Verma, Revivalism, Progressive etc.
- N. S. Bendre, Jyoti Bhatt, Ram Kinkar Baij
- K.G. Subramanyan, G.M. Sheikh, D.P. Roy Choudhury

UNIT 2 (7 - Hours)

- Laxma Goud, Krishna Reddy, Ganesh Pyne
- R.B. Bhaskaran, Anupam Sud, A. Ramachandra

UNIT 3 (7 - Hours)

- Dhanraj Bhagat, Krishen Khanna, K.C.S. Paniker
- Tyeb Mehta, Satish Gujral, V.S. Gaitonde

UNIT 4 (9 - Hours)

- Anjolie Ela Menon, Arpana Caur, Arpita Singh
- Lattika Katt, Nalini Malani, Gogi Saroj Pal

Five projects on the exhibition visited or a conversation with the contemporary artists.

REPORT & VIVA VOCE & PPT PRESENTATION - II

15 Weeks – 30 Hours / 100 Marks

1. Select an area of practice self or otherwise and develop a research methodology to analyze, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.
6. Research on a specific topic and preparing a report.

REFERENCE BOOKS

- | | |
|---|---------------------------------|
| 1. Nalini Malani | Irish Museum of Modern Art |
| 2. AnupamSud Transgression in print- Four decades | AnupamSud |
| 3. Tyeb Mehta – Ideas Images Exchanges | Vadhera Art Gallery |
| 4. The Vertical Women reminiscences of B.C. Sanyal from 1947 to the present (Santo Datta) | National Gallery of Modern Art |
| 5. K.G. Subramanyan – a retrospective | National Gallery of Moderna Art |
| 6. The world of Satish Gujral in his own words | UBS Publishers |
| 7. K.G. Subramanyan (GeetaKapur) | Lalit Kala Akademi, New Delhi |
| 8. Anjolie Ela Menon – Paintings in private Collection Esasy by Isana Murti | Compiled by Indira Dayal |
| 9. Anjolie Ela Menon – Through the Patina text | IsanaMurti |
| 10. A Brush with life – An Autobiography | Satish Gujral |
| 11. Lalit Kala Contemporary | 18 th September 1974 |
| 12. Contemporary Indian Artists Series (Krishen Khanna) Images in my time | Mapin Publishing Lund Humphries |
| 13. The Flamed Mosaic – Indian Contemporary Painting | Neville Tuli |
| 14. A guide to 101 modern and contemporary Indian Artists | Amrita Jhaveri |
| 15. Your history gets in the way of my memory - Essays on Indian Artists | Geeti Sen |
| 16. My brush with art – An Anthology of Contemporary | Laksmi Lal |
| 17. Image and imagination – Five contemporary Artists In India | Geeti Sen |
| 18. Contemporary Art in Asia | Tensions |
| 19. Contemporary Art in India – A perspective | PranNathMago |
| 20. Indian Art – an overview | Gayatri Sinha |
| 21. Indian Art – The new International Sensation A Collector's Handbook | Dr.Alka Pandey |
| 22. Indian Contemporary Art post independence | Vadhera Art Gallery |
| 23. Expression and Evocations – Contemporary Women Artists of India | Gayatri Sinha |
| 24. Modern Art and India | William Archer. |
| 25. Abanidranath and the Art of his time | Jaya Appaswamy, New Delh, 1968 |
| 26. Four steps Modern Art | Lionello Venture. |
| 27. Art Appreciation made simple | Barbara Wheeton, Britain, 1970 |
| 28. Natya Shastra | Bharata, India, 1996 |
| 29. Principles of Chinese Painting | Lin Yatanq |
| 30. Art and Nationalism in Colonial Period | Parhto Mithra |

SEMESTER - III (FINAL YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	DRAWING - III	5	40	110	150
2	PAINTING - III	5	50	150	200
THEORY					
1	AESTHETICS & ART CRITISISM - I	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE & PPT PRESENTATION-I	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

The process of the creative work needs to be emphasised. Students are encouraged to focus on a self-reflective process of engaging with process and making. It encourages students to explore an open-ended process of engaging with different tools of visual art particular, visual culture in general and generate an individual creative perspective.

1. DRAWING - III

06 Weeks- 150 Hours-150 Marks

Continuation of previous year programme, with emphasis on creative drawing and on the development of personal idiom.

2. PAINTING - III

09 Weeks- 225 Hours-200 Marks

CHOICE OF ANY ONE OF THE FOLLOWING TWO

Continuation of previous year programme with emphasis on colour composition and individual technique for working in any one of the following:

- a) **CREATIVE PAINTING:** Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.

OR

- b) **PORTRAITURE:** Advanced studies from life models of different age group (male & female), to develop a personal style in figurative composition.

THEORY SUBJECTS

15 Weeks-30 Hours/50 Marks

AESTHETICS & ART CRITISISM - I

UNIT 1 (7 - Hours)

- Importance and Necessity of Art Criticism
- Development of Art History as a Human discipline

UNIT 2 (7 - Hours)

- Role of Artist, Art critic and Art Connoisseur
- Psycho Analytical theory of art

UNIT 3 (7 - Hours)

- Plato
- Aristotle
- Kant
- Vasari
- Herbert Read (intro to basic thought)

UNIT 4 (9 - Hours)

- Critical examination of Indian Theories of Rasa

- Chitrasutra of Vishnu Dharmottra Purana
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION & VIVA VOCE & PPT PRESENTATION - I

15 Weeks - 30 Hours / 100 Marks

1. Select an area of practice self or otherwise and develop a research methodology to analyze, reflect and contextualize based on the lectures on research methodology.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought. Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text.
6. Research on a specific topic and preparing dissertation.
7. PPT Presentation on the selected topic.

REFERENCE BOOKS

- | | |
|--|-------------------------------------|
| 1. Comparative Aesthetics Vol 2 | Dr.Kanti Chandra Pandey |
| 2. Aesthetics : The Big Question | Carolyn Korsmeyer |
| 3. The Oxford book of Aesthetics | Jerrold Levinson |
| 4. Dhvanyaloka of Anandavardhana | Dr.Bishnupada Bhattacharya |
| 5. The Aesthetic experience according to Abhinavagupta | Raniero Gnoli |
| 6. Writer and Critic | Georg Lukacs |
| 7. Philosophy of the Arts | Gordon Graham |
| 8. Studies in Aesthetics | Prabas Jiban Chaudhury |
| 9. Elements of Indian Aesthetics | Dr. S.N. GhoshalSastri |
| 10. Aesthetics and Ethics | Jerrold Levinson |
| 11. Introductory readings in Aesthetics | John Hospers |
| 12. Beynd aesthetics philosophical essays | Noel carroll |
| 13. Rasa in Aesthetics | Priyadarshi Patnaik |
| 14. Aesthetics | Susan L Feagin& Patrick Maynard |
| 15. The concept of Rasa | S.C. Pande |
| 16. Abhinavagupta | Dr. Kanti Chandra Pandey |
| 17. Comparative Aesthetics: East and west | Prof. Angraj Chaudhary |
| 18. Natyashstra | AcharayRevaprasadDwivedi |
| 19. BhartiyaDarshan | Dr.Radhakrishnan |
| 20. DhvaniSiddhant | Dr.Rammurti Sharma |
| 21. Chinese Art and Culture | Robert L Thorp & Richard E Vinograd |
| 22. Natyashstram | Sh. Babulal Shukla Shastri |
| 23. The Arts of China | Michael Sullivan |

SEMESTER - IV (FINAL YEAR)

SL. NO.	NAME OF SUBJECT	NO. OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	DRAWING - IV	5	40	110	150
2	PAINTING - IV	5	50	150	200
THEORY					
1	AESTHETICS & ART CRITISISM - II	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE & PPT PRESENTATION-II	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

The process of the creative work needs to be emphasised.

1. DRAWING - IV

06 Weeks- 150 Hours-150 Marks

Continuation of the previous year programme, with an emphasis on creative drawing and on the development of personal idiom.

2. PAINTING - IV

09 Weeks- 225 Hours- 200 Marks

CHOICE OF ANY ONE OF THE FOLLOWING TWO

Continuation of previous year programme with emphasis on colour composition and individual technique for working in any one of the following:

- a) **CREATIVE PAINTING:** Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.

OR

- b) **PORTRAITURE:** Advanced studies from life models of different age group (male & female), to develop a personal figurative style of creative composition.

THEORY SUBJECTS

15 Weeks-30 Hours/50 Marks

AESTHETICS & ART CRITICISM - II

UNIT 1 (7 - Hours)

- Evaluation of a Work of Art
- Symbolism in Art

UNIT 2 (7 - Hours)

- Aesthetics Judgement
- Anthropological view of Art

UNIT 3 (7 - Hours)

- Anandavardhan
- Pratimalakshana of Vishnu Dharmottra Purana

UNIT 4 (9 - Hours)

- Chinese Landscape
- Yin-Yang school of Chinese Art
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION & VIVA VOCE & PPT PRESENTATION - II

15 Weeks - 30 Hours /100 Marks

1. Develop a research methodology to analyse, reflect and contextualize in a more clearer method on a topic already selected and worked on in the form of discussions and various writings in the previous semester based on the lectures on research methodology.
2. Develop a bibliography of related texts to generate the research.

3. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
4. A comprehensive presentation in the form of written text of no less than 10,000 words and visuals.

REFERENCE BOOKS

- | | |
|--|-------------------------------------|
| 1. Comparative Aesthetics Vol 2 | Dr. Kanti Chandra Pandey |
| 2. Aesthetics : The Big Question | Carolyn Korsmeyer |
| 3. The Oxford book of Aesthetics | Jerrold Levinson |
| 4. Dhvanyaloka of Anandavardhana | Dr. Bishnupada Bhattacharya |
| 5. The Aesthetic experience according to Abhinavagupta | Raniero Gnoli |
| 6. Writer and Critic | Georg Lukacs |
| 7. Philosophy of the Arts | Gordon Graham |
| 8. Studies in Aesthetics | Prabas Jiban Chaudhury |
| 9. Elements of Indian Aesthetics | Dr. S.N. Ghoshal Sastri |
| 10. Aesthetics and Ethics | Jerrold Levinson |
| 11. Introductory readings in Aesthetics | John Hospers |
| 12. Beyond aesthetics philosophical essays | Noel Carroll |
| 13. Rasa in Aesthetics | Priyadarshi Patnaik |
| 14. Aesthetics | Susan L Feagin & Patrick Maynard |
| 15. The concept of Rasa | S.C. Pande |
| 16. Abhinavagupta | Dr. Kanti Chandra Pandey |
| 17. Comparative Aesthetics: East and west | Prof. Angraj Chaudhary |
| 18. Natyashastra | Acharay Revaprasad Dwivedi |
| 19. Bhartiya Darshan | Dr. Radhakrishnan |
| 20. Dhvani Siddhant | Dr. Rammurti Sharma |
| 21. Chinese Art and Culture | Robert L Thorp & Richard E Vinograd |
| 22. Natyashastra | Sh. Babulal Shukla Shastri |
| 23. The Arts of China | Michael Sullivan |

PRINTMAKING SPECIALIZATION

SEMESTER - I (PREVIOUS YEAR)

S.NO	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	DRAWING - I	5	40	110	150
2.	CREATIVE PRINTMAKING - I	5	50	150	200
THEORY					
1.	20 TH CENTURY ART - I	WRITTEN EXAM (3-HRS)	12	38	50
2.	REPORT & VIVA VOCE & PPT PRESENTATION - I	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - I

06 Weeks – 150 Hours/150 Marks

Exploring the medium of drawing with sessions on advance study of human figure, with an emphasis on creative drawings in relation to character of lines and its expression for the development of a personal idiom.

2. CREATIVE PRINTMAKING - I

09 Weeks - 225 hours / 200Marks

Emphasis on the development of techniques of individuals with concepts to build the pictorial interpretation and themes by working in the following mediums:

a) RELIEF PROCESS

- Selection of material, preparation of surfaces for various textures with Linoleum, wood etc. Developing the concepts, one wants to work with and identifying the affordance of materials that fits the artwork to be created.
- Preparing the design and transferring it on selected material surface for cutting and preparing the matrix for the print.
- Choosing the support that best suits one's technique and printing off the prepared matrix and determining the registration for printing multiples.

b) INTAGLIO PROCESS:

- Selection of materials, preparation and application of dry and liquid ground. Study of various chemicals and mordents pertinent to the choice of your material. Study of methods that doesn't involve any mordents. Developing concepts and compositions with visual elements that can be executed in intaglio process.
- Preparation of compositions in the matrix with various experiments for textural and tonal values. Study of different techniques like dry point, aquatint and mezzotint etc., to understand the needs of one's work.
- Printing the design in editions and experimenting with viscosity technique.

THEORY SUBJECTS

15 Weeks - 30 Hours/50 Marks

20th CENTURY ART - I

UNIT 1 (7 - Hours)

- Fauvism
- Cubism (Braque, Picasso)
- Expressionism (Munch, Nolde, Kandinsky, Klee)

UNIT 1 (7 - Hours)

- Futurism (Balla, Boccioni)
- Constructivism (Rodcheko, Gabo)

UNIT 3 (7 - Hours)

- Dadaism (Duchamp, Picabia)
- Surrealism (Chirico, Dali)

UNIT 4 (9 - Hours)

- Abstract Expressionism (Mondrian, Jackson Pollock, Mark Rothko & Others)
- Women Artists (Barbara Hepworth, Georgia O'Keefe, Frida Kahlo)
- POP Art (Duchamp, Robert Rauchenburg)
- POST Modernism (an introduction).

REPORT & VIVA VOCE & PPT PRESENTATION - I

15 Weeks - 30 Hours /100 Marks

Developing research topics for the report that has relevance to one's practice and interests.

Developing writing skills, articulating arguments.

SEMESTER - II (PREVIOUS YEAR)

S.NO	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	DRAWING - II	5	40	110	150
2.	CREATIVE PRINTMAKING - II	5	50	150	200
THEORY					
1.	20 TH CENTURY ART	WRITTEN EXAM TIME – 3 HRS	12	38	50
2.	REPORT & VIVA VOCE & PPT PRESENTATION-	SUBMISSION	25	75	100
Total			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - II

6 Weeks- 150Hours/150 Marks

Exploring the medium of drawing with sessions on advance study of human figure, with an emphasis on creative drawings in relation to character of lines and its expression for the development of a personal idiom.

2. CREATIVE PRINTMAKING - II

09 Weeks- 225 Hours / 200 Marks

Emphasis on the development of techniques of individuals with concepts to build the pictorial interpretation and themes by working in the following mediums:

a) LITHOGRAPHY

- i. Preparation of the surface, polished and fine grained, Understanding line, tone and texture on the prepared surface.
- ii. Understanding chemical properties of the lithography stone surface.
- iii. Printing the stone with a lithography press

b) SCREEN PRINTING/SERIGRAPHY

- i. Understanding the medium of Screen printing/Serigraphy. Preparation of screens, selection of various grades of nylon mesh fabric and stretching the fabric onto a wood or aluminum frame.
- ii. Preparation of design by a paper stencil and direct method
- iii. Preparing and printing multi-color images

c) MIXED MEDIA

Employing combinations of printmaking mediums to achieve a unique and individual method and image.

THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

20th CENTURY ART-II

UNIT 1 (7 - Hours)

- Raja Ravi Verma, Revivalism, Progressive etc.
- N. S. Bendre, Jyoti Bhatt, Ram Kinkar Baij
- K.G. Subramanyan, G.M. Sheikh, D.P. Roy Choudhury

UNIT 2 (7 - Hours)

- Laxma Goud, Krishna Reddy, Ganesh Pyne
- R.B. Bhaskaran, Anupam Sud, A. Ramachandran

UNIT 3 (7 - Hours)

- Dhanraj Bhagat, Krishen Khanna, K.C.S. Paniker
- Tyeb Mehta, Satish Gujral, V.S. Gaitonde

UNIT 4 (9 - Hours)

- Anjolie Ela Menon, Arpana Caur, Arpita Singh

- Lattika Katt, Nalini Malani, Gogi Saroj Pal

Five projects on the exhibitions visited or a conversation with the contemporary artists.

REFERENCE BOOKS

Art Since 1900: Modernism Antimodernism Postmodernism, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit, Hal Foster, Rosalind Krauss, Thames and Hudson, London, 2004

The Printed Picture: Four Centuries of Indian Printmaking, Paula Sengupta, Delhi Art Gallery, New Delhi, 2015

REPORT & VIVA VOCE & PPT PRESENTATION - II

15 Weeks - 30 Hours/ 100 marks

Writing chapters according to the research topics of the report that has relevance to one's practice and interests. Developing writing skills, articulating arguments. Finishing the report and preparing for viva voce of the subjects chosen.

SEMESTER - III (FINAL YEAR)

S.NO	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	DRAWING –III	5	40	110	150
2.	CREATIVE PRINTMAKING - III	5	50	150	200
THEORY					
1.	AESTHETICS & ART CRITICISM - I	WRITTEN EXAM (3-HRS)	12	38	50
2.	DISSERTATION & VIVA VOCE & PPT PRESENTATION - I	SUBMISSION	25	25	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - III

06 Weeks- 150Hours/150 Marks

Exploring the potential of drawing as a creative medium to express individualized concepts and themes employing various drawing techniques. Emphasis on creative drawing to develop personal idioms through the medium

2. CREATIVE PRINTMAKING - III

09 Weeks- 225 Hours / 200 Marks

Advancement of the previous semesters' program with choice to produce work in any two of the mediums prescribed. The choice of medium will be justified through a thorough

understanding of affordances of materials and the processes of creating images fitting the concepts and themes individually developed.

- a) Relief Process
- b) Intaglio Process
- c) Lithography
- d) Screen Printing
- e) Mixed Media

THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

AESTHETICS & ART CRITICISM - I

UNIT 1 (7 - Hours)

- Importance and Necessity of Art Criticism
- Development of Art History as a Human discipline

UNIT 2 (7 - Hours)

- Role of Artist, Art critic and Art Connoisseur
- Psycho Analytical theory of art

UNIT 3 (7 - Hours)

- Plato
- Aristotle
- Kant
- Vasari
- Herbert Read (intro to basic thought)

UNIT 4 (9 - Hours)

- Critical examination of Indian Theories of Rasa
- Chitrasutra of Vishnu Dharmottra Purana
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION & VIVA VOCE & PPT PRESENTATION - I

15 Weeks/ 30 Hours/100 Marks

Developing a topic for the dissertation and understanding the methodology of research.

Developing bibliography of the books referred for researching and writing chapters.

SEMESTER - IV (FINAL YEAR)

S.NO	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1.	DRAWING - IV	5	40	110	150
2.	CREATIVE PRINTMAKING - IV	5	50	150	200
THEORY					
1.	AESTHETICS & ART CRITISISM - II	WRITTEN EXAM (3HRS)	12	38	50
2.	DISSERTATION & VIVA VOCE & PPT PRESENTATION - II	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - IV

06 Weeks- 150Hours/150 Marks

Exploring the potential of drawing as a creative medium to express individualized concepts and themes employing various drawing techniques. Emphasis on creative drawing to develop personal idioms through the medium.

2. CREATIVE PRINTMAKING - IV

09 Weeks- 225 Hours / 200 Marks

Advancement of the previous semesters' program with choice to produce work in any two of the mediums prescribed. The choice of medium will be justified through a thorough understanding of affordances of materials and the processes of creating images fitting the concepts and themes individually developed.

CHOICE OF ANY TWO OF THE FOLLOWING

- Relief Process
- Intaglio Process
- Lithography
- Screen Printing
- Mixed Media

THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

AESTHETICS & ART CRITISISM - II

UNIT 1 (7 - Hours)

- Evaluation of a Work of Art
- Symbolism in Art

UNIT 2 (7 - Hours)

- Aesthetics Judgement
- Anthropological view of Art

UNIT 3 (7 - Hours)

- Anandavardhan
- Pratimalakshana of Vishnu Dharmottra Purana

UNIT 4 (9 - Hours)

- Chinese Landscape
- Yin-Yang school of Chinese Art
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION AND VIVA VOCE & PPT PRESENTATION-II

15 Weeks - 30 Hours/ 100 Marks

Developing the dissertation with understanding off the methodology of research required. Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

REFERENCE BOOKS

1. When Was Modernism: Essays on Contemporary Cultural Practice in India, Geeta Kapur, Tulika, 2000
2. The Art of Art History, Donald Preziosi, Oxford University Press, 2009
3. Critical terms for Art History, Robert S. Nelson and Richard Shiff, The University of Chicago Press, 1996
4. Other Criteria: Confrontations with Twentieth-Century Art, Leo Steinberg, Oxford University Press, New York, 1972
5. The Ways of Seeing, John Berger, Penguin Modern Classics, London, 2008
6. Decolonising the Mind: The Politics of Language in African Literature, Ngugf wa Thiong'o, London: James Currey; Nairobi: Heinemann Kenya; Portsmouth, N. H.: Heinemann; Harare: Zimbabwe Publishing House, 1986

SCULPTURE SPECIALIZATION

SEMESTER - I (PREVIOUS YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	DRAWING - I	5	40	110	150
2	PORTRAITURE - I OR CREATIVE SCULPTURE - I OR MURAL - I	5	50	150	200
THEORY					
1	20 TH CENTURY ART - I	WRITTEN EXAM TIME -3 HRS	12	38	50
2	REPORT & VIVA VOCE & PPT PRESENTATION - I	SUBMISSION	25	75	100
TOTAL			127	373	500

OBJECTIVE

This 2 years Post Graduation course is crafted with a research-oriented approach to expand ones outlook on Sculpting. It involves exposure to a wide array of resources, media, techniques and theories, encompassing both internal and external perspectives within the realms of art and Sculpture. The emphasis lies on analyzing and incorporating diverse philosophical, historical, and contemporary viewpoints in the understanding and execution of the students. The course aims to contextualize individual artistic practices, bridging them with external knowledge and seamlessly integrating this wealth of insights into studio methodologies.

The overarching objective is to elevate students' skills, foster creativity, and facilitate personal growth through research and methodology encompassing various styles and visual approaches within the realm of sculpture.

PRACTICAL SUBJECTS

1. DRAWING

06 Weeks-150 Hours-150 Marks

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

2. CHOICE OF ANY ONE OF THE FOLLOWING THREE

09 Weeks-225 Hours-200 Marks

- PORTRAITURE:** The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic

interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

OR

- b) **CREATIVE SCULPTURE:** The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

OR

- c) **MURAL:** The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to create meticulous drawings, scale models, and various preparatory studies. The emphasis is on a comprehensive approach that encompasses both the planning and execution phases of the artistic process.

THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

20th CENTURY ART - I

UNIT 1(7 - Hours)

- Fauvism
- Cubism (Braque, Picasso)
- Expressionism (Munch, Nolde, Kandinsky, Klee)

UNIT 2 (7 - Hours)

- Futurism (Balla, Boccioni)
- Constructivism (Rodcheko, Gabo)

UNIT 3 (7 - Hours)

- Dadaism (Duchamp, Picabia)
- Surrealism (Chirico, Dali)

UNIT 4 (9 - Hours)

- Abstract Expressionism (Mondrian, Jackson Pollock, Mark Rothko & Others)
- Women Artists (Barbara Hepworth, Georgia O'Keefe, Frida Kahlo)
- POP Art (Duchamp, Robert Rauchenburg) POST Modernism (an introduction).

REPORT & VIVA VOCE & PPT PRESENTATION - I

15 Weeks - 30 Hours /100 Marks

Developing research topics for the report that has relevance to one's practice and Interests.
 Developing writing skills, articulating argument

REFERENCE BOOKS

1. Edvard Munch - Painting, Sketches & Studies Arne Eggum
2. Munch Thomas M. Messer
3. Klee Norbert Lynton
4. Paul Klee (with Grohmann) The Library of Great Painters
5. Naum Gabo of Divers Arts National Gallery of Art, Washington
6. The Expressionists (Wolf Dieter Dube) Thames and Hudson
7. The Documents of 20th century Art Futurists Manifestos edited by Umbro Apollonio
8. Artist of Art from the 14th to 20th century Robert Goldwater and Marco Treves
9. The Artist in his Studio James Thrall Soby
10. Joan Miro - Selected Writings and Interviews Margit Rowell
11. Surrealism - Theatre, Arts, Ideas
12. De Chirico Labella Far
13. Chagall (Werner Haftman) The Library of Great Painters
14. Futurism Giovanni Lista
15. German Painting from Romanticism to Ulrich Finke Expressionism
16. Modern European Art Alan Bowness
17. Surrealism Patrick Waldberg
18. Abstract Art Anna Moszynska
19. Edvard Munch J.P.Hodin
20. Abstract Expressionism Anthony Everitt
21. Max Ernst Loplop-The Artist in the Third Person Werner Spies
22. Picabia Maria Luisa Borrás
23. The Complete works of Marcel Duchamp Arturu Schwarz
24. Duchamp Ediciones Poligrafa
25. Dada and Surrealism Robert short 32
26. Dictionary of Twentieth Century Art Phaidon
27. Visual Arts in the 20th century Edward Lucie Smith
28. Futurism Giovanni Lista
29. Lives of the Great 20th century Artists Edward Lucie Smith
30. Modern Art - Painting, Sculpture, Architecture Sam Hunter and John Jacobus

SEMESTER - II (PREVIOUS YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	DRAWING - II	5	40	110	150
2	PORTRAITURE - II OR CREATIVE SCULPTURE - II OR MURAL - II	5	50	150	200
THEORY					
1	20 th CENTURY ART - II	WRITTEN EXAM TIME - 3 HRS	12	38	50
2	REPORT & VIVA VOCE & PPT PRESENTATION - II	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - II

06 Weeks-150 Hours /150 Marks

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic *interplay* of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

2. CHOICE OF ANY ONE OF THE FOLLOWING THREE

09 Weeks - 225 Hours / 200 Marks

- a) **PORTRAITURE - II:** The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

OR

- b) **CREATIVE SCULPTURE:** The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

OR

- c) **MURAL:** The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to on a mm^{100US} drawings, scale models, and various preparatory studies. The emphasis is pensive approach that encompasses both the planning and execution phases of the artistic process.

THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

20th CENTURY ART-II

UNIT I (7 - Hours)

- Raja Ravi Verma, Revivalism, Progressive etc.
- N. S. Bendre, Jyoti Bhatt, Ram Kinkar Baij
- K.G. Subramanyan, G.M. Sheikh, D.P. Roy Choudhury

UNIT 2 (7 - Hours)

- Laxma Goud, Krishna Reddy, Ganesh Pyne
- R.B. Bhaskaran, Anupam Sud, A. Ramachandran

UNIT 3 (7 - Hours)

- Dhanraj Bhagat, Krishen Khanna, K.C.S. Paniker
- Tyeb Mehta, Satish Gujral, V.S. Gaitonde

UNIT 4 (7 - Hours)

- Anjolie Ela Menon, Arpana Caur, Arpita Singh
- Lattika Katt, Nalini Malani, Gogi Saroj Pal

REPORT & VIVA VOCE & PPT PRESENTATION - II

15 Weeks - 30 Hours / 100 Marks

1. Select an area of practice self or otherwise and develop a research methodology to analyze, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.
6. Research on a specific topic and preparing a report.

REFERENCE BOOKS

1. Nalini Malani Irish Museum of Modern Art
2. Anupam Sud Transgression in print -Four decades Anupam Sud
3. Tyeb Mehta - Ideas Images Exchanges Vadhera Art Gallery
4. The Vertical Women reminiscences of B.C. National Gallery of Modern Art Sanyal from 1947 to the present (Santo Datta)
5. K.G.Subramanyan - a retrospective National Gallery of Modern Art
6. The world of Satish Gujral in his own words UBS Publishers
7. K.G.Subramanyan (Geeta Kapur) Lalit kala Akademi, New Delhi
8. Anjolie Ela Menon - Paintings in private Essay by Isana Murti compiled by Collections Indira Dayal
9. Anjolie Ela Menon-Through the Patina text Isana Murti
10. A Brush with life - An Autobiography Satish Gujral
11. Lalit Kala Contemporary 18 September 1974
12. Contemporary Indian Artists Series (Krishen Mapin Publishing Lund Humphries Khanna) Images in my time
13. The Flamed Mosaic - Indian Contemporary Neville Tuli Painting
14. A guide to 101 modern and contemporary Indian Amrita Jhaveri Artists
15. Your history gets in the way of my memory- Geeti Sen Essays on Indian Artists
16. My brush with art - An Anthology of Laksmi Lal Contemporary Indian art
17. Image and imagination - Five contemporary Geeti Sen Artists in India
18. Contemporary Art in Asia tensions
19. Contemporary Art in India- A Perspective Pran Nath Mago
20. Indian Art - an overview Gayatri Sinha
21. Indian Art - The new International Sensation Dr. Alka Pandey-A Collector's Handbook
22. Indian Contemporary Art post independence Vadhera Art Gallery
23. Expressions and Evocations-Contemporary Gayatri Sinha Women Artists of India

SEMESTER - III (FINAL YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	DRAWING - III	5	40	110	150
2	PORTRAITURE - III OR CREATIVE SCULPTURE - III OR MURAL - III	5	50	150	200
THEORY					
1	AESTHETICS & ART CRITISISM - I	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE & PPT PRESENTATION - I	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - III

06 Weeks-150 Hours/150 Marks

Life Drawing and Creative Drawing: The subject involves a through and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to in use their drawings with creative elements that capture the essence and individuality of the models.

2. CHOICE OF ANY ONE OF THE FOLLOWING THREE

09 Weeks - 225 Hours - 200 Marks

- a) **PORTRAITURE:** The subject comprises of study in different sizes from live models of different age groups (male &female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

OR

- b) **CREATIVE SCULPTURE:** The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

OR

- c) **MURAL:** The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to create meticulous drawings, scale models, and various preparatory studies. The emphasis is on a comprehensive approach that encompasses both the planning and execution phases of the artistic process.

THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

AESTHETICS & ART CRITICISM - I

UNIT 1 (7 - Hours)

- Importance and Necessity of Art Criticism
- Development of Art History as a Human discipline

UNIT 2 (7 - Hours)

- Role of Artist, Art critic and Art Connoisseur
- Psycho Analytical theory of art

UNIT 3 (7 - Hours)

- Plato
- Aristotle
- Kant
- Vasari
- Herbert Read (intro to basic thought)

UNIT 4 (9 - Hours)

- Critical examination of Indian Theories of Rasa
- Chitrasutra of Vishnu Dharmottra Purana
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION & VIVA VOCE & PPT PRESENTATION - I

15 Weeks - 30 Hours/ 100 Marks

Developing a topic for the dissertation and understanding the methodology of research developing bibliography, researching and writing chapters.

REFERECNCE BOOKS

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson
4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattacharya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoii
6. Writer and Critic Georg Lukacs
7. Philosohty of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson
11. Introductory readings in Aesthetics John Hospers
12. Beynd aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L. Feagin

15. & Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta Dr. kanti Chandra pandey
18. Comparative Aesthetics: East and west Prof. Anraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts of china Michael Sullivan

SEMESTER - IV (FINAL YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	DRAWING - IV	5	40	110	150
2	PORTRAITURE - IV OR CREATIVE SCULPTURE - IV OR MURAL - IV	5	50	150	200
THEORY					
1	AESTHETICS & ART CRITICISM - II	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE & PPT PRESENTATION - II	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. DRAWING - IV

06 Weeks -150 Hours / 150 Marks

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

2. CHOICE OF ANY ONE OF THE FOLLOWING THREE

09 Weeks - 225 Hours/ 200 Marks

- a) **PORTRAITURE - IV** The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of nursing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

OR

- b) CREATIVE SCULPTURE - IV** The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

OR

- c) MURAL - IV** The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to create meticulous drawings, scale models, and various preparatory studies. The emphasis is on a comprehensive approach that encompasses both the planning and execution phases of the artistic process.

THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

AESTHETICS & ART CRITISISM - II

UNIT 1 (7 - Hours)

- Evaluation of a Work of Art
- Symbolism in Art

UNIT 2 (7 - Hours)

- Aesthetics Judgement
- Anthropological view of Art

UNIT 3 (7 - Hours)

- Anandavardhan
- Pratimalakshana of Vishnu DharmottraPurana

UNIT 4 (9 - Hours)

- Chinese Landscape
- Yin-Yang school of Chinese Art
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION AND VIVA VOCE & PPT PRESENTATION - II

15-Weeks/ 30-Hours/ 100 Marks

Developing the dissertation with understanding off the methodology of research required.

Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

REFERENCE BOOKS

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson

4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattachaiya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoli
6. Writer and Critic Georg Lukacs
7. Philosohy of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson
11. Introductory readings in Aesthetics John Hospers
12. Beynd aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L, Feagin
15. Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta Dr. kanti Chandra pandey
18. Comparative Aesthetics: East and west Prof. Angraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts of china Michael Sullivan

VISUAL COMMUNICATION SPECIALIZATION

OBJECTIVE

In a world where environmental, social, political, religious and professional issues and structures are changing kaleidoscopically, an area of culture activity is more challenging than the field of communication. With traditional boundaries between disciplines dissolving, the structure and ethos of training demands an ideally equipped program of pre-professional experimentation tailored to the individual needs and skills of the learner. The aim of this two year duration post-graduate Specialization Course is to create an understanding of industry needs by enhancing knowledge and technical skills through exposure to professional examples; the ability to use appropriate Visual media, including freehand drawing and computer technology in order to convey an advanced level, the thought of the essential formal elements at each stage of the creative process; to execute complex creative concepts in detail using digital tools accurately; ability to rapidly visualize sophisticated creative ideas and images for the purpose of conceptual communication.

Ability to communicate in terminology as in reference to various international norms; ability to express concepts and strategies in a clear and professional manner with correct sentence construction and grammar for effective communication.

SEMESTER - I (PREVIOUS YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	CREATIVE IMAGE MAKING - I	10	40	110	150
2	PRODUCT & PACKAGING - I OR MOVEMENT & MEANING 2D/3D - I OR ALTERNATIVE MEDIA - I	10	50	150	200
THEORY					
1	BUSINESS MARKETING - I	WRITTEN EXAM TIME - 3 HRS	12	38	50
2	REPORT & VIVA VOCE & PPT PRESENTATION - I	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

CREATIVE IMAGE MAKING - I

CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

06 Weeks-150 Hours / 150 Marks

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

CHOICE OF ANY ONE OF THE FOLLOWING THREE

9 Weeks - 225 Hours/ 200 Marks

a) PRODUCT & PACKAGING DESIGN

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore,

1. How and why the consumers buy, and,
2. Product and packaging- A global prospective.

OR

b) MOVEMENT & MEANING - 2D / 3D

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing, straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy: background design: layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc. Practical experience in sound recording and background music .

Project 2D or 3D short film (3 minutes) With the voice-over and music.

OR

c) ALTERNATIVE MEDIA

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT

BUSINESS MARKETING

15 Weeks - 30 Hours/ 50 Marks

UNIT – 1 (7 – Hours)

- Advertising design industry;

UNIT – 2 (7 – Hours)

- Role of advertising agencies and use of media.

UNIT – 3 (7 – Hours)

- Business practice

UNIT – 4 (9 – Hours)

- Campaign planning

REPORT & VIVA VOCE & PPT PRESENTATION - I

15 Weeks - 30 Hours/ 100 Marks

REFERENCE BOOKS

1. The Transformation of Nature in Art, by Ananda Coomaraswamy, Canada, 1934
2. Artists handbook, by Ray Smith, London, 1987
3. Advertising Art & Ideas- a text book, by G. M. Rege, Poona, 1972
4. History of photography (India 1840-1980), by Beaumont Newhall, New York, 1949
5. Advertising Procedure, by Otto Kepleners, London, 1986
6. Creative Camera Techniques, by Aves Beuck, New York, 1981
7. Advertising by John s. Wright, Daniel s. Marner, Willis L, Winter Jr. and S.K Zeigler, New Delhi, 1998
8. The Art & Print, by Earl Mueller, Collier, USA, 1969
9. The Text Book, G.M Rege, Poona, India, 1972
10. Photomechanics and Printing, by J.S Monsen, India, 1969
11. The Penrose Annuals Collection, Penrose Publication, London, 1978
12. Infa Press & Advt Year Books, Infa, New Delhi, 1985
13. Toon Art, by Steven Withrow, Ilex, England, 2004
14. Complete Guide to Digital 3-D design, by Simon Danaher, Ilex, England, 2006
15. Webworks-e-Zines, Rockport Publication, New York, USA, 2002
16. Animation Art, by Beck Jerryu, Ob International, New York, 2005
17. Design Flash, by Curtis Hillman, Rockfort Publications, New York, 2003
18. 2-D and beyond (Animation), Vol-I&II, by Jayne Pilling, Dover Publications, 2002
19. Best New Animation Designs, Vol.I&II, by Rita Street, Welcome Books, New York, USA, 1997

SEMESTER - II (PREVIOUS YEAR)

SL. NO.	NAME OF SUBJECT	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	CREATIVE IMAGE MAKING - II	10	40	110	150
2	PRODUCT & PACKAGING - II OR MOVEMENT & MEANING 2D/3D - I OR ALTERNATIVE MEDIA- II	10	50	150	200
THEORY					
1	BUSINESS MARKETING - II	WRITTEN EXAM TIME - 3HRS	12	38	50
2	REPORT & VIVA VOCE & PPT PRESENTATION - II	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. CREATIVE IMAGE MAKING - II

CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

06 Weeks -150 Hours / 150 Marks

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

Ability to gather, assess, record, and apply relevant information for sophisticated strategic and planning through project oriented work that would include new media in visual communication preproduction process involving Promotional, Editorial and information Design.

CHOICE OF ANY ONE OF THE FOLLOWING THREE

9 Weeks - 225 Hours /200 Marks

a) PRODUCT & PACKAGING DESIGN - II

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore,

How and why the consumers buy, and,

Product and packaging- A global prospective.

OR

b) MOVEMENT & MEANING - 2D / 3D - II

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing; straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy: background design: layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc. Practical experience in sound recording and background music .

Project 2D or 3D short film (3 minutes) With voice-over and music.

OR

c) ALTERNATIVE MEDIA-II

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising

ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT

BUSINESS MARKETING

15 Weeks - 30 Hours/ 50 Marks

UNIT – 1 (7 – Hours)

- Creative process

UNIT – 2 (7 – Hours)

- Generation of ideas

UNIT – 3 (7 – Hours)

- Indirect marketing

UNIT – 4 (9 – Hours)

- Media strategies

REPORT & VIVA VOCE & PPT PRESENTATION - II

15 Weeks - 30 Hours/ 100 Marks

SEMESTER - III (FINAL YEAR)

SL. NO.	SUBJECTS FINAL YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	CREATIVE IMAGE - III	10	40	110	150
2	PRODUCT & PACKAGING - III OR MOVEMENT & MEANING 2D/3D-III OR ALTERNATIVE MEDIA - III	10	50	150	200
THEORY					
1	BUSINESS MARKETING - III	WRITTEN EXAM TIME - 3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE & PPT PRESENTATION - I	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

1. CREATIVE IMAGE MAKING - III

06 Weeks - 150 Hours / 150 Marks

Advancement of the 1st year's program through a negotiated and self-determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals; Graphic novel; Story boarding and character design.

CHOICE OF ANY ONE OF THE FOLLOWING THREE

09 Weeks - 225 Hours /200 Marks

a) PRODUCT & PACKAGING DESIGN - III

A creative investigation of products and brands, exploring brand communication, personality and identity of the product. The social, cultural and economic factors that inform the relationship between consumers and products. Program covered in the previous year is linked with conceptual, idea- driven design solutions for specific client areas. Appropriate thinking derived from research and understanding of the project criteria allowing the students to produce finished projects innovative in products packaging. Analysis of the two-dimensional graphic applications on three- dimensional form.

OR

b) MOVEMENT & MEANING -2D/3D - III

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

OR

c) ALTERNATIVE MEDIA - III

THEORY SUBJECT

BUSINESS MARKETING

15 Weeks - 30 Hours /50 Marks

UNIT – 1 (7 – Hours)

- Advertising in various media

UNIT – 2 (7 – Hours)

- Online marketing

UNIT – 3 (7 – Hours)

- Broadcasting advertising

UNIT – 4 (9 – Hours)

- Media relations

DISSERTATION & VIVA VOCE & PPT PRESENTATION - I

1 5 Weeks - 30 Hours / 100 Marks

SEMESTER - IV (FINAL YEAR)

SL. NO.	SUBJECTS FINAL YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	TOTAL AGGREGATE
PRACTICAL					
1	CREATIVE IMAGE - IV	10	40	110	150
2	PRODUCT & PACKAGING- IV OR MOVEMENT & MEANING 2D/3D - IV OR ALTERNATIVE MEDIA - IV	10	50	150	200
THEORY					
1	BUSINESS MARKETING - IV	WRITTEN EXAM TIME - 3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE & PPT PRESENTATION - II	SUBMISSION	25	75	100
TOTAL			127	373	500

PRACTICAL SUBJECTS

CREATIVE IMAGE MAKING - IV

06 Weeks - 150 Hours / 150 Marks

Advancement of the 1st year's program through a negotiated and self-determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals, Graphic novel; Story boarding and character design.

CHOICE OF ANY ONE OF THE FOLLOWING THREE

09 Weeks - 225 Hours / 200 Marks

a) PRODUCT & PACKAGING DESIGN - IV

Allowing the students to produce finished projects innovative in products packaging. Analysis of to a creative investigation of products and brands, exploring brand communication, personality and identity. The social, cultural and economic factors that form the relationship between consumers and products. Program covered in the previous year is linked with conceptual, idea- driven design solutions for specific client areas. Appropriate thinking derived from research and understanding of the project criteria – two dimensional graphic applications on three- dimensional from.

OR

b) MOVEMENT & MEANING - 2D/3D - IV

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

OR

c) ALTERNATIVE MEDIA - IV

Interactive multi-media publishing; digital advertising and promotion; design for emerging platforms; To develop comprehensive media plans that include alternative media such as online, mobile, digital and broadcast design in support of strategic plans.

THEORY SUBJECT

BUSINESS MARKETING

15 Weeks - 30 Hours / 50 Marks

UNIT – 1 (7 – Hours)

- Advertising production

UNIT – 2 (7 – Hours)

- Research in marketing

UNIT – 3 (7 – Hours)

- Consumer buying habits

UNIT – 4 (9 – Hours)

- Client relations
- Billings
- Outsourcing processes

DISSERTATION & VIVA VOCE & PPT PRESENTATION - II

15 Weeks - 30 Hours/ 100 Marks

REFERENCE BOOKS

1. International Handbook of Advertising, by S. Watson Dunn, USA, 1964
2. Confessional of an Advertising Man, by David Ogilvy, New York, 1980
3. Graphic Arts Encyclopedia , by George A. Stevenson, Faber and Faber, USA, 1979
4. Photomechanics and printing, by J.S. Martie and Gordon , I Monsen, India- 1969
5. The Penrose Annuals, London- 1978
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