

COCHIN UNIVERSITY OF SCIENCE AND TECHNOLOGY

(Abstract)

Faculty of Humanities - Resolution of the Academic Council -Communicated - Orders issued

ACADEMIC A SECTION

No.CUSAT/AC(A).A3/518/2026

Dated,KOCHI-22,07.02.2026

Read:-Item No. I (g) of the minutes of the meeting of the Academic Council held on
29.11.2025

ORDER

The Academic Council vide item read above, considered along with the recommendations of its Standing Committee, the minutes of the combined meeting of the Faculty of Humanities, Board of Studies in Hindi & Board of Studies in Foreign Languages held on 20.11.2025 and resolved to approve the following:

1.The nomenclature of the new Five Year Integrated Programme in Hindi to be started with effect from the Academic Year 2026 as 'Five Year Integrated M.A with Major in Hindi Language and Literature'.

- The Regulation of the Five Year Integrated M.A with Major in Hindi Language and Literature. **(Appendix-I)**
- The Scheme and Syllabus of the Five Year Integrated M.A with Major in Hindi Language and Literature. **(Appendix-II)**
- The intake for the Five Year Integrated M.A with Major in Hindi Language and Literature offered by the Department of Hindi as 30 seats (Plus supernumerary seats as per existing University Rules).

2. To prefix '25' to all course codes, complying with the amended PG Regulations issued by the University, for the Scheme and Syllabus of M.A Hindi 2023, revised from the 2025 admission onwards.

3. The Scheme and Syllabus of 3 minor courses in English offered by Department of English and Foreign Languages with effect from 2026 admission onwards.**(Appendix III)**

Dr. Arun A U *
Registrar

To:

1. The Dean, Faculty of Humanities

2. The Chairperson, Board of Studies in Hindi/ Foreign Languages
3. The Head, Department of Hindi/DEFL
4. All AR/DRs Examination wing - with a request to forward the U.O to sections concerned
5. The Director, IQAC/ DoA
6. CIRM.Webmaster/Conference Sections
7. PS To VC/PVC;PA To Registrar/CE.

* This is a computer generated document. Hence no signature is required.

Regulations of the Integrated M.A Programme, November 2025**Cochin University of Science and Technology****(2026 Admission onwards)****PREAMBLE**

These Regulations shall be called '**Regulations for the Four Year Under Graduate Programme (FYUGP) and Five Year Integrated Post Graduate Programme (FYIPGP)**'. These regulations will be part of the **Five Year Integrated M.A with Major in Hindi Language and Literature** .

The regulations are designed to serve as a comprehensive resource for the preparation of curriculum for the Four Year Under Graduate (FYUG) and Five Year Integrated Post Graduate (FYIPG) Programs. The regulations aim to provide a structured and comprehensive educational experience for students pursuing a specific academic degree. The document aims to facilitate a transformative process that ensures both the UG and PG Programs will be student-centered, and aligned with the evolving needs of higher education and employment.

1. Scope

- 1.1 These regulations shall apply to the **Five Year Integrated M.A. with Major in Hindi Language and Literature under the Faculty of Humanities** of the Cochin University of Science and Technology with effect from **2026 admissions**.
- 1.2 The provisions here in supersede all other regulations with respect to the **Five Year Integrated M.A. with Major in**

Hindi Language and Literature under the Faculty of Humanities of the Cochin University of Science and Technology.

2. Definitions

- 2.1 **Department/School** means Department/School instituted in the university as per Cochin University of Science and Technology Statutes and Act.
- 2.2 **Credit** is the quantity of instruction given or the learning outcomes and a notional time to achieve those outcomes.
- 2.3 **Major** component is the subject that is the main focus of the study. By selecting a major, the student would be provided with an opportunity to pursue an in-depth study of a particular subject or discipline.
- 2.4 **Minor** component is a set of courses in a particular subject or a theme that complements the Major.
- 2.5 **Discipline Specific Course** is that focuses on a specific subject or field of study. These courses are designed to provide students with a deep understanding of the theories, concepts and practices within a particular discipline.
- 2.6 **Discipline Specific Core (DSC)** is a course that should be pursued by a student as a mandatory requirement of his/her programme of study.
- 2.7 **Discipline Specific Elective (DSE)** is a course of a particular discipline that a student has the choice to select from a pool of such courses from his/her programme of study. The DSEs

to offer in a program of study would be identified by the concerned Department/School.

- 2.8 **Capstone level Courses** allow the students to demonstrate their cumulative knowledge in their field of study. It plays a vital role in preparing students for the world of work with practical applications, professional knowledge and skills.
 - 2.9 **Ability Enhancement Courses (AEC)** are the courses designed specifically to achieve competency in modern Indian /world languages and English with special emphases on communication skills.
 - 2.10 **Skill Enhancement Courses (SEC)** are designed to develop Creativity, Critical Thinking, Communication and collaboration which are known as 21st century skills.
 - 2.11 **Value Addition Courses (VAC)** are the courses meant for personality development, perspective building and developing self-awareness of a graduate student.
 - 2.12 **Multi-Disciplinary Courses (MDC)** are the courses intended to broaden the intellectual experience and to build a conceptual foundation about arts, science, commerce, language and social sciences among students.
 - 2.13 **Audit Course** means a course which can be opted by a student but which will not accrue any credit.
 - 2.14 **MOOC Course** means a Massively Open Online Course offered by UGC, CUSAT or any other recognized educational agencies approved by the University.
3. **Structure of FYUG and FYIPG Programmes**

The new FYUGP and FYIPGP curriculum framework shall provide an overall redesign strategy to address the specific needs of the UG and PG programmes and, allow a systematic and evidence-based approach to curriculum transformation. The structure of the programmes shall assure quality and continuous improvement.

The programme pathways available for the students are the following.

- 3.1 **3 Year UG Degree:** Students who wish to exit after 3 years of the program will be awarded a UG Degree in a Major discipline after the successful completion of three years, securing a minimum of 133 credits and satisfying the minimum course requirements as given in tables.
- 3.2 **4 Year UG Degree (Honours):** A four-year UG Honours Degree in a Major discipline will be awarded to those who complete a four-year degree program securing a minimum of 177 credits and have satisfied the minimum course requirements as given in the tables. Honours students have to undertake a mini project/internship of 4 credits under a faculty member of the University/any higher education institution (HEI)/research institution/industry in their fourth year of the programme.
- 3.3 **4-Year UG Degree (Honours with Research):** Students who are highly motivated to opt for research as their career can choose honours with a research stream in the fourth year. They should do a research project or dissertation under the guidance of a **faculty of the University/College/Department/National/Foreign Institutions of Higher**

learning or Research/Industry as approved by the Department Council. The research project/dissertation shall be in the major discipline. The students who secure a minimum of 177 credits, including 12 credits from a research project/dissertation, are awarded a UG Degree (Honours with Research). The minimum requirement for a student to be considered for the 4-year UG Degree (Honours with Research) programme shall be CGPA 8.0 up to sixth semester. The number of seats and the exact selection criteria shall be fixed by the respective Department/School Council.

- 3.4 **5-Year Integrated PG Degree:** A five-year PG Degree in a Major discipline will be awarded to those who complete a five-year post graduate degree program securing a minimum of 221 credits and have satisfied the minimum course requirements as given in the tables.

4. **Possible Academic Pathways available for the Students**

In FYUGP, there are five possible structures or combinations, called **Academic Pathways**. Each pathway is defined by a specific combination of Discipline-Specific Courses.

- 4.1 **Single Major Pathway:** This pathway is recommended to those students who wish to do an in-depth study in a particular discipline without systematically exploring specific minor pathways.
- 4.1.1. The students pursuing FYUGP in a specific discipline shall be awarded a UG Degree in a Major discipline if they secure a minimum of 68 credits in that Major

discipline (50% of the total credits of 133 required for the three-year programme).

- 4.1.2. The 26 credits (24 credits from different courses and 2 credits from Internship) in Discipline-Specific Courses can be acquired either from the same Major discipline or from other disciplines.
- 4.1.3. The students who have taken this pathway need to complete their 3 MDC courses from other disciplines.
- 4.1.4. If the students continue to the fourth year of FYUGP, to be eligible for a UG Honours Degree in the Major Discipline, they should earn a minimum of 36 credits in that Major discipline from Capstone level courses including a project, and an additional 8 credits from Major or other disciplines.
- 4.2. **Major with Minor Pathway:** This pathway is recommended to students who wish to do an in-depth study in more than one discipline with more focus on one discipline (Major) and relatively less focus on the other (Minor).
 - 4.2.1. If students pursuing FYUGP are awarded a Major Degree in a particular discipline, they are eligible to be awarded a Minor in another discipline of their choice, if they earn a minimum of 27 credits (20% of the total credits of 133 required for the three-year programme) from six discipline-specific pathway courses (24 credits) and one Skill Enhancement Course (SEC) in that Minor discipline (3 credits).

- 4.2.2. The students who take this pathway need to complete their 3 MDC courses from disciplines different from their Major and Minor.
- 4.2.3. If they continue to the fourth year of FYUGP, to be eligible for a UG Honours Degree in their Major with a Minor, they should earn a further 8 credits from two courses in the chosen Minor discipline over and above the 27 credits earned in the first three years to have a total of 35 ($27 + 8$) credits in that Minor discipline (20% of the total credits of 177 required for the four-year programme).
- 4.2.4. The credit requirements for the Major discipline are the same as given for the Single Major Pathway.
- 4.3. **Major with Multiple Disciplines Pathway:** This pathway is recommended for students who wish to develop core competency in multiple disciplines of study. In this case, the credits for the minor pathway shall be distributed among the constituent disciplines/subjects.
 - 4.3.1. If students pursuing FYUGP are awarded a UG Degree in a Major discipline, they are eligible to get mentioned their core competencies in other discipline(s) of their choice if they have earned 12 credits from the pathway courses of a particular discipline. In the first three years of FYUGP, this pathway is composed of one Major discipline with 68 credits, and maximum two other disciplines, with 12 credits from 3 courses in each discipline.

- 4.3.2. The students who have taken this pathway need to complete their 3 MDC courses from other than major and selected pathway disciplines.
- 4.3.3. If the students continue to the fourth year of FYUGP, to be eligible for a UG Honours Degree in the Major discipline, they should earn a minimum of 36 credits in that Major discipline from Capstone level courses including a project, and an additional 8 credits from Major or other disciplines.

5. **Curriculum Structure of the FYUGP**

The curriculum structure of FYUGP contains the following mandatory components.

5.1. General Foundation Components (4 major course baskets)

- Ability Enhancement courses (AEC)
- Skill Enhancement Courses (SEC)
- Value Addition Courses (VAC)
- Multi-Disciplinary Courses (MDC)

5.2. Discipline Specific Pathway Components (Major/Minor)

- Discipline Specific Core Course (DSC) (Level 100-300)
- Discipline Specific Elective Course (DSE) (Level 300)

- (DSC courses at Level 100 are for building the foundations)

5.3. Discipline Specific Capstone Components.

- Advanced DSC and DSE Courses (Level 400, 500)
- Projects, field training, internship, community activity etc.
- (Any programmes to promote experiential learning)

6. Credit Structure of the FYUGP and FYIPGP

6.1. General Foundation Courses

- 6.1.1. It is mandatory for all the students who enrolled for an FYUG degree programme to acquire 39 credits from general foundation courses, which are classified into four different sub-categories (approximately 30% credit decided for the three-year programme).
- 6.1.2. General Foundation Courses can be grouped into 4 major baskets, namely (1) Ability Enhancement Courses (AEC), (2) Skill Enhancement Courses (SEC), (3) Value Addition Courses (VAC), and (4) Multi-Disciplinary Courses (MDC).
- 6.1.3. All these foundation courses are 3-credit courses.
- 6.1.4. The ability Enhancement Courses (AEC) and Skill Enhancement Courses can include practicum components as well.
- 6.1.5. The students have to complete 12 credits (4 courses) from AEC, 9 credits (3 courses) from SEC, 9 credits (3

courses) from VAC, and 9 credits (3 courses) from MDC as part of their UG Programme.

General Foundation Courses			
Sl. No.	Name of the General Foundation Course	No. of Courses	Required Credit
1	Ability Enhancement Courses (AEC)	4	12
2	Skill Enhancement Courses (SEC)	3	9
3	Value Addition Courses (VAC)	3	9
4	Multi-Disciplinary Courses (MDC)	3	9
Total in the first three years of FYUGP		13	39

6.2. Discipline-Specific Foundation and Pathway Courses for a 3-year Degree

6.2.1. The student who wishes to exit with a degree after three years needs to acquire 94 credits (approximately 70% of the total 133 credits) from Discipline Specific pathway, and capstone level courses, decided for the three-year programme.

6.2.2. Each DSC has 4 credits. The credit distributions for each of the subcategories of DSCs in the first three years of UGP are given below.

Discipline Specific Foundation/Pathway Courses for 3-year UGP				
Sl. No.	Name of the Pathway Courses	No. of Courses	Required minimum Credit	Possible Maximum Credits
1	Major Pathway Courses	17	68	80
2	Minor Pathway Courses	6+1*	24+3*	30
3	Internship/Apprenticeship	1**	2	2
Total		23	94***	112

(* to be acquired from SEC offered in the Minor discipline; **not counted as a course; *** excluding the 3 credits of the SEC done in the Minor discipline)

6.2.3. The consolidated minimum requirement of credits in the 3-year UGP are given below.

Sl. No.	Categorization of Courses for all Programmes	Minimum number of 3-Year UG
1	Major	68
2	Minor (Multi-Disciplinary)	27* (12**+12**)
3	Multi-Disciplinary Courses	9
4	Ability Enhancement Courses	12
5	Skill Enhancement Courses	6(9**)
6	Value Addition Courses	9
7	Summer Internship/field-based learning etc.	2***
Total		133

- * The students who opt for a Major with a Minor discipline has to acquire 27 credits from 6 courses of 4 credits each from Minor discipline with a total of 24 credits, and 3 credits from SEC of the minor discipline; **The students who opt for a Major with Multidisciplinary discipline(s) have to acquire 12 + 12 credits from 3 + 3 courses of 4 credits each from those multidisciplinary discipline(s); *** not counted as a course.

6.3. Discipline Specific foundation and Pathway courses for 4-year Honours Degree

- 6.3.1. The student who wishes to continue to the fourth year for the Honours degree, he/she should successfully complete 133 credits in the first 3 years and should acquire 44 credits during their fourth year, out of which 36 credits should be from the Major discipline at the advanced level and 8 credits can be from a Minor pathway.
- 6.3.2. For students opting for other pathways not involving a Minor, these 8 credits can be in the Major discipline or in any other discipline.
- 6.3.3. There are two pathways in the FYUGP. The students can either exit the FYUGP or can continue with the FYIPGP. In the first case, the students can either opt for the Four-Year Honours Degree or can opt

for Four-Year Honours with Research Degree. Those who opt to continue with the FYIPGP shall also be awarded the Four-Year Honours Degree/Four-Year Honours with Research Degree, however, the certificate for the same shall be awarded after completion of FYIPGP.

- 6.3.4. For students who opt for Honours Degree or continue with FYIPGP, it is mandatory to complete a mini project of 4 credits in the fourth year.
- 6.3.5. For students who opt for Honours with Research Degree, it is mandatory to complete an original research project of 12 credits in the fourth year.
- 6.3.6. The eligibility for a student to be considered for the 4-year UG Degree (Honours with Research) programme shall be CGPA 8.0 up to sixth semester. The number of seats and the selection criteria shall be fixed by the respective Department Council.

The consolidated minimum requirement of credits in the FYUGP are given below.

Minimum Number of Credits				
Sl. No.	Categorization of Courses for all Programmes	Minimum Number of Credits Required		
		3-year UG	4-year UG Honours	4-Year UG Honours with Research
1	Major	68	100(100+8*)	92(92+8*)
2	Minor (Multi-Disciplinary)	27(12+12)	27+8(12+12)	27+8(12+12)
3	Multi-Disciplinary Courses	9	9	9
4	Ability Enhancement Courses	12	12	12
5	Skill Enhancement Courses	6(9)	6(9)	6(9)
6	Value Addition Courses	9	9	9
7	Summer Internship/field based	2*	2*	2*

	learning etc.			
8	Mini Project/Research Project		4	12
	Total	133	177	177

The figures in brackets indicate the minimum credit requirements for the multidisciplinary pathway courses: *students who opted for multi-disciplinary pathway may acquire 8 credits from major or other disciplines ** not counted as a course.

6.4 Discipline-Specific Courses in the Fifth Year of the FYIPGP

6.4.1 Students aspiring to progress to the fifth year of the FYIPGP must first accomplish 177 credits in the Undergraduate Honours Degree pathway.

6.4.2 The curriculum structure of the 2-year PG Programme should be meticulously tailored to mirror the FYUGP stream, ensuring a seamless transition and integration for the students.

6.4.3 The curriculum for the fifth year is designed to offer 7 to 12 courses, with a total of 44 credits.

Discipline Specific Courses in fifth year of Integrated PG			
Sl. No.	Name of the Pathway Courses	No. of Courses	Required Credits
1	Major Advanced/Capstone/PG Level Courses (9 th Semester)	5	20
2	Research Project/PG Level Courses (10 th Semester)	1-5	20
3	Courses in Online or blended mode (9 th and 10 th Semester)	1-2	4
Total in the fifth year of FYPGP		7-12	44

6.5 Capstone Level Courses

The capstone level courses allow the students to demonstrate their cumulative knowledge in their field of study. Capstone level courses include topics on specialized/advanced level, internships, community engagement and services, vocational training, professional training, or other kinds of work experience.

6.5.1 Advanced major (Specialization): Advanced major courses include courses with a focused area of study attached to a specific major, which are optional in nature. These courses include courses on research methodology as well. These courses will help the graduates to deepen their knowledge in a particular area of study with more focus and direction.

6.5.2 Summer Internship/Apprenticeship: This promotes the induction into actual work situations. All students have to undergo internships/apprenticeships in a firm, industry, or organization or training in labs with faculty and researchers in their own or other HEIs/research institutions during the summer term. Students will be provided with opportunities for internships, so that the students may actively engage with the practical side of their learning and, as a by-product, further improving their employability.

6.5.3. Internship has 2 credits, and it should be completed in the first three years of FYUGP. The firm /institution from which the student shall undergo internship should be prior-approved by the HoD/Department Council, after verifying the quality and genuineness of the firm/institution.

6.5.4. Field-based learning/minor project: Provides opportunities for students to understand the different socio-economic contexts. It will aim at giving students exposure to development-related issues in rural and urban settings.

6.5.5. Community engagement and service: Seeks to expose students to the socio-economic issues in society so that the theoretical learnings can be supplemented by actual life experiences to generate solutions to real-life problems.

6.5.6. Vocational Education and Training: The ever-changing global scenario makes the world more competitive and requires high levels of lateral thinking and the spirit of entrepreneurship to cope with emerging challenges.

6.6. Signature Courses

- 6.6.1. Each Department can design signature courses in DSE/SEC/VAC/ Vocational Courses offered by their faculty members, approved by the BoS or the academic committee.
- 6.6.2. A Department can empanel distinguished individuals who have excelled in their field of specialization like science and technology, industry, commerce, social research, media, literature, fine arts, civil services etc. as adjunct faculty as per the UGC guidelines with the approval of the University. With approval of the BoS or the academic committee, the adjunct faculty can offer DSE/SEC/ VAC/Vocational Courses as signature courses.
- 6.6.3. Guest faculty/Visiting faculty/Visiting Scholars can also offer DSE/SEC/VAC/ Vocational Courses as signature courses, approved by the BoS or the academic committee.

6.7. Audit Course

A student has the choice of auditing not more than one course in each semester. Students who desire to audit courses over and above the number of courses prescribed have to choose from amongst the courses offered by different Departments in that semester and inform their department in writing. Courses thus audited should also be indicated in the course Registration forms along with other courses opted for that semester.

6.8. Credit Details

The proposed number of credits per course and the credit distribution of them for the FYUGP and FYIPGP are given below:

- 6.8.1. A course that includes one hour of lecture or tutorial or a minimum of two hours of lab work, practical work, or field work per week is given one credit hour.
- 6.8.2. One credit in a semester should be designed for 15 hours of Lectures or Tutorials or 30 hours of practicum and learner engagement in terms of

course related activities such as seminar preparation, submitting assignments, etc.

6.8.3. A one-credit seminar or internship or studio activities or field work/ projects or community engagement and service will have two-hour engagements per week (30 hours of engagement per semester).

6.8.4. A course can have a combination of lecture credits, tutorial credits, and practicum credits, as

- (1) Lecture (L): Courses involving lectures
- (2) Tutorial (T): Courses involving problem-solving and discussions
- (3) Practicum or Laboratory (P): Course requiring students to participate in a project or practical or lab act Seminar: Course requiring structured discussion/conversation or debate focused on assigned tasks Internship: Course requiring actual work situations. Internships involve working with local industry, government etc. Studio activities: creativity artistic activities Field practice/projects: Learning in field Community engagement and service: expose students to the socio-economic issues in society.

6.8.5. A course should be of a minimum of 2 credits, and a maximum of 4 credits.

6.8.6 A student shall be able to opt for a certain number of extra credits over and above the requirements for the award of a Degree.

6.8.7. Maximum Number of credits that a student can earn per semester shall be restricted to 30. Hence a student shall have the option of acquiring extra credits to a maximum of 180 credits for a 6-semester UG program, and 240 credits for a 4-year (8-semester) UG program.

7. Duration of programmes, credits requirements and options

7.1. Students will be offered the opportunity to take breaks during the programme and resume after the break, but the total duration for completing the programme shall be as mentioned in 7.2.

7.2. Students may complete the undergraduate programme at a slower pace. They will be allowed to pursue a 3-year UG programme within a period of 5

years, 4- year UG programme within a period of 6 years, and FYIGP within a period of 7 years without obtaining readmission.

- 7.3. The University shall admit candidates not only for programmes, but also for courses, however, the admission is subject to the availability of seats in the respective departments.

8. Academic Levels of Pathway Courses

The pathway courses shall be coded based on the learning outcomes, levels of difficulty, and academic rigor. The coding structure is as follows.

000–099: Prerequisite courses for a foundation/introductory course with no credits.

100–199: Foundation or Introductory courses that are intended for students to gain an understanding and basic knowledge about the subjects and help them decide the subject or discipline of interest. These Courses may also be a prerequisite for courses in the major subject. These courses generally focus on foundational theories, concepts, perspectives, principles, methods, and procedures for critical thinking to provide a broad basis for taking up more advanced courses.

Students of FYUGP may opt for a minimum of 24 credits at this level. These courses are taught in semesters 1 and 2 of FYUGP.

200–299: Intermediate-level courses, including Discipline-Specific Courses intended to meet the credit requirements for Major and Minor areas of learning. These courses can be a part of a Major and can be prerequisite courses for advanced-level Major courses.

Students of FYUGP may opt for a minimum of 32 credits at this level. These courses are taught in semesters 3 and 4 of FYUGP.

300–399: Higher-level courses which are required for majoring in a disciplinary/ interdisciplinary area of study for award of degree. These courses can be a part of the Major pathway and can be prerequisite courses for advanced level Major courses.

Students of FYUGP may opt for a minimum of 38 credits at this level, including the 2 credits of Internship. These courses are taught in semesters 5 and 6 of FYUGP.

400–499: Advanced courses/Capstone level courses, which would include taught courses with practicum, first-year postgraduate degree level courses, seminar-based courses, term papers, research methodology, advanced lab experiments, software training, capstone projects, research projects, hands-on training, internship/apprenticeship projects at the undergraduate level, etc.

Students of FYUGP may opt for a minimum of 44 credits at this level, out of which 8 credits can be of the level 300-399 if they are Minor Pathway courses. These courses are taught in semesters 7 and 8 of FYUGP.

500--599: Courses at the first-year postgraduate degree level for a 2-year PG Degree programme.

600--699: Courses at the second-year postgraduate degree level for a 2-year PG Degree programme.

700--799 and above: Courses limited to doctoral students.

Academic Levels of Pathway Courses				
Sl. No.	Academic Level	Nature of Course	Implementation in FYUGP and FYIPGP	
			Semesters	Minimum Credit required
1	00-99	Prerequisites for Foundation Courses		
2	100-199	Foundation Level Courses	1&2	24
3	200-299	Intermediate Level Courses	3&4	32
4	300-399	Higher Level Courses	5&6	38*
5	400-599	Advanced/Capstone/First year PG Level Courses	7&8	44**

6	600-699	Second Year PG-Level courses in a two-year PG Degree Programme	9&10	
7	700-799	Courses in a doctoral programme		

* Out of 38 credits, 2 credits are from Internship.

** In the case of students opting for a pathway with a Minor, 8 credits out of 44 can be of 300-399 level

9. **Changing the Major, the Minor, and the Academic Pathway**

- 9.1. The course structure should be such that, in the first two semesters, the student has the choice of attending courses in different disciplines through Major, Minor and MDC. The student also has the choice of attending online courses in any discipline from repositories approved by the Board of Study.
- 9.2. At the end of the second semester, the student has the choice of changing the Major and Minor disciplines, and the academic pathway chosen at the time of admission. In that case, the new Major should be one of the disciplines in which minimum two courses should be attended in-person by the student, and in which minimum 8 credits should be already earned by the student. However, the change of minor to major shall be allowed subject to the availability of seats in the Department concerned.
- 9.3. It is also possible to change the Major to a discipline in which a minimum two courses as MDC are already attended in-person by the student in the first two semesters. In this case, only 6 credits are earned by the student by attending in person the two MDC in any single discipline. In such a case, the student has to earn an additional 2 credits in the major discipline from any online courses through repositories approved by the Department Council.
- 9.4. Throughout the first two semesters, the academic advisor should guide the student to properly plan for the change of Major and academic pathway.
- 9.5. When a student changes the Major to one of the disciplines in which he/she has earned a minimum of 8 credits as a Minor or as a combination of MDC

and online courses, the credits acquired by the student by these courses will be transferred to the total credits required for the new Major.

- 9.6. The student who switches to a new discipline in a broad stream different from the one to which he/she originally sought admission should be equipped to learn that new discipline. To ensure that such a student has acquired the prerequisite knowledge and skill set needed for the new discipline, each BoS should specify the minimum credits to be earned from the prerequisite courses of level 0-99 in that discipline. If the student has not learned these courses at the higher secondary level, he/she should do them online mode during the first two semesters. The credits earned from the prerequisite courses will not be added to the credits earned in the FYUGP.

10. Admission

The students are admitted to any of the following departments/schools which offer FYIPGP as per their choice through the Common Admission Test of the University.

Department/School	Academic Pathways Offered
Department of Hindi	Hindi (Major, Minor, Multi-Disciplinary)

10.1. Eligibility and Entrance Examination

- 10.1 Candidates with 50% marks in the Plus Two examination of the state of Kerala or any other examination accepted as equivalent thereto can apply, satisfying the following conditions.

Programme of Study	Eligibility
Five-Year Integrated M.A in Hindi Language and Literature	50% marks in the qualifying examination with Hindi as a subjects

- 10.1.2. Students shall register their major option for the preferred programme of study that is **Five-Year Integrated M.A. with Major in Hindi Language and Literature** at the time of submission of the application.

10.1.3. The rules in force regarding the relaxation in qualifying marks/grades and the reservation in admission shall be applicable to candidates belonging to the reservation categories.

10.2. Entrance Examination

10.2.1. The admission to the Five-Year Integrated **Five-Year Integrated M.A. with Major in Hindi Language and Literature** will be through the Common Admission Test examination (CAT) of CUSAT conducted by the Directorate of Admissions, CUSAT.

10.2.2. The students applying for the Five-Year Integrated **Five-Year Integrated M.A. with Major in Hindi Language and Literature** have to write the entrance examination with Test code allotted by the DOA.

10.2.3. As per the University order issued from time to time.

10.2.4. As per the University order issued from time to time.

10.2.5. The scheme of the test shall be devised by the Directorate of Admissions and announced through the admission prospectus.

10.2.6. While preparing the Selection List, if tie arises, the following criteria shall be followed, one after the other, to resolve the ties, when more than one candidate secures the same total marks in the entrance examination:

Rank list for Five-Year Integrated M.A. with Major in Hindi Language and Literature

(a) The rank list for **Five-Year Integrated M.A. with Major in Hindi Language and Literature** shall be prepared from the test who opted for the Five-Year Integrated M.A Major in Hindi Language and Literature Programme.

(b) If the tie continues the number of correct answers scored in Hindi will be counted.

- (c) If the tie continues after applying the above two conditions, the date of birth of the candidates in the descending order (older to younger) will be considered.
- (d) If the tie continues after applying the above three conditions, the names of the candidates in alphabetical order will be considered.

11. **Course Registration and Attendance**

- 11.1. The Integrated **M.A Hindi Programme** is conducted in conformity with the attributes of the Outcome Based Education (OBE) and Choice Based Credit System (CBCS). The syllabi of all academic programmes are to be prepared in such a way that they contain the OBE attributes such as Programmes Outcomes (POs), Programme Specific Outcomes (PSOs), Course Outcomes (COs), course prerequisites, credits etc.
- 11.2. Students have to choose their academic pathway as specified in **Section 4** of the Regulations and register for the courses of their choice within a week of the commencement of the first semester. Before commencement of each semester, the students have to choose and register their courses as per the minimum requirements of FYUGP and FYIPGP. From second semester onwards, the departments shall ensure the availability of seats for various discipline specific courses under Minor/Multi-Disciplinary pathways so that students who have taken these pathways will not have any difficulty in fulfilling their minimum credit requirements. Additional seats for the same courses may be allotted on a first-come-first-serve basis.
- 11.3. All students have to register for the **general foundation and core courses**. They can choose the elective courses of their choice in consultation with their mentors.
- 11.4. The student can drop/re-register any elective/audit course(s) within 15 working days after the commencement of the classes.
- 11.5. The students can choose MOOC courses from CUSAT, SWAYAM or other platforms as approved by the Department Council from time to time.
- 11.6. The course registration and provision for credit transfer for the credits acquired from the MOOC/SWAYAM platform shall be as per the general

rules and regulations for MOOC courses issued by the university from time to time.

- 11.7. A minimum of 75% attendance is compulsory for the continuous evaluation and the End semester examination. The university may condone the shortage of attendance on valid grounds as per the existing university rules.

12. Evaluation

- 12.0.1. The final result in each course will be determined on the basis of continuous assessment and performance in the end semester examination which will be in the ratio of 50:50 in the case of theory courses.
- 12.0.2. The faculty handling the course shall be responsible for evaluating all the components of Continuous Assessment (CA).
- 12.0.3. For **Laboratory Courses (Practical Courses)**, Open Ended **Laboratory Courses**, **Mini project work and Final semester project work** there shall be only Continuous Assessment (CA) as per procedures laid down by the Department Council of the department offering the programme.
- 12.0.4 For the Open-Ended **Laboratory Courses (Practical Courses)**, **Mini project work and Final semester project work** at the end of the Semester, the students will have to submit a report of the work done; they will present the results in a Seminar and should defend the work in a Viva-Voce.

12.1. Continuous Assessment (CA)

The CUSAT has a scheme of rigorous and continuous internal assessment.

- 12.1.1. Written exams shall be precisely designed using a variety of tools and processes (e.g., constructed responses, open-ended items, multiple-choice with more than one correct answer), and the students should be informed about the evaluation modalities well in advance.

- 12.1.2. The time schedule for the CA and the nature of tests/assignments/quizzes that are relevant to the course may be followed. The specific nature of the assignments/tests will be described by the faculty in the class and can vary from course to course.
- 12.1.3. The student shall be given a minimum of two tests per semester in each course.
- 12.1.4. The faculty concerned can choose the mode of evaluation and compilation of final marks of CA ensuring all modules in the course syllabus covered in the assessment process with the approval of the department council.
- 12.1.5. The marks obtained in the continuous assessment shall be displayed on the notice board of the Department and grievances if any may be addressed to the respective Head of the Department. The Department Council which offers the concerned programme/course shall finalize the marks of the continuous assessment of each course after addressing such grievances.
- 12.2. End-semester Examination (ESE)
 - 12.2.1. A final examination at the end of the semester in each course will follow the internal assessments during the semester. The end semester examination shall cover the entire syllabus of the course.
 - 12.2.2. The question paper for the end semester examination for each course is to be set by the concerned course teacher in advance, which must be scrutinized by a committee, consisting of one or two faculties, who are competent in the subjects/course regarding, appointed by the Head/department council to ensure that questions are within the scope of the syllabus and also the entire syllabus of the course is fairly covered in the question paper. Modifications suggested by this committee should be reflected in the final question paper.
 - 12.2.3. There shall be only a single internal evaluation for the end semester examination. Immediately after the examination is over, course

teachers shall complete the evaluations and the results shall be finalized within 10 working days after the last examination is over so as to enable students who have failed to appear for the makeup examination.

- 12.2.4. The marks and grades in all the subjects obtained by the students have to be displayed on the notice board and the answer scripts can be made available to the students for scrutiny if necessary.
- 12.2.5. The final result in each course is calculated on the basis of continuous assessment and performance in the end-semester examination.
- 12.2.6. For End Semester Examination, the students have to score a minimum of 40% marks to get a pass. Also, the students should get a total of 40% marks for each course (Sum of CA and ESE) to get a pass in the course.
- 12.2.7. Heads of the Departments shall publish the marks obtained by the students, in the continuous assessment and end semester examination.
- 12.2.8. If the student has any grievance about the result of a course the student can approach the concerned Head of the Department and submit his/her grievance with supporting documents/arguments. The teacher, and the Head of the Department offering the course will examine the case and decide on his/her grievance. If the student is not convinced with the decision, he/she can approach the appellate authority, which is the department council of the department offering the programme to which the student is admitted. The appellate authority shall examine the grievance and take a final decision which must be intimated to the student in writing. The decision of the appellate authority shall be final.
- 12.2.9. The final marks and grades obtained by the students shall be published on the notice board. Those who could not obtain 40% marks in the End semester examination in total for a course will be declared as failed in that course.

- 12.2.10. Those who fail in the semester end examination of any course may repeat the semester end examination of that course in the next available chance. Also, a special 'save an year' supplementary examinations will be conducted for students who fail in their final two semesters. This will be conducted in 5th, 6th, 9th and 10th semesters.
- 12.2.11. The student will be awarded the actual grade he/she obtains in the special supplementary examination.
- 12.2.12. Those who fail in the end- semester examination/ special supplementary examination of any course may repeat the semester end – examination of that course in the next available chances.
- 12.2.13. The results of the examinations will be finalized and published by the Department Council of the department offering the programme within 30 days of the last examination of the semester and the minutes shall be sent to the controller of examinations to issue the mark list of that examination.

12.3. **Backlogs**

No student of the FYUGP and FYIPGP shall be allowed to move to the 3rd, 5th or 7th semester, if he/she does not satisfy the following conditions.

Promotion to	Minimum Number of Credits to be earned
III Semester	Half of the total credits of Semester I
V Semester	Half of the total credits of Semesters I, II & III put together
VII	84 Credits from DSC and DSE courses

12.4. **Re-admission**

- 12.4.1. The students who are not eligible for promotion to the next higher semester as per rules will be given opportunities to clear the backlogs in the previous semesters by appearing for supplementary examinations.

12.4.2. Once the student gets eligibility for promotion to the higher semester, he/she will be given re-admission along with the junior regular batch and can further continue his/her studies as a regular student from the semester where he/she is re-admitted.

12.4.3. This will be subject to the maximum period available for the completion of the course permitted by these regulations.

12.4.4. Re-admission under the above provision shall be permitted only once.

12.5. Exit Option

The option of an exit with a 3-year Bachelor's degree/4-year Bachelor's Degree with Honours/4-year Bachelor's degree with Honours (Research) shall be available for desiring students. The distinguishing features of the exit option are:

12.5.1. Exit with 3-year UG Degree

- (a) The Exit Option with 3-year UG Degree will be available at the end of three years of the FYIPGP students.
- (b) Students who seek to opt out after 3 years (six semesters) should have passed all the courses of the preceding six semesters. For exercising the Exit Option, the students should have secured a minimum of 133 Credits in toto for semesters 1- 6.
- (c) The students who exercise the Exit Option have to surrender the Mark lists of the previous semesters and pay a cancellation fee as per the rules of the University. They will be issued new mark lists in conformity with the 3- year UG Degree that will be conferred to them.

12.5.2. Exit with 4-year UG Honours Degree

- (a) The Exit Option with 4-year UG Honours Degree will be available at the end of Four years for the FYIPGP students.
- (b) Students who seek to opt out after 4 years (eight semesters) should have passed all the courses of the preceding eight semesters. For

exercising the Exit Option, the students should have secured a minimum of 177 Credits in toto for semesters 1-8.

- (c) The students who exercise the Exit Option have to surrender the Mark lists of the previous semesters and pay a cancellation fee as per the rules of the University. They will be issued new mark lists in conformity with the 4- year UG Honours Degree that will be conferred to them.

12.5.3. Exit with 4-year UG Honours (Research) Degree

- (a) The Exit Option with a 4-year Honours Degree will be available at the end of Four years for the FYIPGP students. The eligibility for a student to be considered for the 4-year UG Degree (Honors with Research) programme shall be a CGPA of 8.0 up to the sixth semester. The number of seats and the selection criteria shall be fixed by the respective Department Council.
- (b) A student who opts for a 4-year Honours (Research) Degree should have to undertake a research project in the department. If opportunities are available, the respective department council may permit the candidate to undertake the research project in other departments for research on interdisciplinary themes/ Institutes of National Importance to earn a minimum of 12 Credits. For exercising the Exit Option, the student should have secured a minimum of 177 Credits in toto for semesters 1-8.
- (c) The students who exercise the Exit Option have to surrender the Mark lists of the previous semesters and pay a cancellation fee as per the rules of the University. They will be issued new mark lists in conformity with the 4- year Degree Honours (Research) that will be conferred to them.

12.6. Merger with the 2-Year PG

In the Fourth Year, students of the FYUGP may be integrated with the students admitted for the 2-Year PG programme offered by the respective Departments to which they are admitted. After the merger i.e., from 7th semester, any provision

under this regulation inconsistent with the PG regulations in force for FYIPGP shall not be applicable and the respective provision under PG regulation shall prevail.

12.7. Grade Card

The University under its seal shall issue a Grade Card to the students on completion of each semester. The Grade card shall contain the following:

- a) Title of the course taken as core, elective and audit. (An audit course shall be listed only if the student has secured a pass).
- b) The credits associated with and the grades awarded for each course.
- c) The number of credits (core and elective separately) earned by the student and the Grade Point Average.
- d) The total credits (core and elective) earned till that semester.
- e) The evaluation of FYUGP and FYIPGP is done under the Grading System.

The evaluation of FYUGP and FYIPGP is done under the grading system. The following 10-point grading system shall be adopted for all the programmes. The grades will be awarded for each course based on the aggregate marks (continuous assesment marks + semester end exam marks) obtained subject to the requirement of minimum 40% for the semester end examination.

% Marks (Range)	Grade point (G)	Letter Grade	Description
95 -100	10	O	(Outstanding)
85 - 94.99	9	A+	(Excellent)

75 - 84.99	8	A	(Very Good)
65 - 74.99	7	B+	(Good)
55 - 64.99	6	B	(Above Average)
45 - 54.99	5	C	(Average)
40 - 44.99	4	P	(Pass)*
Below 40	F	0	Fail
Absent	Ab	0	Absent

Overall performance at the end of the semester will be indicated by Grade Point Average (GPA) calculated as follows.

$$\text{GPA} = \frac{G_1C_1 + G_2C_2 + G_3C_3 + \dots + G_nC_n}{C_1 + C_2 + C_3 + \dots + C_n}$$

‘G’ refers to the grade point and ‘C’ refers to the credit value of corresponding course undergone by the student. At the end of the final semester Cumulative Grade Point Average (CGPA) will be calculated based on the above formula, considering the Credits and Grades earned during the entire programme of study.

Accordingly, the pass requirements shall be modified as:-

i. For each course, 40% of the aggregate marks (continuous assessment marks *plus* end semester marks) with a separate minimum requirement of 40% for the end semester examination.

ii. Minimum aggregate CGPA required for successful completion of the programme will be 4.0

iii. The CGPA to percentage conversions shall be done using the formula

$$\%marks = CGPA * 10$$

iv. Classification for the Degree/Diploma will be given as follows based on the CGPA:

First Class with Distinction (FCD)	CGPA 7.5 and above
First Class	CGPA 6 to 7.499
Second Class	CGPA 5 to 5.999
Pass	CGPA 4 to 4.999

(v) The Grade Card issued at the end of the final semester shall contain the details of all the courses taken which shall include the titles of the courses, the credits associated with each course, the CGPA and the class. The rank shall be awarded based on CGPA corrected to the 2nd Decimal.

13. Degrees Awarded to FYUGP and FYIPGP

After successful completion of FYUGP or FYIPGP, the degrees in respective subject(s) will be awarded to the students.

(i) The format of the 3-year UG Degree shall be ‘Bachelor of Humanities Major in [subject]’ for Single Major Pathway; ‘Bachelor of Humanities Major in [subject] with Minor [subject]’ for Major with Minor Academic Pathway; and ‘Bachelor of Humanities Major in [subject] with [subject], [subject]’ for Major with Multiple Discipline(s) Academic Pathway.

- (ii) The format of the FYUG (Honours) Degree shall be ‘Bachelor of Humanities (Honours) Major in [subject]’ for Single Major Pathway; ‘Bachelor of Humanities (Honours) Major in [subject] with Minor [subject]’ for Major with Minor Academic Pathway; and ‘Bachelor of Humanities (Honours) Major in [subject] with [subject], [subject]’ for Major with Multiple Discipline(s) Academic Pathway.
- (iii) The format of the FYUG (Honours with Research) Degree shall be ‘Bachelor of Humanities (Honours with Research) Major in [subject]’ for Single Major Pathway; ‘Bachelor of Humanities (Honours with Research) Major in [subject] with Minor [subject]’ for Major with Minor Academic Pathway; and ‘Bachelor of Humanities (Honours with Research) Major in [subject] with [subject], [subject]’ for Major with Multiple Discipline(s) Academic Pathway.
- (iv) The format of the FYIPG Degree shall be ‘Master of Humanities in [subject]’, irrespective of the Academic Pathway the student has chosen.
- (v) On successful completion of FYIPGP, students will be awarded FYIPGP Degree certificates as mentioned in Clause 13(iv) and their respective 3-Year and Four Year (Honours) Under Graduate Degree certificates as mentioned in Clause 13(i) and (13 (ii) or 13 (iii)).

14. Mentoring, Tutorial and Remedial classes

A system of mentoring by a teacher for a group of 5 students shall be coordinated by respective departments/schools. Mentors shall conduct orientation sessions to plan studies, utilize library and other common university and departmental resources. Mentors shall monitor academic progress of their mentee and identify weak learners in advance and arrange for remedial sessions in association with any other such facility provided by the University/ Centre for Integrated Studies (CIS) /Equal opportunity cell as the case may be. Special talents of their mentee may be identified and given guidance to nurture them. Mentors in association with any other such facility provided by the University/CIS/Department shall coordinate internships/summer research programs/vacation activity during vacation months.

15. Transitory Provisions

Notwithstanding anything contained in these regulations, the Vice Chancellor shall, for a period of one year from the date of coming into force of these regulations, have the power to provide by order that these regulations shall be applicable to any programme with such modifications as may be necessary.

DEPARTMENT OF HINDI

Scheme of Examinations and Syllabus for the
Five Year Integrated M.A. with Major in Hindi Language and Literature Programme

(From 2026 admission onwards)



Cochin University of Science and Technology
Cochin - 682 022

Website: <http://hindi.cusat.ac.in>

Scheme and Syllabus

Preamble:

The study of Hindi Language and Literature is a gateway to understanding the rich cultural, historical, and literary heritage of India and beyond. As one of the most widely spoken languages in the world, Hindi serves as a bridge between diverse communities and plays a pivotal role in shaping literature, media, politics, and society. The discipline of Hindi encompasses a vast spectrum of knowledge—from classical texts and ancient traditions to contemporary literary forms, media, and digital communications.

The Department of Hindi at Cochin University of Science and Technology (CUSAT) is dedicated to nurturing students who will carry forward this legacy of linguistic and literary excellence. Our vision is to offer a comprehensive and forward-thinking education in Hindi that blends academic rigor with cultural relevance, helping students to deepen their understanding of the language while developing the skills necessary for intellectual and professional success. We aim to create a dynamic academic environment where students not only master the intricacies of Hindi literature and language but also become equipped with critical thinking, analytical, and communication skills essential for thriving in diverse fields, including education, research, media, publishing, and cultural studies.

In an era of rapid globalization and digital transformation, the need for linguistic and literary scholars who can contribute to preserving, promoting, and innovating with the language and literature is more significant than ever. The Five-Year Integrated Master's Program in Hindi Language and Literature, offered by the Department, is designed to provide an in-depth exploration of the language's classical and modern forms, coupled with the flexibility to exit with a Bachelor's degree after three or four years, depending on individual academic goals.

The Department is renowned for its collaborative and inclusive research environment, fostering an atmosphere that encourages students to develop a scientific approach to the study of Hindi language and literature. Through a combination of rigorous coursework, research initiatives, and exposure to contemporary literary trends and media technologies, students are prepared to make meaningful contributions to both the academic world and the broader cultural and social landscape. By integrating technological advancements into their academic training, students gain proficiency in using modern tools and software essential for research, teaching, and application in industries related to language technology, content development, and media. With an emphasis on cultivating a sense of responsibility, ethical conduct, and cultural sensitivity, we seek to shape students into well-rounded, informed, and capable individuals who will contribute to a progressive society.

Program Outcomes:

PO1: Demonstrate a comprehensive understanding of the historical, cultural, and linguistic foundations of Hindi language and literature, with an emphasis on classical and modern forms.

PO2: Analyze, evaluate, and synthesize complex literary texts, cultural expressions, and historical documents, using appropriate methods and critical frameworks.

PO3: Apply critical thinking and interpretative skills effectively to examine and resolve issues related to language, literature, and cultural studies, recognizing the connections between linguistic structures and societal dynamics.

PO4: Utilize modern technologies and digital tools proficiently for research, analysis, and dissemination of literary content, enhancing the understanding of Hindi literature in the contemporary global context.

PO5: Communicate ideas, analyses, and research findings clearly and persuasively in both written and verbal forms, in accordance with academic and professional standards.

PO6: Achieve proficiency in using modern literary research tools, including digital archives, corpora, and databases, for data collection, interpretation, and academic inquiry in Hindi literature.

PO7: Adhere to ethical principles and practices in literary research, including respect for diverse perspectives and the preservation of intellectual property, while working collaboratively in academic and cultural contexts.

PO8: Engage in lifelong learning and professional development to stay updated with new literary trends, methodologies, and technologies, further enhancing expertise in Hindi language and literature.

PO9: Embrace and practice constitutional values, including universal human values of truth, justice, peace, love, and nonviolence, fostering an appreciation for diverse cultural expressions and a scientific approach to the study of literature.

Program-Specific Outcomes (PSOs):

PSO 1: Proficiency in Hindi Language for Communication

Develop advanced proficiency in Hindi for both oral and written communication, enabling students to engage in logical, analytical, and creative discourse. Students will gain an understanding of the fundamental concepts, grammatical rules, and processes of the Hindi language, equipping them to communicate effectively in diverse contexts. The program emphasizes the application of Hindi as a tool for building connections across communities, fostering educational opportunities, and creating job prospects. By studying practical grammar, students will gain the essential skills to express ideas clearly and effectively, fostering deeper integration into Indian culture and society.

PSO 2: In-depth Understanding of Hindi Literature

Acquire a comprehensive understanding of the historical evolution and thematic concerns of Hindi literature, from its classical roots to contemporary developments. Students will learn to evaluate the philosophical and cultural underpinnings of major literary movements in Hindi. The program encourages critical engagement with works by prominent authors fostering the development of analytical skills through close reading and interpretation. Students will also be introduced to contemporary discourses on Stri, Gender, Dalit, Adivasi and other marginalized with a focus on understanding their societal implications and exploring literature's role in reflecting and shaping societal issues.

PSO 3: Poetics, Literary Criticism, and Linguistic Fundamentals

Foster a deep understanding of Indian and Western poetics, comparing literary movements and philosophies from both traditions. Students will engage with the concepts of Alankaras (figures of speech) and Chhandas (metrical structures) in Hindi poetry, while also exploring the theoretical foundations of poetic devices. The program will cover fundamental linguistic concepts and their application to the Hindi language, including the historical development of the language from ancient to modern times. Students will also gain knowledge of language families and the evolution of Hindi within the broader context of Indo-Aryan languages.

PSO 4: Comparative Literature and Translation Studies

Gain an understanding of the theoretical frameworks of Comparative Literature, with a focus on the cultural diversity across different literary traditions and historical periods. Students will develop proficiency in analyzing texts from multiple cultures and languages, gaining insight into their social, political, and cultural contexts. The program will also explore Translation Studies, equipping students with knowledge of various translation theories, approaches, and techniques, while emphasizing their practical application. Students will study the new technologies in the field.

PSO 5: Media, Film Studies, and Contemporary Hindi Applications

Explore the intersection of Hindi literature with modern media forms, including film, television, and digital platforms. Students will critically analyze Hindi films, songs, ghazals, and other media, evaluating their thematic content, cultural impact, and narrative techniques. The program will also provide opportunities for students to acquire skills in Hindi Computing, Web Literature, and Social Media. Additionally, students will gain insights into Mass Communication and Public Relations, developing a holistic understanding of how Hindi language and literature intersect with modern communication technologies.

PSO 6: Post-Independence Literary Trends, and Research Preparation

Develop a critical understanding of the major literary movements post-independence. Students will engage with various trends in Hindi literature. The program fosters the development of analytical thinking, creativity, and problem-solving through assignments, projects, and performances. Students will be prepared for research-oriented careers in language, literature, and cultural studies by equipping them with the fundamental principles of research methodology. The program also prepares students for higher studies and research in Hindi literature, empowering them to pursue advanced degrees and research opportunities in prestigious academic institutions. Additionally, students will develop the skills required to become effective Hindi language educators.

PSO7: Research Competence

Students will be trained in advanced research methodologies and techniques related to Hindi language and literature. They will be able to formulate research questions, design and conduct research projects, and present original scholarly work.

PSO8: Interdisciplinary Application

Students will be able to integrate interdisciplinary approaches, drawing from fields like history, sociology, cultural studies, and media studies, to analyze and understand Hindi texts. They will be adept at applying these perspectives to contemporary issues in literature, society, and culture, ensuring a comprehensive and dynamic approach to Hindi studies.

PSO9: Research and Project Management Skills

Students will gain practical experience in managing academic and research projects, including designing research proposals, gathering data, performing analysis, and synthesizing findings. They will demonstrate the ability to plan, execute, and present research work effectively, both independently and as part of collaborative research efforts.

Table of Contents

Scheme	10
Semester I	12
Semester II	12
Semester III	13
Semester IV	13
Semester V	13
Semester VI	14
Semester VII	14
Semester VIII	15
Semester IX	15
Semester X	16
Syllabus	17
Semester I	17
26-818--0101: Foundation of Hindi.....	18
26-818--0102: Basic Skills in Hindi	21
26-818--0103: Ecological Discourse In Hindi Literature.....	24
26-818--0104: Hindi in the Global Context.....	27
00-721-AEC01: Basic Hindi	30
Semester II	33
26-818--0201: General Grammar And Hindi Literature.....	33
26-818--0202: Cultural Exchange Through Hindi Travelogue	36
26-818--0203: Functional Hindi.....	39
26-818--0204: Science Fiction: Genre, Themes and Features	42
00-721-AEC02: Hindi Prose.....	45

Semester III	..48
26-818--0301: A Journey Through Hindi Literature.....	48
26-818--0302: Human Rights and Hindi Literature	51
26-818--0303: Translation and Technical Terminology	54
26-818--0304: Literature, Culture and Cinema	57
26-818--0305: Gandhi In The Shadows of Time	60
26-818--0306: Malayalam Literature in Hindi Translation	63
Semester IV	66
26-818--0401: History of Hindi Literature (Ancient Period up to Reeti Period).....	66
26-818--0402: Functional Hindi	69
26-818--0403: Hindi Drama, One Act Play and Theatre.....	72
26-818--0404: Computing in Hindi.....	75
26-818--0405: Hindi for Career	78
26-818--0406: An Introduction to Language Technology	81
Semester V	84
26-818--0501: The Early Phase of Modern Hindi Poetry.....	84
26-818--0502: History of Hindi Literature (Modern Period Up to Prayogvad).....	87
26-818--0503: Origin and Development of Hindi language.....	90
26-818--0504: Structure of Hindi Language.....	93
26-818--0505: Indian Poetics.....	96
26-818-0506: Creative Writing and Digital Publishing in Hindi.....	99
Semester VI	102
26-818--0601: New Trends in Hindi Poetry (Rashtreeya Kavyadhara upto Pragativad).....	102
26-818--0602: Post-Independence Hindi Literature.....	105
26-818--0603: Western Literary Thoughts (Ancient and Medieval Period)	108
26-818--0604: Script Writing in Hindi	111

Semester VII	114
26-818--0701: Hindi Poetry: Prayogvad Upto Samkaleen Kavita.....	114
26-818--0702: Hindi Writings of Kerala.....	118
26-818--0703: Kavyatma Sampradaya and Hindi Criticism	121
26-818--0704: Hindi Fiction.....	124
26-818-0705: Linguistics.....	127
Semester VIII	131
26-818--0801: Modern Hindi Prose Forms.....	131
26-818--0802: The Modern Era of Western Literary Thoughts.....	135
Semester IX	138
26-818--0901: Research Methodology.....	138
26-818--0902: Sociological Study of Literature	141
26-818--0903: Research and Publication Ethics	145
Semester X	148
26-818--1001: Project.....	148
Elective Courses	149
01 TRANSLATION: THEORY AND PRACTICE.....	150
02 INDIAN LITERATURE.....	153
03 CONTEMPORARY HINDI NOVELS.....	157
04 IDENTITY DISCOURSES IN CONTEMPORARY HINDI LITERATURE.....	160
05 COMPARATIVE LITERATURE.....	163
06 SECULARISM AND LITERATURE.....	166
07 SPECIAL AUTHOR: BHISHMA SAHNI.....	170
08 SPECIAL AUTHOR: PREMCHAND.....	173
09 SPECIAL AUTHOR – SARVESHWAR DAYAL SAXENA.....	177

SCHEME OF EXAMINATION FOR ALL COURSES

Time: 3 Hours

Maximum Marks:50

PART I

8 Very Short Answer Type Questions covering all Units out of which 6 to be answered

(2 x 6 = 12 Marks)

PART II

8 Short Answer Type Questions (covering all units) /Annotations (from detailed study units) out of which 6 to be answered.

(3 x 6 = 18 Marks)

PART III

6 Essay Type Questions covering all Units out of which 4 to be answered.

(5 x 4 = 20 Marks)

Academic Pathways Offered by the Department of Hindi

• Hindi Language and Literature Major:

3-year UG Program:

To earn a Hindi Language and Literature Major in a 3-year UG Program, a student must complete a minimum of 68 credits in Hindi Language and Literature, out of which 60 credits will be from mandatory core courses (DSC) and 8 credits from electives (DSE).

4-year UG Program (Honours):

To earn a Hindi Language and Literature Major in a 4-year UG Program, a student must complete a minimum of 104 credits in Hindi Language and Literature, out of which 84 credits will be from mandatory DSC courses and 4 credits from a project.

4-year UG Program (Honours with Research):

To earn a Hindi Language and Literature Major (With Research) in a 4-year UG Program, a student must complete a minimum of 104 credits in Hindi Language and Literature, out of which 84 credits will be from mandatory DSC and 8 credits from electives, and 12 credits from a research project.

• Hindi Language and Literature Minor:

3-year UG Program:

To earn a Hindi Language and Literature Minor in a 3-year UG Program, a student must complete a minimum of 27 credits in Hindi Language and Literature, out of which 24 credits will be from mandatory DSE and 3 credits from an SEC/elective.

4-year UG Program:

To earn a Hindi Language and Literature Minor in a 4-year UG Program, a student must complete a minimum of 35 credits in Hindi Language and Literature, out of which 24 credits will be from mandatory DSC, 3 credits from an SEC/elective and 8 credits from electives.

• Discipline Mention in Hindi Language and Literature:

To earn a Discipline Mention in Hindi Language and Literature in a 3-year or 4-year UG Program, a student must complete a minimum of 12 credits in Hindi Language and Literature, out of which 8 credits will be from mandatory DSC courses and 4 credits from an elective course.

Integrated M A Hindi Language and Literature Scheme (2026 Admission onwards)**Semester I**

Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818-0101	FOUNDATION OF HINDI	HIN-Major- DSC HIN-Disci-DSC	4	-	0	4	50	50	100
26-818-0102	BASIC SKILLS IN HINDI	HIN-Minor- DSC	4	-	0	4	50	50	100
26-818-0103	ECOLOGICAL DISCOURSE IN HINDI LITERATURE	HIN-Minor- DSC	4	-	-	4	50	50	100
26-818-0104	HINDI IN GLOBAL CONTEXT	HIN-MDC-1	3	-	-	3	50	50	100
00-721-AEC01	BASIC HINDI	HIN-AEC-1	3	-	-	3	50	50	100
	FROM EFL DEPT.	AEC	3	-	-	3	50	50	100
Semester Credits	21(AEC-6, MDC-3, Major Pathway-4, Minor Pathway-8)					21			
Cumulative Credits: 21									

L- Lecture, T – Tutorial, P- Practicum**ES – End Semester Examination****CE – Continuous Evaluation****HIN-Major-DSC:** Core course for students Majoring in Hindi.**HIN-Minor-DSC:** Core course for students Minor in Hindi.**HIN-Disci-DSC:** Core course for students who choose discipline mentioned in Hindi.**HIN-MDC:** Multidisciplinary elective course offered to students whose Major or Minor pathways are different from Hindi.**AEC:** Ability Enhancement Course (Languages).**MDC:** Multidisciplinary Course.**Semester II**

Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818-0201	GENERAL GRAMMAR AND HINDI LITERATURE	HIN-Major- DSC HIN-Disci-DSC	4	-	0	4	50	50	100
26-818-0202	CULTURAL EXCHANGE THROUGH HINDI TRAVELOGUE	HIN-Minor-DSC	4	-	-	4	50	50	100
26-818-0203	FUNCTIONAL HINDI	HIN-Minor-DSC	4	-	0	4	50	50	100
26-818-0204	SCIENCE FICTION: GENRE, THEMES AND FEATURES	HIN-MDC	3	-	-	3	50	50	100
00-721-AEC02	HINDI PROSE	HIN-AEC	3	-	-	3	50	50	100
	FROM EFL DEPT.	AEC	3	-	-	3	50	50	100
Credits						21	50	50	100
Semester Credits	21(AEC-6, MDC-3, Major Pathway-4, Minor Pathway-8)								
Cumulative Credits: 42						42			

Semester III

Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818-0301	A JOURNEY THROUGH HINDI LITERATURE	HIN-Major- DSC HIN-Disci-DSE	4	-	-	4	50	50	100
26-818-0302	HUMAN RIGHTS AND HINDI LITERATURE	HIN-Minor-DSC HIN-Disci-DSE	4	-	-	4	50	50	100
26-818-0303	TRANSLATION AND TECHNICAL TERMINOLOGY	HIN-Minor-DSC	4	-	0	4	50	50	100
26-818-0304	LITERATURE, CULTURE AND CINEMA	HIN-MDC	3	-	-	3	50	50	100
26-818-0305	GANDHI IN THE SHADOWS OF TIME	HIN-VAC	3	-	-	3	50	50	100
26-818-0306	MALAYALAM LITERATURE IN HINDI TRANSLATION	HIN-VAC	3	-	-	3	50	50	100
Credits						21			
Semester Credits	21 (VAC-6, MDC-3, Major Pathway-4, Minor Pathway-8)								
Cumulative Credits : 63						63			

Semester IV

Semester IV									
Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818—0401	HISTORY OF HINDI LITERATURE (ANCIENT PERIOD UP TO REETI PERIOD)	HIN-Major- DSC	4	-	-	4	50	50	100
26-818—0402	FUNCTIONAL HINDI	HIN-Major- DSC	4	-	0	4	50	50	100
26-818—0403	HINDI DRAMA, ONE ACT PLAY AND THEATRE	HIN-Major- DSC	4	-	-	4	50	50	100
26-818—0404	COMPUTING IN HINDI	HIN-Major- DSC	4	-	-	4	50	50	100
26-818—0405	HINDI FOR CAREER	HIN-SEC	3	-	-	3	50	50	100
26-818—0406	AN INTRODUCTION TO LANGUAGE TECHNOLOGY	HIN-VAC	3	-	-	3	50	50	100
Credits						22			
Semester Credits	22 (VAC-3, SEC-3, Major Pathway-16)								
Cumulative Credit: 85						85			

Semester V

Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818—0501	THE EARLY PHASE OF MODERN HINDI POETRY	HIN-Major- DSC	4	-	-	4	50	50	100
26-818—0502	HISTORY OF HINDI LITERATURE (MODERN PERIOD UPTO PRAYOGVAD)	HIN-Major- DSC	4	-	-	4	50	50	100
26-818—0503	ORIGIN AND DEVELOPMENT OF HINDI LANGUAGE	HIN-Major-DSC	4	-	-	4	50	50	100
26-818—0504	STRUCTURE OF HINDI LANGUAGE	HIN-Major-DSC	4	-	-	4	50	50	100

26-818— 0505	INDIAN POETICS	HIN-Major- DSC	4	-	-	4	50	50	100
26-818— 0506	CREATIVE WRITING AND DIGITAL PUBLISHING IN HINDI	HIN-SEC	3	-	0	3	50	50	100
Credits						23			
Semester Credits	23 (SEC-3, Major Pathway-20)								
Cumulative Credit: 108						108			

Semester VI

Semester VI									
Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818-0601	NEW TRENDS IN HINDI POETRY (RASHTREEYA KAVYADHARA UPTO PRAGATIVAD)	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-0602	POST-INDEPENDENCE HINDI LITERATURE	HIN-Major- DSC	4	--	-	4	50	50	100
26-818-0603	WESTERN LITERARY THOUGHTS (ANCIENT AND MEDIEVAL PERIODS)	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-0604	SCRIPT WRITING IN HINDI	HIN-SEC	4	-	0	3	50	50	100
26-818-06xx	Elective I	HIN-Major-DSE HIN-Disci-DSE	4	-	0	4	50	50	100
26-818-06xx	Elective II	HIN-Major-DSE HIN-Disci-DSE	4	-	0	4	50	50	100
Credits						23			
	Internship/Monograph***					2			
Semester Credits	23 (SEC-3, Major Pathway-20)					133			
Cumulative Credits: 133									
Courses offered by the Center for Integrated Studies, CUSAT **One course with 4 credits, may be replaced with one/two online courses to acquire 4 credits									

HIN-MAJOR-DSE: Elective course offered to students majoring in Hindi

xx Replace with numerical codes of the electives offered.

Internship/Monograph

Students have to complete an internship of 2 credits (60 hours of work) before the beginning of Semester VII.

- Internship/monograph should be pre-acquired in the 5th Semester
Exit with 3-year UG Degree or continue to the 4th year.
- Students have to submit 50 typed pages of monograph.

Semester VII

Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818-0701	HINDI POETRY: PRAYOGVAD UPTO SAMKALEEN KAVITA	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-0702	HINDI WRITINGS OF	HIN-Major-DSC	4	-	-	4	50	50	100

	KERALA								
26-818-0703	KAVYATMA SAMPRADAY AUR HINDI ALOCHANA	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-0704	HINDI FICTION	HIN-Major-DSC	4	-	-	4	50	50	100
26-818-0705	LINGUISTICS	HIN-Major-DSC	4	-	-	4	50	50	100
		MOOC				2			
Credits						22			
Semester Credits	22(Mooc-2, Major Pathway-20)					133+22=155			
Cumulative Credits: 155									

Semester VIII HONOURS with Research

Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818-0801	MODERN HINDI PROSE FORMS	HIN-Major- DSC	4	--	-	4	50	50	100
26-818-0802	THE MODERN ERA OF WESTERN LITERARY THOUGHTS	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-0803	PROJECT	HIN-Major- DSC				12			
	*SEMINAR	HIN-Major- DSC				2			
Credits						22			
Semester Credits	22(Major Pathway-22)								
Cumulative Credits: 177						155+22 =177			

Semester VIII HONOURS

Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818-0801	MODERN HINDI PROSE FORMS	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-0802	THE MODERN ERA OF WESTERN LITERARY THOUGHTS	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-0803	MINI PROJECT	HIN-Major- DSC				4	50	50	100
26-818-0804	*SEMINAR	HIN-Major- DSC				2	50	50	100
26-818-06xx	Elective III	HIN-Major- DSE	4	-	-	4	50	50	100
26-818-06xx	Elective IV	HIN-Major- DSE	4	-	-	4	50	50	100
Credits						22			
Semester Credits	22 (Major Pathway-22)								
Cumulative Credits: 177						155+22 =177			
Exit with 4-year UG Degree or Continue to the 5 th year. Exit with B.A (Honors with Research) in Hindi Language and Literature (Total credits = 177) Exit with BA (Honors) in Hindi Language and Literature (Total credits =177)									

**The seminar is a Research paper on a DC approved topic. Each student will have an earlier assigned mentor.*

Semester IX

Semester IX									
Course Code	Course		Hrs./Week			Credits	Marks		
			L	T	P		CE	ES	Total
26-818—0901	RESEARCH METHODOLOGY	HIN-Major- DSC	4	-	-	4	50	50	100
26-818—0902	SOCIOLOGICAL STUDY OF LITERATURE	HIN-Major- DSC	4	-	-	4	50	50	100
26-818—0903	RESEARCH AND PUBLICATION ETHICS	HIN-Major- DSC	4	-	-	4	50	50	100
26-818-06xx	Elective V	HIN-Major- DSE	4	-	-	4	50	50	100
26-818-06xx	Elective VI	HIN-Major- DSE	4	-	-	4	50	50	100
		MOOC				2			
		MOOC				2			
Credits						24			
Semester Credits	24 (Major Pathway-24)								
Cumulative Credits: 201						201			

Semester X

26-818—1001	*PROJECT	HIN-Major- DSC				20			
Credits						20			
Semester Credits	20(Major Pathway-20)								
Cumulative Credits: 221						221			

*Guidelines will be decided by the Department Council

**Department Council will approve a set of courses the students can take. Students can take one MOOC course with 4 credits or 2 courses with 2 credits depending on the availability to complete the credit requirements. The students can enroll for the courses during 9th semester and the credits will be added to the 10th semester grades. If a student fails a course, he/she may take same or another course with the approval of the Department Council.

**Instead of taking two online courses worth 2 credit search, a student can opt for one online course worth 4 credits in the ninth/tenth semester. In such cases, the credits earned in that semester will be 24, and in the other semester, they will be 20.

Exit with M.A. with Major in Hindi Language and Literature (Total credits = 221)

MDC: Multi-Disciplinary Courses

AEC: Ability Enhancement Courses

SEC: Skill enhancement Courses

VAC: Value Added Courses

SYLLABUS

SEMESTER I

**MAJOR I - 26-818--0101
FOUNDATION OF HINDI**

Credits: 4**Academic Level: 100****Hours per week: L- 4 T - 0 P - 0****Total Hours per semester: L- 60 P - 0****Course Objective:**

To provide students with a foundational understanding of the Hindi language, its grammar, structure, and literary forms, enabling them to develop accuracy in expression and appreciation of Hindi literature.

Course Outcome:

CO	CO Statement	Bloom's Cognitive Level
CO1	Understand the structure, significance, and script (Devanagari) of the Hindi language.	Understand
CO2	Identify and use Hindi sounds, vowels, and consonants with correct pronunciation and spelling.	Apply
CO3	Demonstrate grammatical competence in Hindi, including nouns, verbs, adjectives, gender, and number.	Apply, Analyse
CO4	Construct simple and grammatically correct Hindi sentences using appropriate vocabulary and structure.	Apply, Create
CO5	Gain introductory knowledge of major Hindi literary forms such as poetry, short story, novel, drama, essay, and autobiography.	Understand
CO6	Appreciate the evolution, diversity, and cultural context of Hindi literature.	Evaluate, Appreciate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	3								
CO2	3								3
CO3	3								
CO4	2						3		
CO5		2							
CO6		3		3					

Module I-A brief Introduction to the Hindi Language and Grammar

Importance and uses of the Language - Hindi Language and Script - Hindi Varnamala (Vowels & Consonants) - Pronunciation: Spelling & Application

Module II-Structure & Development of Hindi Language: Part I

A Preface to word Structure-Introduction to Parts of Speech: Noun, Pronoun, Adjective, Verb, Gender, Number, Case

Module III-Mastering the art of Simple sentence making

Word accuracy-Structure of the sentence

Module IV- Introduction to the Journey of Hindi Literature

A Preface to Major Literary forms: Poetry, Short Story, Novel, Drama and One act play - A Preface to Minor Literary forms: Essay, sketch, Memoir, Travelogue, Biography, Autobiography, Dairy, Reporting.

Books for reference:

1. Dr. Brij Mohan -Bhasha Aur Vyavahar , Vani Prakashan, New Delhi 2010
2. Central Hindi Directorate - English Hindi Conversation Book, CHD,New Delhi 2013
3. Simon Weightman, Rupert - Complete Hindi Beginner to Intermediate Course:
Learn to read, write, speak and understand a new language, John Murray
Learning, 2010
4. Sawan, Sahil, Shashank(editor) - Teach Yourself Hindi, Manoj Publications,New Delhi, 2020
5. Mohini Rao - Teach Yourself Hindi, Hindi Pocket Books Pvt. Ltd, Delhi, 2006
6. Dr. P. Jayaraman - A Course in Hindi, Vani Prakashan, Delhi, 2010
- 7.Dr.H.Parameswaran-Vyavaharik Hindi vyakaran anuvad tatha rachna,Radhakrishna Prakasan, New Delhi
- 8.Eshwarchandra-Adhunik Gadya vividha, S.Chand & Company Ltd.,New Delhi

SEMESTER 1
26-818-0102
MINOR - 1. Basic skills in Hindi

Credits – 4**Academic Level-100****Hours per week - L- 4, T - 0, P – 0****Total Hours per Semester -60****Course Objective**

Language is essential for the exchange of ideas. Today, Hindi serves as a connecting language throughout the world. This course aims to develop the ability to speak, write, and read Hindi by learning simple Hindi grammar and vocabulary. With this, one can easily communicate anywhere, especially anywhere in India.

Course Outcome

CO	CO Statement	Bloom's Cognitive Level
CO1	Understand Hindi language.	Understand
CO2	Improving speaking, listening, and writing skills.	Apply
CO3	Correct use of grammar and structure of Hindi language.	Apply
CO4	Learning and understanding Hindi vocabulary.	Understand, Apply
CO5	Having a good command of Hindi sounds. Through practice the student becomes successful in sentence skills and speaking skills.	Apply
CO6	To recognize the role of Hindi literature, media and entertainment mediums in taking the Hindi language to the global level.	Apply

	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	0	0	0	0	0	0	0	0
CO2	1	0	0	0	0	0	0	0	0
CO3	1	0	0	0	0	0	0	0	0
CO4	1	0	0	0	0	0	0	0	0
CO5	1	0	0	0	0	0	0	0	0
CO6	1	2	0	0	3	0	0	0	0

Module 1- Speaking Skills / Verbal Skills

Nature-Importance and Scope of speaking skills-Main aspects- Pronunciation Technics (Articulation – stress – Rhythm -Intonation)- Basics of Phonetics- Hindi sounds (Vowels & Consonants)-Phonemic Awareness-Strategies to improve Speaking (Daily Speaking Practice, Listening & imitation Techniques, Self conversation & Self-recording- Use of Digital tools for speaking Practice (language-learning aps (Such as Duolingo, Drops etc.

Module 2 –Writing Skills

Importance of Writing skills (Purpose, characteristics &Development)–Introduction to writing -

Definition & scope –Hindi Grammar fundamentals –Deva Nagari script - Letters- Vowels-Consonants- Noun-Pronoun-Adjective-Verb-Adverb-Prepositions-Conjunction-Interjection-Cases and Case Endings-Sentence Structure- Sentence formation Exercises.

Module 3- Reading Skills

Importance- Major Components - Letter Identification - Sounds awareness –Decoding and word Recognition- Vocabulary & Comprehension –Reading fluency and flow - types of reading -vocal reading(loud), silent reading.

Module 4- Hindi in the Global scenario

spread, Relevance & Contemporary status as a global language – Inter State & International Communications a link language -Hindi in the Communication sector-Internet& Digital communication -Hindi Computing Unicode -Hindi fonts and Typing systems-Hindi websites, blogs, portals-social media usage in Hindi - Cultural impact role of Hindi Films and Songs in popularizing Hindi Globally.

REFERENCES:

1. Srikrishna Pandey - Samanya Hindi Vyakaran Tatha Rachana , Lokmangal Prakashan, Delhi
2. Dr.HardevBahari - Shudh Hindi Ucharan,Vartani, Vyakaran, Lokbharati Prakashan, Allahabad
3. Dr.HardevBahari - Samanya Hindi, Jain Prakashan Mandir, Ahmedabad
4. Ramdev M A - Vyakaran pradeep, Hindi Bhavan, Allahabad
5. Gyan Prakash Pandey - Prabhavi Samvad Kala, Notion Press ,Chennai
6. Dr.Augustine Melettu - Basic Hindi Grammer and Composition, Oriental Publications , Pala.

SEMESTER I
26-818-0103
MINOR 2 - Ecological Discourse in Hindi Literature

Credits – 4**Academic Level-100****Hours per week - L- 4, T - 0, P – 0****Total Hours per Semester -60****Course Objective**

Ecology is a topic that deserves serious attention today. Much of the development taking place in the world today has put the Earth's balance in question. Humans have plundered nature to such an extent that it has lost its balance, resulting in the many natural disasters we face today. The present study illuminates this reality.

Course Outcome

CO	CO Statement	Bloom's Cognitive Level
CO1	The Importance and need of Ecological Study	Understand
CO2	Understanding the importance of Ecological conservation through various ecological topics	Understand
CO3	To convey the message of protecting the Environment by understanding the causes of Ecological destruction.	Apply
CO4	To Highlight the Contribution and Purpose of Literature in Ecological Conservation through Literary works.	Apply

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	0	2	0	0	0	0	0	0	0
CO2	0	2	0	0	0	0	0	0	0
CO3	0	2	0	0	0	0	0	0	0
CO4	0	2	0	0	0	0	0	0	0

Module 1- Foundations of Ecological Discourse

Ecology-Meaning-Scope-&Relevance-Introduction to Eco- Criticism -Concept-Origin & Development – Nature - Cultural relationship in Literature-Environmental Ethics-Conservation-Sustainability-Harmony-Historical Overview of Environmental writing in India-Ecological Sensibility in Hindi tradition

Module 2 – Ecology in classical and modern Hindi Literature

Representation of nature in Ancient & Medieval Hindi texts- Nature imagery in Kabir, Ramacharitmanas, Meera – Ecological Consciousness in Modern Hindi Poetry (Nirala,Pant, Mahadevi Varma, Nagarjun).

Module 3- Environmental Issues in Contemporary Hindi Literature

Environmental degradation in Post Independence Hindi Literature- Pollution-Deforestation Urbanization- Industrialization-Depiction of Environmental crisis in Contemporary Short Stories and Novels- Mridula Garg - Ikisvim Sadi ka Ped (Rajkamal Prakasan, New Delhi), Swayam Prakash – Jungle Ka Daah (Bhartiya Gyanpith, New Delhi)

Eco-Sensitive Narrative Strategies-Realism –Symbolic Representation-Social Criticism.

Module 4 – Eco -Awareness, Movements and Media

Hindi Literature and Indian Environmental Movements- Chipko Movement-Narmada bachao movement- Jal Jangal Zameen movement – Representation of Marginalized Ecological Communities- Eco Literature In Hindi Media- - Environmental Documentaries- Bolgs, Websites and Social Media- Role of Hindi Literature in Shaping Ecological awareness

References

- | | | |
|------------------------------|---|--|
| 1. SundarLal Bahuguna | - | Dharti Ki Pukar
Radhakrishna Prakashan, Delhi |
| 2. John Bellay Foster | - | Marx's Ecology
Monthly Review Press, New York |
| 3. Raichel Carson | - | Silent Spring
Houghton Mifflin
Penguin Books, UK |
| 4. G. Madhusoodanan | - | Kathayum Paristhithiyum
Currunt Books, Thrissur |
| 5. Maria Mies & Vandana Siva | - | Eco Feminism,
Fernwood Publications, Canada |
| 6. Dr.K.Vanaja | - | Eco-Feminism
Vani Prakashan, Delhi |

Semester I - MDC :1
26-818--0104: HINDI IN GLOBAL CONTEXT

Credits: 3**Academic Level: 100****Hours per week: L- 3, T- 0, P- 0****Total Hours per semester: 45****Course Objectives**

The course Hindi Ka Vaishvik Paridrushya examines the evolution, dissemination, and contemporary significance of the Hindi language and its literature in a global context. It investigates the multifaceted ways in which Hindi has travelled beyond India. The course highlights the socio-political, cultural, and technological factors that have contributed to the international presence of Hindi, fostering a nuanced understanding of its role as a global language and its dynamic interaction with diverse literary and cultural landscapes.

CO	CO Statement	Bloom's Cognitive Level
CO1	Understand the historical evolution and contemporary significance of the Hindi language and its literature in a global context.	U, An
CO2	Analyse the processes through which Hindi has spread beyond India, including diaspora communities, translation, digital media, and intercultural communication.	A, An,
CO3	Evaluate the socio-political, cultural, and technological factors that have contributed to the international presence of Hindi.	A,E
CO4	Evaluate the impact of digital and social media platforms in expanding the global reach and visibility of Hindi.	E C
CO5	Analyze the role of organizations, Hindi departments overseas, and global Hindi conferences in promoting the language.	U, Factual, A

COs	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO 6	PSO7	PSO8	PSO9
CO1	2	-	-	-	2				1
CO2	1	-	-	-	-				
CO3	-	-	-	-	3				1
CO4	1	-	-	-	-				
CO5	-	-	-	-	1			2	

Module I – Evolution and Expansion of Hindi

Historical development of Hindi -Hindi as a national and international language. Hindi in the Indian Constitution and educational policies-Global spread of Hindi through migration, culture, and diplomacy. -Role of media, cinema, and technology in promoting Hindi worldwide.

Module II – Hindi in the Diaspora and world literature

The Hindi-speaking diaspora: Africa, Mauritius, Fiji, the Caribbean, the U.K., the U.S., and the Middle East-Diasporic Hindi writers and their Contributions-Cyber literature in Hindi.

Detailed study

Short Stories-

1. Dhibri Tight Tu Chalta Chal - Tejendra Sharma (www.hindisamay.com)
2. Kaun Si Zameen Apni - Sudha Om Dhingra (www.abhivyakti.hindi.org)

Module III – Contemporary context and challenges

Teaching and learning of Hindi abroad: Institutions, curriculum, and Challenges-Role of organizations, Hindi departments abroad, and world Hindi conferences in promoting Hindi-Digital and social media platforms promoting Hindi Globally- the role of translation-The future of Hindi in a multilingual, globalized world.

Reference books:

1. Prof .Meera Sarin -Viswa Bhasha,Yukti Prakashan NewDelhi
2. Karunashankar Upadhyay -Hindi ka Viswa Sandarbh - Radhakrishna Prakashan, NewDelhi
3. Dr. Urmila Singh Tomar -Vaishvik Patal par Hindi ke Badalte Aayam ,Yukti Prakashan, New Delhi
4. Dr. Rakesh Kumar Chourasya -Vaishvik Paridrushy mein Hindi - Swaroop evam Sambhavnayem:.,Mayur Prakashan,,New Delhi
5. www.hindisamay.com
6. www.hindilekhak.com
7. www.abhivyakti.hindi.org

SEMESTER I
00-721-AEC01
AEC-I -BASIC HINDI

Credits: 3

Academic Level: 100

Hours per week: L - 15 T - P - 0

Total Hours per semester: L -45 P - 0

Course Objective-The syllabus aims to improve and strengthen the knowledge in the Hindi language.

Course Outcomes (CO)

After completing the course, the student will be able to:

CO	CO Statement	Bloom's C L
CO1	The course helps to gain basic knowledge about the Concept of Communication.	Understand
CO2	Helps to understand the types of communication.	Understand
CO3	To develop an interest in Reading and Writing	Understand, Analyze
CO4	To develop the skill in Writing	Apply
CO5	To provide basic knowledge in sentence formation in Hindi.	Understand
CO6	To understand basic grammar and structure of Hindi language.	Analyze
CO7	To understand the way of pronunciation of Vowels and Consonants	Understand
CO8	Learning Hindi through Artificial Intelligence	Apply

	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	0	0	0	0	0	0	0	0
CO2	1	0	0	0	0	0	0	0	0
CO3	1	0	0	0	0	0	0	0	0
CO4	1	0	0	0	0	0	0	0	0
CO5	1	0	0	0	0	0	0	0	0
CO6	1	2	0	0	3	0	0	0	0

Module-I

Introduction to Communication -Meaning - Definition- Types of Communication- Introduction to Hindi Language-Alphabets- - Pronunciation of vowels and consonants- Pronunciation of words.

Module II Writing Skills - Basic Hindi Grammar – Noun – Pronoun – Adjective –Verb –Adverb –

Preposition – Conjunction – Interjection - Cases and Case Endings- Sentence Formation in Hindi.

Module-III

AI Tool – LILA.

Reference:

1. Ramdev M.A -Vyakaran Pradeep,Hindi Bhavan,Alahabad.
2. Hardev Bahari -Vyavaharik Hindi Vyakaran tatha Rachna , Lokbharati Prakashan, Allahabad.
3. Srikrishna Pandey -Samanya Hindi Vyakaran tatha Rachana , Vani Prakashan, New Delhi.
4. Dr. Augustine Melettu -Basic Hindi Grammar & Compostion , Oriental Publications, Pala.
5. Kamataprasad Guru -Sankshipt Hindi Vyakaran, Vani Prakashan,New Delhi.
6. <http://lilappp.cdac.in/>

SEMESTER II
MAJOR I – 26-818--0201
GENERAL GRAMMAR AND HINDI LITERATURE

Credits: 4**Academic Level: 100****Hours per week: L - 4 T -0 P - 0****Total Hours per semester: L - 60 P - 0****Course Objective:**

To enhance students' understanding of Hindi grammar and sentence structure while introducing them to practical language use and the early phases of Hindi literature through representative poets and their works.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Demonstrate understanding of advanced Hindi parts of speech and their grammatical use.	Understand, Apply
CO2	Enhance vocabulary using prefixes, suffixes, and Hindi lexicon effectively.	Apply
CO3	Analyze and construct various sentence types with correct structure.	Analyse, Create
CO4	Use Hindi appropriately and effectively in daily communication.	Apply
CO5	Recognize the role and relevance of Hindi in education and competitive contexts.	Understand, Evaluate
CO6	Appreciate the evolution and literary richness of ancient and medieval Hindi literature.	Evaluate, Appreciate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO 7	PSO 8	PSO 9
CO1	3	3							
CO2	3								
CO3	2						2		
CO4	1								3
CO5					2				2
CO6		3		3					

Module I- Structure & Development of Hindi Language: Part II

Introduction to Parts of Speech: Adverb, Preposition, Conjunction, Interjection-
Vocabulary Building: Prefix and Suffix - Basic Vocabulary in Hindi

Module II- A Preface to Sentence Structure

Components of the Sentence-Types of Sentences

Module III- The uses of Hindi Language in the daily Life

Greetings, Self Introduction, Enquiry, Expressions - Conversation (At home, Market, Travel, Hospital, Bank, University) - Hindi in the Competitive field (Educational Competitions)

Module IV- A Visual Journey Through Famous Hindi Writers (From Ancient Period Up to Nigun Bhakti Period)

Ancient Period: Chandabardayi, Amir Guzaro, Vidyapati - Medieval Period: Nirgun Bhakti Kavya: Kabir, Jayasi

Detailed study: Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan,Rajpal& Sons,2013 - Vidyapati Pad 3,7

Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan,Rajpal& Sons,2013 – Kabeer Dohe 1,3 ,5,7, 21)

Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan,Rajpal& Sons,2013 – Jayasi Pad -1, 4)

Books for reference:

1. S. R. Shastri- Saral Hindi Vyakaran - Part 1 , Dakshin Bharat Hindi Prachar Sabha, Madras.
2. Dr. H. Parameswaran -Vyavaharik Hindi Vyakaran anuvad tatha rachana , Radhakrushna Prakashan, New Delhi
3. Shreekrishn Pandey- Samanya Hindi Vyakaran Tatha Rachana, Vani Prakashan,New Delhi-2018
5. Babu Gulabrai - Hindi Sahitya ka Samkshipt Itihas, Saraswati Pustak sadan,Agra
6. Praacheen Kaavya Sangrah - Rajdev Singh, Vani Prakashan, New Delhi
- 7.Gopichand Narang-Amir Khusro ka Hindawi Kavya,Rajkamal Prakasan,New Delhi
- 8.Hazari prasad Dwivedi-Kabir, Rajkamal Prakasan,New Delhi
- 9.Shivprasad Singh-Vidyapati,Omprakash Beiri prakasan,Varanasi

SEMESTER 2
MINOR 1
Cultural Exchange Through Hindi Travelogue

Credits – 4**Academic Level-100****Hours per week - L- 4, T - 0, P – 0****Total Hours per Semester -60****Course Objective**

This course will explore the rich tradition of Hindi Travelogues, focusing on how these narratives engage with various aspects of culture, identity, and society. By examining Hindi travel accounts, students will gain insights into how travel writing not only documents journeys but also reflects the cultural, social, and historical contexts of the time. The course will include texts from the early days of Hindi literature to contemporary travel accounts, providing a deep dive into the evolution of this genre and its significance in preserving and sharing cultural experiences.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand Hindi Travelogue as a Genre.	Understand
CO2	Study the Evolution of Hindi Travel Writing	Understand
CO3	Explore the Literary Techniques in Hindi Travelogues	Apply
CO4	Examine Cross-Cultural Encounters in Hindi Travel Narratives	Apply
CO5	Critically Assess the Role of Hindi Travel Writing in Contemporary Cultural Discourse	APPLY

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	0	1	0	0	0	0	0	0
CO2	0	2	1	0	0	0	0	0	0
CO3	0	0	3	0	0	0	0	0	0
CO4	0	2	3	0	0	0	0	0	0
CO5	0	0	3	0	0	0	0	0	0

Module I: Introduction to Hindi Travelogue

Definition-Nature and characteristics of travelogue-Development of Hindi Travel writing- Historical overview –Purpose and Significance-Cultural Documentation- Experiential Narration-Social and Geographical Awareness-Elements of Travel Writing –Observation- Description-Experience-Narrative Voice –Travelogue as a medium of Intercultural Communication.

Module II: Cultural Exchange Through Travel Narratives

How Travel Writing promotes Cultural Understanding- Representation of Traditions, festivals, Food, Customs, Occupations, Arts, Architecture, People, Dialects, Life Styles- The Traveler as a Cultural Observer-Travelogue as a Bridge across regions, Languages and communities

Module 3- Study Of Selected Hindi Travelogues

Key Travelogue writers - Rahul Sankrityayan, Kusum Khemani, Meera Seekari, Nirmal Varma. - Themes explored in their Travelogue-Nature and Landscapes-Regional Culture-Foreign Cultures-Socio Political Impressions – Analytical Study of Selected Chapters/ Passages to understand Cultural Exchange.

Module 4- Contemporary Travel writing and Practice

Modern forms of travel writing- Travel Blogs –Digital Travel Diaries-Social Media Travel Narratives- Documentary-Style- Travel writing impact of tourism and cultural awareness- Sensitivity towards culture and Environment-Observation – Based short travel notes-Discriptive writing on a place visited- Small Travelogue assignment.

Chapters to study

- | | | |
|-----------------------|---|---|
| 1. Rahul Sankrityayan | - | Athatho Ghumakkad Jigyasa (From the book; Athatho Ghumakkad Jigyasa, Radhakrishna Prakashan, New Delhi) |
| 2. Kusum Khemani | - | Pyramid
(From the book: Mrityu nahin Amarata ka Aishwarya, Radhakrishna Prakashan, New Delhi) |
| 3. Meera Seekari | - | Samanjasya ka Soundarya (From the Book Ek Rang Hota hei Neela, Arya Prakashan Mandal, New Delhi.) |
| 4. Nirmal Varma | - | Cheedom Par Chandini (From the book: Cheedom Par Chandini, Vani Prakashan, New Delhi) |

References:

1. Dr.Surendra Mathur -Yatra Sahitya Ka Udbhav aur Vikas,
Sahitya Prakashan ,Delhi
2. Vishwamohan Tiwari -HindiYatra Sahitya:Ek vihangam Drishti,
Alekh Prakashan,Delhi
3. Dr.Murareelal Sharma/B.K.Taneja Klari,
Clasical Publishing,NewDelhi
4. Dr.B.R.Dhapse -Hindi Ytra Sahitya aur Stree Yatra Sahitya,
Kirti Prakashan,Aurangabad
5. Bapurav Desai -Yatra Sahitya Vidha : Shastra aur Itihas,
Vikas Prakashan ,Kanpur
6. Dr.Rekha Praveen Utpreti - Hindi ka Yatra Sahitya (san 1960 se 1990tak),
Hindi Books,New Delhi.

SEMESTER 2
26-818-0203
MINOR 2 - Functional Hindi

Credits – 4**Academic Level -100****Hours per week - L- 4, T - 0, P – 0****Total Hours per Semester -60****Course Objective**

The objective of this course is to introduce the constitutional status of Hindi language and to introduce the areas in which Hindi is used as the official language in the administrative sector and its employment opportunities.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understanding the Constitutional form of Hindi.	Understand
CO2	Understanding the various uses of Hindi in the Administrative field through practice.	Apply
CO3	Understand that Hindi is used as the Official Language in every field.	Apply
CO4	Understand the importance of Hindi in the Scientific and Information Communication fields.	Understand

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	0	0	0	0	0	0	0	0
CO2	1	0	3	0	0	0	0	0	0
CO3	1	0	3	0	0	0	0	0	0
CO4	1	0	3	0	0	0	0	0	0

Module 1- Administrative Hindi

Official status of Hindi - Constitutional provisions -Official and Non-Official domains of Hindi usage- Forms of Administrative Communication-Official letters -Demi Official Letters-Memorandum- circular-Notification- Office Order/Government Order –Report Writing-Note Drafting –Standard Administrative Terminology and Formats –Drafting Letters-Circulars, Notices

Module 2 - Commercial Hindi

Role of Hindi in Trade, Business and Commercial Communication -Financial Institutions – Hindi usage in Banking- Insurance -Financial Institutions – Offices and corporate sectors -Share Market- Advertisement field- etc.- Public Relations –commercial Correspondence - quotations-invoices-receipts - Drafting Commercial letters-preparing arts, notices, brochures-writing bank/insurance related applications

Module 3- Scientific, Technical, legal and Digital Terminology

Introduction to Scientific and Technical Terminology in Hindi - Technical Terms Related to Physics Chemistry Biology Health Sciences Environment and technology - ICT and computer related Hindi

Terminology (Unicode, software, devices) - Hindi in Legal Domain-Basic Legal Terms-Understanding

Legal Notices (simple level) – Practicum- Translating simple Scientific - Technical Terms-writing short technical descriptions in Hindi –

Module 4 - Mass communication and Hindi

Role of Hindi Mass Media -Hindi in Newspapers -Radio- Television- Magazines-Digital Media - Social Media platforms - Hindi Web content and Blogging – language features of Journalistic writing –Headline writing- News Reporting- Short Features -Writing News Headlines- Preparing Short News reports or Radio reports creating small digital/Social Media content in Hindi.

References

1. Srikrishna Pandey -Samanya Hindi Vyakaran Tatha Rachana , Lokmangal Prakashan,Delhi
2. Dr.HardevBahari -Shudh Hindi Ucharan,Vartani, Vyakaran ,Lokbharati Prakashan, Allahabad
3. Dr.HardevBahari -Samanya Hindi, Jain Prakashan Mandir, Ahmedabad
4. Ramdev M A - Vyakaran Pradeep, Hindi Bhavan, Allahabad
5. Gyan Prakash Pandey -Prabhavi Samvad Kala , Notion Press ,Chennai
6. Dr.Augustine Melettu -Basic Hindi Grammer and Composition , Oriental Publications ,Pala

Semester II MDC
26-818-0204

SCIENCE FICTION: GENRE, THEMES AND FEATURES

Credits: 3

Academic Level: 100

Hours per week: L - 3, T - 0, P - 0

Total Hours per semester: L - 45, T - 0, P - 0

Course Objective

This course explores the genre of Science Fiction (Sci-Fi) across literature, cinema, and digital media. Students will study the definition, history, and key features of Sci-Fi, distinguishing it from fantasy and other speculative genres. The course examines futuristic settings, advanced technology, space exploration, time travel, and imaginative scientific possibilities, alongside the social, ethical, and philosophical questions raised by these narratives.

CO	CO Statement	Bloom's C L
CO1	Understand Sci-Fi: Explain the definition, characteristics, and scope of science fiction and distinguish it from fantasy and other speculative genres.	Understand, Analyse
CO2	Identify and analyze elements such as futuristic settings, advanced technologies, space travel, time travel, speculative ideas, and social commentary in Sci-Fi texts and films.	Evaluate, Create
CO3	Examine how science fiction addresses ethical dilemmas, societal concerns, and philosophical questions related to technology and human progress.	Analyse, Understand
CO4	Critically read, interpret, and discuss science fiction works from both global and Indian contexts, including literature, films, and cyber literature.	Analyse, Understand
CO5	Apply knowledge of Sci-Fi to create imaginative stories, screenplays, or other creative projects within the genre.	Apply, Create

COs	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	2	-	-	-	2			1	
CO2	1	-	-	-	-		2	2	2
CO3	-	-	-	-	3				
CO4	1	-	-	-	3				
CO5	-	-	-	-	2		2		1

Module 1:

Introduction to Science Fiction-Definition: What is science fiction; distinction from fantasy and other speculative genres-Key Features: Futuristic settings, advanced technology, space travel, time travel, speculative ideas, social commentary-Purpose and Appeal: Stimulating imagination, exploring ethical and societal questions, envisioning future possibilities.

Module 2:

Science Fiction Across Media

- **Literature:** Short stories, Novels, and serial publications-

- **Films:** International and National films
- **Cyber Sci-Fi / Digital Literature:** Emergence of web-based and interactive storytelling.
- **Comics and Graphic Novels:** Visual storytelling in science fiction

Detailed Study Stories

1. Kalpana Kulsresht - Kuch Ulche se Risthe (Samay Ke Us Par Rajmangal Prakashan, New Delhi)
2. Rajeev Ranjan Upadhyay - Chote Sahab, Hindi Vigyan Kathaon ka Srijan Paridrishya, Bharateey vigyan katha adhyayan sangh , New Delhi

Film

1. Avengers: Age of Ultron, (2015), Joss Whedon,
2. Black Panther: Wakanda Forever, (2022), Ryan Coogler
3. Koi Mil Gaya (2003), Rakesh Roshan
4. Mission Mangal (2019), Jagan Shakt

Module 3:

Themes, Concepts, and Critical Study

Common Themes - Space exploration and alien life-Time travel and alternate Histories - Robots, AI, and futuristic technology-Environmental crises and post-apocalyptic worlds-Scientific Basis vs. Imagination: Understanding the line between plausible science and creative speculation-Social and Ethical Issues: Impact of technology, human identity, morality, and society in futuristic scenarios.

Reference books:

1. Edward James and farah Mandelsohn, The Cambridge Companion to science fiction, Cambridge University, 2003
2. Roberts Adam, Science fiction, Routledge ,2005
3. Rajeev Ranjan Upadhyay, Hindi Vigyan Kathaon ka Srijan Paridrishya, Bharateey vigyan katha adhyayan sangh , New Delhi
4. https://vigyan-katha.blogspot.com/2009/02/blog-post_28.html?utm_source=chatgpt.com
5. Aashish Kumar Tripathi, Hindi Sahitya Mein Vigyan Kathaon Ka Swaroop evam Vikas, 3. Rajeev Ranjan Upadhyay, Hindi Vigyan Kathaon ka Srijan Paridrishya, Bharateey vigyan katha adhyayan sangh , New Delhi
6. <https://www.apnimaati.com/2023/09/blog->

SEMESTER II
00-721-AEC02
AEC-I : HINDI PROSE

Credits: 3**Academic Level: 100****Hours per week: L - 3 T - P - 0 Total Hours per semester: L -45 P - 0**

Course Objective-The syllabus aims to improve and strengthen the knowledge in the Hindi language. It also provides an idea on Hindi literature.

Course Outcomes (CO)

After completing the course, the student will be able to:

CO	CO Statement	Bloom's C L
CO1	Understanding the Meaning, Definition and Various prose forms of Hindi.	Understand
CO2	To make aware of the origin and development of Hindi Prose.	Understand, Analyze
CO3	Understanding the Social Life of Human Being Depicted in Hindi Prose	Understand, Analyze
CO4	Describing the features of Hindi Prose written in different periods	Understand, Create
CO5	Impart awareness about famous Prose Writers in Hindi	Analyze

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1		3		3					
CO2		3				3			
CO3		2		2		2			
CO4		2			2				
CO5		3	3	3					

MODULE-I

Introduction to Hindi Prose – Various forms of Hindi Prose–Essay and Other Prose Forms - Essay: Definition- Development of Hindi Essay - Famous Writers.

Prescribed Essays:

1. Asha – Balkrishna Bhatt, Satyaprakash Mishra (Ed.), Balkrishna Bhatt ke Shrestha Nibandh, Lokbharati Prakashan, Allahabad

2. Naakhoon Kyon Badhte Hain- Hazariprasad Dwivedi, Namvar Singh(Ed), Hazariprasad Dwivedi:Sankalit Nibandh,National Book Trust of India,Delhi

MODULE-II Sketch

Sketches – Features- Famous Writers

Prescribed Sketch

1. Raziya – Ramvruksh Benipuri, from Maati ki Mooraten, Gyan Ganga,New Delhi

MODULE III: Other Prose Forms

Other Prose Forms- Features- Famous Writers

1. Chiksaireda – Asghar Wajahat, from Atit ka Darwaza- Asghar Wajahat,Rajpal and Sons,Delhi
2. Vikalang Sraddha ka Dour – Harishankar Parsayi,from Vikalang Sraddha ka Dour Harishankar Parsayi, Rajkamal Prakashan,Delhi

Reference books:

1. Dr. Ramchandra Tiwari -Hindi ka Gadhya Sahitya , Vishwavidhyalay Prakashan, Varanasi- 221 001
2. Dr.Surendra Mathur -Yatra Sahitya ka Udbhav aur Vikas, , Sahitya Prakashan,Delhi

SEMESTER III
MAJOR I- 26-818--0301
A JOURNEY THROUGH HINDI LITERATURE

Credits: 4**Academic Level: 200****Hours per week: L - 4 T - P - 0 Total Hours per semester: L -60 P - 0****Course Objective**

To acquaint students with the evolution of Hindi literature from the Bhakti to the Modern period, fostering literary appreciation and critical understanding through the study of major poets, writers, and representative texts.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand the evolution and key characteristics of Hindi literature from the Bhakti to the Modern period.	Understand
CO2	Analyse the Sagun Bhakti tradition and its devotional and poetic expressions.	Analyse
CO3	Examine Riti period poetry and major poets through aesthetic and linguistic perspectives.	Analyse, Evaluate
CO4	Evaluate the contributions and social vision of modern Hindi writers.	Evaluate
CO5	Develop critical and comparative understanding of Hindi literary forms and their cultural significance.	Evaluate, Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO 7	PSO 8	PSO 9
CO1		3		3					
CO2		3				3			
CO3		2		2		2			
CO4		2			2				
CO5		3	3	3					

Module I- Sagun Bhakti Period: Tulsidas, Soordas, Meerabai, Raskhan

Detailed Study: - Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan,Rajpal& Sons,2013 – Soordas Pad- Gokul Leela-1, 6

Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan,Rajpal& Sons,2013 – Tulasidas Pad- 1, 2

Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan,Rajpal& Sons,2013 - Meerabai Pad - 4,5

Module II- Riti Period: Keshavdas, Bihari, Khananand, Booshan

Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan, Rajpal& Sons,2013 - Bihari-Dohe-5, 13,16,36,39

Prachin Evam Madhyakalin Hindi Kavya - Prof.Pooranchand Tandan, Rajpal& Sons, 2013 – Ghananand - Pad 5,8

Module III- Modern period: Bharatendu, Maithili Sharan Gupt, Ramdhari Singh Dinkar, Premchand, JayshankarPrasad, Mahadevivarma Sumitranandan Pant, Sooryakant Tripathi Nirala.

Module IV - Detailed Study of Literary Works

Bharatvarsh Ki Unnati kaise ho sakti hei - Bharatendu Harishchandr (Prose)

Bhasha ka Sandesh - Maithili Sharan Gupt (Poem)

Panch Parameshwar Premchand (Kahani)

Gheesa - Mahadevi Varma (Sansmaran)

Books for reference:

1. Hazari Prasad Dwivedi- Soor Sahitya, , Rajkamal Prakashan, New Delhi
2. Shivkumar Mishra -Bhakti Aandolan aur Bhakti Kaavya , Abhivyakti Prakashan, New Delhi
3. Asad Mazda-Raskhan Vyaktitva evam Krititva, Sanjay Prakashan, Delhi, 2003.
4. Acharya Hazari Prasad Dwivedi-Hindi Sahitya ki Bhumika, Rajkamal Prakashan, New Delhi, 2016.
5. Keshavdas - Vijaypal Singh, National Publishing House, Delhi.
6. Vijaypal Singh-Keshavdas ki Kavya Chetna, National Publishing House, Delhi.
7. Vijaypal Singh-Reetikavya sangrah,Lokbharati prakasan,Allahabad.

SEMESTER 3
26-818-03302

MINOR - 1 - HUMAN RIGHTS AND HINDI LITERATURE

Credits – 4**Academic Level - 200****Hours per week - L- 4, T - 0, P – 0****Total Hours per Semester- 60****Course Objective**

The aim of human rights and Hindi literature subject is to provide information about the fundamental rights of human beings and their rules. Through literary works, the aim is to express the reality of people deprived of these rights, especially the marginalized people, who are being exploited in society all the time.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Identifying the meaning of Human Rights and their need in society.	Understand
CO2	Identifying the reality of people deprived of Human Rights through the study of literary works.	Apply
CO3	Bringing marginalized people into the mainstream of society.	Apply
CO4	To present a sensitive depiction of how writers have shown human rights violations in literature.	Apply

	SPO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	2	0	0	0	0	0	0	0
CO2	0	2	0	0	0	0	0	0	0
CO3	0	0	3	0	0	0	0	0	0
CO4	0	2	0	0	0	0	0	0	0

Module 1- Foundations of Human Rights

Human rights- Meaning –Concept and Definitions - Constitutional frame work of Human rights in India - Fundamental rights in the Indian Constitution - Right to Equality-Right to freedom -Right Against exploitation-Right to freedom of religion-Cultural and Educational rights - Right to Constitutional Remedies - Duties and responsibilities of citizens

Module 2 -Human Rights and Literature

Relationship between Literature and Human Rights Discourse-Literature as a tool to express Social Justice- Representation of Marginalized Communities in Hindi Literature-Literary reflection of exploitation oppression and discrimination – Human Dignity, freedom and Equality through literary narratives writers as social critics and agents of change .

Module 3 – Human Rights in Diverse Literary Discourses

Women's Rights in Hindi Literature - Dalit Literature and the struggle for equality - The

Tribal – Narratives and Rights Discourse – LGBTQ Representation and Human Rights concerns -Contemporary Socio-Political issues reflected in Hindi writings – Comparative study of voices from Marginalized groups.

Module 4-Hindi literature and Human rights: Textual study-

Study of Selected Hindi texts highlighting Human Rights issues -Hindi Short stories as social documents-Hindi Drama and Human rights awareness-

Prescribed texts

Swayam Prakash

- Partition (Short Story)(Rachana Prakashan, Jaipur)

Nadira Zahir Babbar

-Jee Jaisee Apki Marzi (Drama) (Vani Prakashan, New Delhi)

References:

1. Dr.H.O.Agarwal -Human Rights, Central Law Publications,Allahabad
2. S.K.Kapoor -International law and Human Rights ,
Central Law Agency,Delhi
3. Arundhati Bhattacharya -Human Rights and World Today,
Gyan Publication,Delhi
4. Rashee Jain -Human Rights Law and Practice,
Lexis Nexis,Haryana
5. Dr.MohiniChatterji -eminism and Women HumanRights, Avishkar Publishers
,Jaipur
6. Subhash Sharma -Bharat mein Manavadhikar,
National Book Centre,Delhi

SEMESTER 3
26-818-0303
MINOR 2 - Translation and Technical Terminology

Credits – 4**Academic Level-200****Hours per week - L- 4, T - 0, P – 0****Total Hours per Semester -60****Course Objective**

Translation serves as a bridge. It plays a vital role in connecting different cultures, promoting languages, and in the fields of education, commerce, science, technology, and communication. This course also includes introduction to various means of translation and introduction to employment opportunities in the field of translation.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understanding the importance of Translation and the Qualities of a translator.	Understanding
CO2	Understanding the types of Translation.	Understanding
CO3	Studying Technical Translation and Terminology.	Apply
CO4	Enhancing Translation skills with Translation tools.	Apply

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	0	3	0	0	0	0	0	0
CO2	0	0	3	0	0	0	0	0	0
CO3	0	0	3	0	0	0	0	0	0
CO4	1	0	3	0	0	0	0	0	0

Module I- Fundamentals of translation

Translation-Meaning-Nature and definition-Scope and importance of Translation in Contemporary Contexts-Qualities of a good Translator-Linguistics –Components-Cultural Awareness-Subject Knowledge-Accuracy-Clarity and Consistency-Principles and Technics of Translation-Challenges in Translation –Linguistics Cultural Semantic

Module II - Types of translation

Scientific Translation – Characteristics and Requirements-Technical Translation –Industry based usage - Social Science Translation - Humanities - Sociology - History - Philosophy - Literary Translation - Prose - Poetry - Drama - Translation and Mass Communication - Newspapers - Magazines - Subtitles - Dubbing - Digital content - Differences between Literal, free and Communicative translation

Module III- Technical Terminology in Translation

Concept and need of Technical Terminology-Principles of Creating Technical Terms – Standardization and Terminology Development-Technical Terminology in various Fields-

Science and Technology - Physics - Chemistry - Biology - Environmental studies - ICT/
Computer Science Terminology.

Module IV –Tools and Resources for Translation

Dictionaries-Bilingual-Trilingual-Subject-Specific -Scientific and Technical Dictionaries –
Digital Translation tools-Google Translate -Chat GPT- Gemini –AI based Translation
Platforms- Online Treasures-Corpus Banks-Terminology Data Bases. Translation -Hindi to
English, English to Hindi.

References:

1. Catford -The Linguistic Theory of Translation, ,OxfordUniversityPress
Oxford University Press,UK
2. Dr.BholanathTiwari -AnuvadVigyan,
Kitab Ghar Prakashan,Delhi
3. Dr.N.E .VishwanathIyer -Anuvad Kala,
Prabhat Prakashan,Delhi
4. Rameshchandra -Rajbhasha Hindi aurTakneekiAnuvad,
Samayik Prakashan,Delhi
5. G.Gopinathan -Anuvad Sidhant our Prayog,
Lokbharati Prakashan,Delhi

Semester III - MDC
26-818--0304: LITERATURE, CULTURE AND CINEMA

Credits: 3**Academic Level: 200****Hours per week: L - 3, T - 0, P - 0.****Total Hours per semester: L - 45, T - 0, P - 0****Course Objective**

This course aims to explore the dynamic interrelationship between literature, culture, and cinema. It helps students understand how cinema serves as a mirror of society and a medium of cultural expression. The course also discusses the notable literary narratives adapted to film, how cinema reflects social and political realities, and how cultural values are represented through visual storytelling. It also seeks to develop analytical, interpretative, and creative understanding of cinematic and literary texts.

CO	CO Statement	Bloom's C L
CO1	Understand the interrelationship between literature, culture, and cinema as creative and social expressions.	U, An
CO2	Analyze adaptations of literary works into films and examine transformations in narrative, character, and theme.	A, An
CO3	Interpret cinema as a cultural and social text reflecting political and economic realities.	A,E
CO4	Develop a deeper understanding of how cinema influences and is influenced by literature, cultural traditions, and social structures.	E C
CO5	Trace the evolution of world and Indian cinema and identify major filmmakers and cinematic movements.	U, C

COs	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	-	-	-	3	-	-	2	
CO2	-	-	-	-	2	-	-	-	
CO3	-	-	-	-	-	-	-	-	1
CO4	-	-	-	-	-	-	-	-	
CO5	-	-	-	-	-	-	-	-	2

Module I – Interrelationship of Literature and Cinema

Dialogue between literature and cinema: narrative, characters, and themes— from text to Screen-Notable films based on literary works -Language, symbolism, and aesthetics in cinema- Film analysis approaches

Module II – Culture, Society, and Cinema

Cinema as a mirror of society and a form of cultural Expression-Issues of class, caste, gender, and identity in cinema--Political, social, and economic influence of films-Regional cinema and cultural diversity

Module III – Evolution of Cinema and Major Filmmakers

Overview of world cinema and its major Movements-History of Indian cinema: from the early period to the New Wave-Major filmmakers and their representative works:

- Satyajit Ray (*Pather Panchali*)
- Ritwik Ghatak (*Meghe Dhaka Tara*)
- Adoor Gopalakrishnan (*Swayamvaram*)
- Bimal Roy, Guru Dutt, Raj Kapoor, etc.

Reference books:

1.Jabarimall Parikh – *Hindi Cinema ka Samajshastra*, Granth Shilpi, Nai Dilli,2006

2. Vijay Agrawal – *Cinema ki Sanvedna*, Pratibha Pratishthan, Nai Dilli, 1994

3. Sameem Khan – *Cinema mein Naari*, Granth Academy, Nai Dilli, 2014

4. Prahlad Agrawal – *Hindi Cinema: Aadi se Ant Tak* (Bhag 1–4), Sahitya Bhandar, Ilaahabad, 2014

5. Prahlad Agrawal – *Hindi Cinema: Beesvin Sadi se Ikkisvin Tak*, Sahitya Bhandar, Ilaahabad, 2009

Semester III - VAC I
26-818--0305: GANDHI IN THE SHADOWS OF TIME

Credits: 3**Academic Level: 200****Hours per week: L - 3, T - 0, P - 0.****Total Hours per semester: L - 45, T - 0, P - 0****Course Objective**

This course undertakes an examination of Mahatma Gandhi's life, philosophy, and influence, situating his thought within historical, social, and literary contexts exploring both their transformative potential and the limitations inherent in their application. Through a close reading of selected Hindi prose, poetry, essays, and film, students will evaluate how Gandhian ideals shaped nationalist, moral, and literary discourses, while also considering contested interpretations and critiques of his philosophy.

CO	CO Statement	Bloom's C L
CO1	Understand and articulate the life, philosophy and socio-political context of Mahatma Gandhi, including key concepts	Understand, Analyse
CO2	Examine the ways in which Gandhian thought influenced Hindi literature — its themes, characters, style, moral vision and social purpose — thereby bridging yesterday and today.	Evaluate, Create
CO3	Analyse selected Hindi literary texts in the light of Gandhian values, uncovering how those values are interpreted, challenged or transformed in modern contexts.	Analyse, Understand
CO4	Engage critically with the relevance of Gandhi's ideas in contemporary India — exploring issues of ethics, social justice, communal harmony, rural upliftment, sustainability, etc.	Analyse, Understand
CO5	Develop competence in reading, reflecting, and writing about Hindi literary texts and Gandhian themes, thereby enhancing linguistic, critical-thinking and value-oriented capacities.	Evaluate, Create

COs	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	2	-	-	-				2
CO2	-	2	-	-	3				
CO3	-	-	-	-					1
CO4	-	-	--						
CO5	-	-	-	-	3				2

Module-1

–

I

Mahatma Gandhi – Gandhi's Thoughts – Gandhism – Freedom Movement – Hindi Swaraj – Swadeshi – Religion and Politics – Secularism – Opposition to Centralization – Trusteeship – Purity of Means- Contemporary relevance- Critiques of Gandhi in modern political, social, and ethical debates.

Module-II

Gandhi in Hindi Fiction and Film– Gandhi in Hindi Novels and Short stories- Representation in Fiction and Films: Ideological- Symbolic-Historical- Gandhi as character, influence, or moral presence- Themes: Nationalism- Social reform- Ethics- Humanism- village- Debates on truth, Means-and-ends, Non-violence

Detailed Study Stories

1. **Satyagraha** – Premchand (Mansarovar, Rajpal and Sons, New Delhi)
2. **Kailash Banvasi - Ek Gav Phooljhar** (Aisekt Publication, Bhopal)

Film

1. The Making of Mahatma – Sham Benagal
2. Lage aho munna Bhai- Rajkumar Hirani

MODULE-III

Drama and Poetry – Gandhi in Hindi Drama and Poetry –Gandhian Thought – Hindi Poetry and Gandhi – Major Poems – Expression of Gandhian Thought in Poetry.

Drama :godse@gandhi.com - Asgar vajahat

Poetry: 1. Vah Koyee Parichit – Muktibodh

2. *Uttar Patkatha Banam Suraje Hind- Bhagavat Ravat*

Reference books:

1. **Kishan Patnaayak** – Vikalpheen Nahin Hai Duniya, Rajkamal Prakashan, NewDelhi
2. **Balraam Nand** – Gandhi aur Uske Aalochak, Saaransh Prakashan, NewDelhi, 1997
3. **Ramvilas Sharma** – Gandhi, Ambedkar, Lohia aur Itihaas ki Samasyaayen, Vani Prakashan, NewDelhi
4. **Sanjeevranjan Giri (San.)** – Gandhivaad Rahe ya Na Rahe, Nai Kitaab Prakashan, NewDelhi

Semester III - VAC 11
26-818--0306:
Malayalam Literature in Hindi Translation

Credits: 3**Academic Level: 200****Hours per week: L - 3, T - 0, P - 0****Total Hours per semester: L - 45, T - 0, P - 0****Course Objective:**

This course introduces students to major works of Malayalam literature available in Hindi translation. It explores the themes, styles, and cultural contexts of Malayalam literary traditions and examines how translation bridges linguistic and cultural gaps. The course helps students appreciate regional diversity while developing comparative literary perspectives.

CO	CO Statement	Bloom's C L
CO1	Identify key writers, genres, and themes of Malayalam literature.	Understand, Analyse
CO2	Understand the role and challenges of translating Malayalam texts into Hindi.	Understand Evaluate
CO3	Analyse selected Malayalam literary works through their Hindi translations.	Analyse, Understand
CO4	Translation as a tool to understand Kerala's society, culture, and history	Analyse, Understand
CO5	Appreciate inter-cultural and inter-lingual literary exchanges in India.	Evaluate, Create

COs	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-		-	3	-				1
CO2	-	1	-	-					
CO3	-	-	-	3					2
CO4	1	-	--		1				
CO5	2	-	-	3					3

Module 1: Introduction to Malayalam Literature and Translation

- Historical overview of Malayalam Literature-Major genres-Prominent authors-Introduction to Hindi translations of regional literature-Importance and role of translation in national integration and cultural exchange

Module 2: Key Texts of Malayalam Literature in Hindi Translation

- Study of selected Hindi translations of Malayalam short stories, poems, or novel excerpts--Comparative reading: original Malayalam context vs. the Hindi-translated Version-Narrative styles and cultural references: how they shift in translation- Translation as a tool to understand Kerala's society, culture, and history- Challenges in translating Malayalam linguistic, cultural, and idiomatic expressions into Hindi

Module 3: Translation Practice, Issues, and Contemporary Relevance

Detailed Study

1. Poem- Ujjayni (ONV Kurup)- Translated by Dr. N.E Viswvanath Iyer(Published by Prabhat Prakashan, New Delhi)
2. Novel- Parppidam (Mohana Varma – Translated by Dr. L. Suneetha Bai (Avas Published by Cochin Tulnatmak Adhyan Kendra)
3. Short story - Antim Atidhi (Kamala Das)- Kamala Das Ki Sresht Kahaniyan Translated by Dr. Sudha B

- **Practicum:**
- Translate a short Malayalam poem/story excerpt into Hindi (using provided glosses)
- Compare two Hindi translations of the same Malayalam text
- Group presentation on a chosen author and their Hindi-translated work

Reference

1. Dr. Bholanath Tiwari – Anuvad Vigyaan Amar Printing Press, Delhi
2. Dr. Bholanath Tiwari – Anuvad Vigyaan: Siddhant aur Pravidhi Amar Printing Press, Delhi
3. Dr. N. E. Vishwanath Iyer – Anuvad Kala Ashok Prakashan NewDelhi
4. Dr. Hardev Bahri – Vyavaharik Hindi Vyakaran tatha Rachna
5. G. Gopinathan – Anuvaad Siddhant evam Prayog Anubhav Palishng House NewDelhi
6. Dr. Nagendra (Edited) - Anuvad Vigyan Siddhant aur Anuprayog Hindi Madhyam Karyanvaya Nideshalaya, Delhi University

SEMESTER IV
MAJOR I – 26-818--0401
HISTORY OF HINDI LITERATURE
(ANCIENT PERIOD UP TO REETI PERIOD)

Credits: 4**Academic Level: 200****Hours per week: L – 4, T -0, P-0****Total Hours per semester: L-60 P-0****Course Objective:**

To introduce students to the historical development of Hindi literature from the Ancient to the Riti period, highlighting major trends, poets, and literary movements.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand the concept, nature, and tradition of Hindi literary historiography.	Understand
CO2	Analyse the social, cultural, and linguistic background of the <i>Adikal</i> period.	Analyse
CO3	Examine the <i>Bhakti</i> movement and its literary expressions, distinguishing between different Bhakti branches.	Analyse, Evaluate
CO4	Explore the <i>Ritikal</i> period, recognizing its poetic conventions, major poets, and socio-cultural context.	Understand, Analyse
CO5	Develop a comprehensive historical perspective on the growth and evolution of Hindi literature up to the <i>Ritikal</i> period.	Evaluate, Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO 9
CO1		3				3			
CO2		3		3					
CO3				2		2			
CO4					3				3
CO5		3		3	3				

Module I -Writing of Literary History

The Concept of History- The Tradition of Writing Hindi Literary History-Introduction to Major Works on Hindi Literary History- Periodization and Nomenclature of Hindi Literature

Module II – The Early Period (Adikal)

Socio-cultural Conditions and Literary Trends - Literature of the Siddhas, Naths, Jains, and Raso (Heroic Epics) - Secular / Non-religious Literature

Module III – The Bhakti Period (Bhaktikaal)

The Bhakti Movement and Its Background - Introduction to the Nirgun Stream of Bhakti - Gyanasrayi Stream and Its Major Poets - Premasrayi Stream and Its Major Poets - Introduction to the Sagun Stream of Bhakti - Ran Bhakti Stream and Its Major Poets - Krishna Bhakti Stream and Its Major Poets

Module IV – The Riti Period (Ritikal)

Socio-cultural Conditions and Literary Trends of the Riti Period - Major Streams - Reeti Baddha - Reeti Siddh - Reeti Mukta- Reeti Baddha Stream and Its Major Poets - Reeti Siddh Stream and Its Major Poets- Reeti Mukta Stream and Its Major Poets

Books for reference:

1. Gulab Rai -Hindi Sahitya ka Subodh Itihas - Lakshmi Narain Agrawal Publication, Agra
2. Shivkumar Mishra -Hindi Sahitya: Yug aur Pravruttiyaan , Minarva Publication , Jodhpur
4. Dr. Nagendra - Hindi Sahitya ka Itihas, National Publishing House, New Delhi
5. Bachchan Singh - Hindi Sahitya ka Doosra Itihas, Radhakrishna Prakashan, New Delhi
6. Hazari Prasad Dwivedi - Hindi Sahitya: Udbhav aur Vikas, Rajkamal Prakashan, New Delhi
7. Lakshmi Sagar Varshney - Hindi Sahitya ka Itihas, Lokbharati Prakashan, Illahabad
8. Nandkishore Pradhan & Ankit Bhoi - Hindi Sahitya Ka Itihas (Aadikal, Bhaktikal, Ritikal), Booksclinic Publishing, Bilaspur
9. Viswanath Tripathi - Hindi Sahitya ka Saral Itihas, Orient Blackswan, Hyderabad.

SEMESTER IV
MAJOR II - 26-818--0402
FUNCTIONAL HINDI

Credits: 4

Academic Level: 200

Hours per week: L -4 T - 0 P - 0

Total Hours per semester: L -60 P -0

Course Objective:

To develop students' proficiency in the practical and professional use of Hindi by familiarizing them with its functional forms, official communication, and applications across various administrative, commercial, and technical fields.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand the concept, nature, and scope of Functional Hindi.	Understand
CO2	Differentiate between General Hindi and Functional Hindi in purpose and application.	Analyse
CO3	Apply the principles of Functional Hindi in professional, media, and administrative contexts.	Apply
CO4	Demonstrate the practical use of Hindi across diverse functional fields.	Apply, Create
CO5	Acquire knowledge of Administrative Hindi—its structure, tone, and official formats.	Understand, Apply
CO6	Develop functional communication skills in Hindi for effective oral and written expression.	Apply, Evaluate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO 9
CO1	3				3				
CO2	2		2						
CO3	3				3				3
CO4	3				3				
CO5	3					3			

CO6	3				3				3
-----	---	--	--	--	---	--	--	--	---

Module I- The Concept and Scope of Functional Hindi

Nature And Definition - Main Features and Qualities- Various Registers of Functional Hindi

Module II- Various Fields related to Functional Hindi

General Hindi and Functional Hindi - Link Language, National Language, Official Language
- Hindi as Official Languages - Noting and Drafting

Module III- Various Use of Hindi in Different Fields

Business Hindi- Hindi in Legal Affairs- Banking Hindi-Literary Hindi - Science and
Technological Hindi - Advertising Hindi

Module IV- An Introduction of Administrative Hindi (Practicum)

A Preface of Official Letters - Different Types of Official Letters (Formal Official Letters,
Circulars, Reminders)

Books for reference:

1. Dr. Nagalakshmi - Prayojanmoolak Hindi: Prasangikta aur Paridrishya, Jawahar Pustakalay, Mathura, 2008.
2. Dr. Archana Shrivastava - Prayojanmoolak Hindi ke Vividh Ayam, Vani Prakashan, New Delhi, 1992.
3. Prayojanmoolak Hindi ke Vividh Ayaam - Dr. Archana Shrivastava, Vani Prakashan, Nai Dilli, 2013.
4. Dangal Chhalte - Prayojanmoolak Hindi: Siddhant Aur Prayog, Vani Prakashan, New Delhi, 1996.
5. Kailashchandra Bhatiya - Kamkaji Hindi, Takshashila Prakashan, New Delhi
6. Dr. Vinod Godre - Prayojanmoolak Hindi, Vani Prakashan, New Delhi
7. Dr. Neelakshi Sing - Prayojanmoolak Hindi Prasangikata Paridrishya, Jawahar Pustakalay, Mathura

SEMESTER IV
MAJOR III- 26-818--0403
HINDI DRAMA, ONE ACT PLAY AND THEATRE

Credits: 4**Academic Level: 200****Hours per week: L -4 T - 0 P -0****Total Hours per semester: L -60 P - 0****Course Objective:**

To provide students with an understanding of the origin, development, and forms of Hindi drama and one-act plays, fostering appreciation through reading, analysis, and performance-based learning.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand the origin, growth, and evolution of Hindi drama and theatre, including major dramatists and their contributions.	Understand
CO2	Learn the development, structure, and features of the Hindi one-act play and its prominent writers.	Understand, Analyse
CO3	Analyse Hindi dramas and one-act play in terms of dialogue, characterization, and elements of realism.	Analyse, Evaluate
CO4	Gain practical experience and apply performance techniques to enhance stage presentation skills.	Apply, Create
CO5	Develop critical appreciation and creative understanding of Hindi drama as both a literary and performing art.	Evaluate, Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO 9
CO1		3				3			
CO2		3		3					
CO3				2		2			
CO4					3				3
CO5		3		3	3				

Module I-Hindi Drama and Theatre: Origin and Development

Origin, Development and Evolution of Hindi Drama - Prominent Playwrights and Their Contributions- The Growth of Hindi Theatre - Theatre and Performance Traditions- Socio-Cultural and Political Contexts - New Trends in Contemporary Hindi Drama

Module II-A Preface to Hindi One Act plays

Concept and Definition of One-Act Play - Characteristics and Dramatic Techniques - Major Themes in Hindi One-Act Plays - Prominent Playwrights and Representative Work - Socio-Cultural Background and Influence - Performance and Stage Aspects

Module III - Detailed study of Hindi Drama and One Act Plays

Bharadendu Harishchandra - Andher Nagari(Drama), Chetana Prakashan, Maharashtra

Jagdish Chandra Madhur – Konark(Drama), Harish Prakashan Mandir, Agra

Asghar Wajahat - Jis Lahore Nai Dekhya O Jamyai Nai(Drama), Vani Prakashan, New Delhi

Sushila Takbhaure - Nanga Satya(Drama), Shilpayan, New Delhi

Mohan Rakesh - Ande Ke Chilke(one Ekanki only) from Ande ke chhilke ,anya ekanki tatha beej natak(Mohan Rakesh), Radhakrishna Prakashan, New Delhi.

Bhuvaneshwar Prasad – Strike(one Ekanki only) from Strike aur anya ekanki(Bhuvaneshwar Prasad), Sahitya Academy, New Delhi (Ekanki)

Module IV Drama and One-Act Plays: Performance and Interpretation

Staging: Acting Role Play- Prepare a story from One act Play - Making a skit from One act Plays - Reflection and Critique

Books for reference:

1. Dr. Narendra Mohan - Samakaleen Natak aur Ranga Manch, Vani Prakashan
2. Gireesh Rastogi - Hindi Natak ka Atma Sangharsh, Lokbharathi Prakashan, Allahabad
3. Sidhananth Kumar -Natakalochoan ke Sindhanth , Vani prakashan- N.Delhi
4. Nemi Chandra Jain - Ranga Darshan, Radhakrishna Prakashan, New Delhi
5. Hindi Natak - Bachan Singh, Radhakrishna Prakashan, New Delhi
6. Girish Rastogi - Mohan Rakesh aur unke Natak, Loka Bharathi Prakashan,Allahabad
7. Dasharat Ojha - Natya Sameeksha - National Publishing House, New Delhi
8. Dasharat Ojha - Hindi Natak : Udbhav Aur Vikas, Rajpal & Sons, New Delhi

SEMESTER IV
MAJOR IV – 26-818--0404
COMPUTING IN HINDI

Credits: 4**Academic Level: 200****Hours per week: L -4 T - 0 P - 0****Total Hours per semester: L -60 P -0****Course Objective**

To introduce students to the practical use of Hindi in digital platforms, software tools, and computational applications, enabling them to work efficiently in technology-driven environments such as translation, media, and software localization.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Explain the fundamental concepts of computers, digital tools, and Hindi computing, including Unicode and typing systems.	Understand
CO2	Demonstrate proficiency in using Hindi on various digital platforms such as MS Office, email, and social media for professional communication.	Apply
CO3	Utilize online and offline tools for Hindi word processing, transliteration, and machine translation effectively.	Apply
CO4	Analyse the role of computational linguistics, NLP, and AI applications in Hindi language processing and digital documentation.	Analyse
CO5	Evaluate the accuracy, usability, and effectiveness of Hindi-based digital applications and localization practices in real-world contexts.	Create
CO6	Evaluate the accuracy, usability, and effectiveness of Hindi-based digital applications and localization practices in real-world contexts.	Evaluate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO 7	PSO 8	PSO 9
CO1	3				3				
CO2	3				3				3
CO3			3		3				
CO4			3		3			3	

CO5			3		3				
CO6					3				3

Module I -A Preface to Computer and Hindi Computing

Basic Concepts of Computer and Internet- Operating Systems: Windows, Linux, Android - overview in Hindi- Unicode and Non-Unicode Fonts (Krutidev, Mangal, Leap office, Microsoft Indic Traditional etc.) - Hindi Typing Systems: Inscript, Remington, Phonetic, Google Input Tools- Use of Hindi in MS Office (Word, PowerPoint, Excel) - Email and Social Media Communication in Hindi

Module II -Digital Tools and Hindi Language Technology

Hindi Word Processing: Editing, Formatting, Transliteration - Online Hindi Typing Tools and Transliteration Software - Machine Translation: Google Translate, Anuvadak, AI Tools - Hindi OCR (Optical Character Recognition) and Speech-to-Text tools - Use of Hindi in Digital Publishing & Blogging - Hindi Unicode Conversion Tools

Module III -Computational Linguistics and Software Applications

Concept of Natural Language Processing (NLP) in Hindi - Corpus and Lexicon Development for Hindi - Spell Check, Grammar Check, and Text Mining Tools - Introduction to Localization and Globalization - Role of Hindi in Artificial Intelligence and Voice Assistants (Google, Alexa, Siri) - Data Entry and Digital Documentation in Hindi

Module IV - Practical Applications and Project Work

Creating Hindi Documents, Posters, and Presentations) - Preparing Hindi Web Content/Blog - Translating Software Interface or Website content to Hindi -Designing a Mini Project (e.g., Hindi Blog, E-book, or Translation Sample) -Workshop on E-content Creation and Audio-Visual Subtitling in Hindi -Evaluation based on Practical Demonstration and Project Submission

Books for reference:

1. Ram Gopal Singh - Hindi Computing, Akash publishers and Distributors, Gaziabad
2. James H. Martin & Dan Jurafsky - Speech and Language Processing, Pearson Publishing, London
3. Language Acquisition: The Growth of Grammar - Maria Teresa Guasti
4. Ram Bansal - Computer Parichalan Tatva, Satsahitya Prakashan, Delhi, 2010
5. Maneeshakumar Mishra - Web Media Our Hindi Ka Vaishwik Paridrushya, Hindu Yugm Prakashan, New Delhi, 2013
6. Ram Bansal-Basic Programming -Prabhat Prakashan, New Delhi
7. Dr. Harimohan, Computer aur Hindi, Prabhat Prakashan, New Delhi,
8. Vijaya Kumar Malhotra - Computer ke Bhashik Anuprayog, Vani Prakashan, New Delhi

Semester IV - SEC 1
26-818-0405:
HINDI FOR CAREER

Credits: 3

Academic Level: 200

Hours per week: L - 3, T - 0, P - 0

Total Hours per semester: L - 45, T - 0, P - 0

Course Objective

This course aims to develop students' ability to use Hindi effectively in professional and career-oriented contexts. It focuses on communicative, written, and translation skills required in various fields such as journalism, administration, tourism, corporate communication, creative writing, and government services.

Module 1: Professional Communication in Hindi

Importance of Hindi as a link language and career medium-Vocabulary and expressions for professional use-Oral and written communication skills-Official and business correspondence: Formal letters, office orders, notices, memos, circulars-Emails and digital communication in Hindi-Public speaking and presentation skills - Role of Hindi in career development- Digital Hindi: Unicode, typing tools, translation software, AI-based tools

Module 2: Translation and Terminology for Careers

Translation — meaning, need, and types (literary, technical, official, media) techniques and Challenges-Translation between Hindi and English-Translation of administrative and commercial documents-Interpretation in tourism, business, and conferences

Module 3: Hindi for Media, Advertising, and Public Relations

Hindi journalism: print, radio, television, and digital media-News writing, headlines-Creative writing for media: slogans, jingles, captions, and social media posts-Basics of public relations and corporate communication in Hindi-Use of Hindi in digital marketing - Use of Hindi in tourism, banking, business, and technical sectors- Preparation for interviews in Hindi-Writing resumes, biodata, and profiles in Hindi

Practicum

Draft official letters, notices, circulars, and e-mails in Hindi.

Prepare CV/resume and cover letter in Hindi.

Prepare an advertisement script or jingle in Hindi.

Create a short Hindi brochure/pamphlet for a product or service.

Visit a government office or public service center to observe Hindi usage.

CO	CO Statement	Bloom's C L
CO1	Gain proficiency in spoken and written Hindi for professional contexts.	U, An
CO2	Learn the art of formal communication in Hindi.	A, An
CO3	Develop skills in translation, interpretation, and terminology for official and business use.	A,E
CO4	Understand the role of Hindi in media, advertising, and modern technology.	E C
CO5	Build confidence, professional presentation, and employability through Hindi.	U, C

COs	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	-	-	2	--				2
CO2	-	--	-	3	-				
CO3	-	-	-	3					2
CO4	1	-	-	2	-				2
CO5	1	-	-	3	-				

Reference:

1. Kailasnath Pandey -Vigyapan, Bazar Aur Hindi, Lokbharati Prakashan Allahabad
2. Dr. Thakurdutt Sharma 'Alok' - Hindi patrakarita evam jansanchar, Vani Prakashan, New Delhi
3. Kailashchandra Bhatia - Kamkaji Hindi, Takshashila Prakashan, New Delhi
4. Gopinath Srivastava : Sarkari Karyalaye mein Hindi ka Prayog, Lokbharti Prakashan, Allahabad
5. Ramesh Chandra : Rajbhasha Hindi aur takniki anuvad kalyani shiksha parishad, New Delhi

SEMESTER IV
VAC I: 26-818-0406
AN INTRODUCTION TO LANGUAGE TECHNOLOGY

Credits: 3**Academic Level: 200****Hours per week: L - 3, T - 0, P -0****Total Hours per semester: L - 45, T - 0, P - 0****Course objective**

To provide students with a comprehensive understanding of the intersection between language and technology, while equipping them with the necessary skills to work with language-processing tools and techniques. This course would aim to foster both theoretical knowledge and practical expertise in computational linguistics, natural language processing (NLP), machine translation, and artificial intelligence (AI) as they apply to the Hindi language and other Indian languages.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand the fundamental concepts of language technology, including the role of linguistic analysis in the computational processing of languages.	U, An
CO2	Apply computational methods to analyze languages, including syntactic, semantic, and morphological analysis techniques used in NLP systems.	A, An
CO3	Practical Use of Language Resources and Tools	A,E
CO4	Understanding Language Compatibility in Computational Systems	E C
CO5	Application of AI and NLP Techniques	C
CO6	Awareness of Government and Private Sector Initiatives	U

COs	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1					3			3	1
CO2					2			3	
CO3					3			2	
CO4					3			2	
CO5					2				

Module I: Introduction and foundational concepts -General introduction to language technology - General Introduction to Computers- Language Thought-Computerization efforts for the Devanagari script - Information and Communication Technology (ICT)-Introduction to

computational linguistics and the principles of language

Module II: Computational linguistics and natural language processing (NLP) - Computational aspects of grammar and semantics -Concepts and general tasks of Natural Language Processing (NLP) -Word and text processing systems -Speech and text analysis technologies

Module III: Advanced applications and systems -Information retrieval and expert systems - Machine translation systems -Knowledge of NLP products for Hindi

Module IV: Development and implementation -Government and private sector initiatives in the development of language technology for Hindi -Hindi transliteration and translation systems -Understanding the functional usage of Hindi in various fields like administration, media, and banking - Employment Opportunities in the Field of Language Technology

- Practicum- The primary goal is to gain hands-on experience, moving beyond theory to design, implement, and assess projects

Reference books:

1. Alexander Clark, Chris Fox, and Shalom Lappin (Editors), The Handbook of Computational Linguistics and Natural Language Processing, A John Wiley & Sons, Ltd., Publication, 2010
2. D. Jurafsky, J. H. Martin, and A. Kehler, Speech and language processing: An introduction to natural language processing, computational linguistics, and speech recognition, MIT Press, 2008.
3. Noam Chomsky, Syntactic Structures, The Hagues, Mouton, 1957
4. Pandey Sasibhooshan 'Sheetanshu', Adyatan Bhashavigyan, Lokbharati Prakashan, Allahabad, 2012
5. Jayasankar Babu C., Bhasha Proudhyogiki, Doorasth shiksha Nideshalay, Pondicherry, 2014
6. <http://cdac.in>
7. <http://ildc.in>
8. <http://tdil.mit.gov.in>

SEMESTER V - Major :1
26-818--0501
THE EARLY PHASE OF MODERN HINDI POETRY

Credits: 4

Academic Level: 300

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objectives:

This course aims to obtain specific information about Modern Hindi poetry till Chhayavad.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand the features of modern Hindi poetry in the context of socio - cultural and political condition.	Understand
CO2	Develop skills to critically analyse Modern Hindi Poems, including themes, symbolism, imagery and poetic devices.	Apply
CO3	Compare and contrasts the works of different modern Hindi poets identifying similarities and differences in their styles, themes and approaches to poetry.	Analyse
CO4	Compose original Hindi poems in various forms and styles, drawing inspiration from the themes, techniques and motifs explored in modern Hindi poetry.	Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	3	-	2	-	1	-	-	-
CO2	-	-	-	3	-	1	-	-	-
CO3	-	-	2	3	-	1	-	-	-
CO4	-	1	-	2	-	3	-	-	-

Module I

Development of Modern Hindi Poetry - Poetry of the Bharatendu Era and the Dwivedi Era - Poetic Trends - Poetic Characteristics and Language - Major Poets and their works.

Module II

Chhayavad or Romanticism: Meaning, Nature and Development - English Romanticism and Its Circumstances - Characteristics of Romantic Literature - The Indian Perspective of Romanticism - Development of the Romantic Outlook in Hindi - Hindi Romantic Poetry and Its Characteristics - Trends of Chhayavad - Major Poets: Jaishankar Prasad, Suryakant Tripathi 'Nirala,' Sumitranandan Pant and Mahadevi Verma.

Module III Detailed Study:-

- | | | |
|------------------------|---|--------------------------|
| 1. Maithilisharangupta | - | Saket (Navam Sarga Only) |
|------------------------|---|--------------------------|

Module IV Detailed Study:-

- | | | |
|------------------------------|---|------------------------------|
| 1. Jaishankar Prasad | - | Kamayani(Chinta Sarga Only) |
| 2. Suryakant Tripathi Nirala | - | Saroj Smriti |
| 3. Sumitranandan Pant | - | Maun Nimantran |
| 4. Mahadevi Verma | - | Mein Neerbhari Dukh Ki Badli |

Reference Books:

1. Acharya Ramchandra Shukla, Hindi Sahitya Ka Itihas, Nagari Pracharani Sabha, Varanasi.
2. Dr. Bachchan Sing, Adhunik Hindi Sahitya Ka Itihas, Lokbharati Prakashan, Ilahabad.
3. Dr. Ganpatichandra Gupta, Hindi Sahitya Ka Vaigyanik Itihas (Part II), Lokbharati Prakashan, Ilahabad.
4. Dr. Namvar Sing, Adhunik Sahitya Ki Pravrittiyan, Lokbharati Prakashan, Ilahabad.
5. Dr. Nanddulare Vajpeyee, Adhunik Sahitya, Granthavali Part III, Anamika Publishing, New Delhi.
6. Dr. Namvar Sing, Chhayavad, Rajkamal Prakashan, New Delhi.

7. Dr. Nagendra, Kamayani Ke Adhyayan Ki Samasyayein, National Publishing Company, New Delhi.
8. Dr. Nagendra, Saket: Ek Adhyayan, Ananya Prakashan, New Delhi.
9. Dr. Doodhnath Sing, Nirala: Atmahanta Astha, Lokbharati Prakashan, Allahabad.
10. Dr. Indranath Madan, Mahadevi Verma, Radhakrishna Prakashan, New Delhi.

SEMESTER V
MAJOR II - 26-818-0502
HISTORY OF HINDI LITERATURE
(MODERN PERIOD UPTO PRAYOGVAD)

Credits: 4**Academic Level: 300****Hours per week: L – 4, T -0, P - 0****Total Hours per semester: L -60 P-0****Course Objective**

To acquaint students with the development of modern Hindi literature from the Bharatendu to the Prayogvad period, focusing on major literary movements, writers, and their social, cultural, and aesthetic contributions.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand the origin, growth, and distinctive features of modern Hindi literature.	Understand
CO2	Analyze the Hindi Renaissance period and identify major writers and their contributions.	Analyze
CO3	Evaluate the themes of linguistic purity, nationalism, and moral ideals in modern Hindi writings.	Evaluate
CO4	Recognize the creative freedom, emotional intensity, and literary diversity of the modern era.	Understand, Analyze
CO5	Develop critical appreciation and embrace the evolving spirit and innovation of modern Hindi literature.	Evaluate, Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO 9
CO1		3				3			
CO2		3						3	

CO3		2						2	
CO4				2		2			
CO5				3		3			3
CO6									

Module I- Hindi Sahitya ka Itihas : Adhunik kal

Bharadendu Period - Period of Hindi Renaissance- Bharatendu Harishchandra's contribution to modern Hindi literature - Major writers: Bharatendu Harishchandra, Bal Mukund Gupta, Pratap Narayan Mishra, Radhacharan Goswami

Module II - Dwivedi Period

Role of Mahavir Prasad Dwivedi as a reformer and editor- Emphasis on language purity, nationalism, and moral values - Major poets and writers: Maithili Sharan Gupta, Ayodhya Sing Upadhyay Hariaudh, Ram Naresh Tripathi

Module III - Svachchandatavad Period

Svachchandatavad Prose Period - Major Literary Genres: Drama, Novel, and Short Story - Forms and Major Writers - Essay and Literary Criticism - Concepts, Theories, and Major Critics - Svachchandatavad: Poetry Period - National and Cultural Poetic Trends and Major Poets - Halavad School and Major Poets

Module IV

A Preface to Pragativad Aur Prayogvad

Progressive Literature Movement and its social - political vision - Experimentalism - Major Poets

Books for reference:

1. Bachchan Singh - Aadhunik Hindi Sahitya Ka Itihas, Lokbharti Prakashan, Allahabad
2. Nagendra and Hardayal - Hindi Sahitya ka Itihas, Vishvabharti Prakashan, Allahabad
3. Prof. Suman Jain - Chayavadottar Hindi Kavita, Lokbharti Prakashan, Allahabad
4. Tarak Nath Bali - Hindi Sahitya Ka Aadhunik Itihas, Prabhat Prakashan, New Delhi
5. Ramchandra Shukla - Hindi Sahitya ka Itihas, Nagari Pracharini Sabha, Varanasi.
6. Ramswaroop Chaturvedi Hindi Sahitya aur Samvedana ka Vikas , Lokbharti Prakashan, Allahabad
7. Dr.Suman Raje - Hindi Sahitya Ka Adha Itihas, Bharatiya Jnanpith, New

Delhi

SEMESTER V
MAJOR – 3
26-818-0503
ORIGIN AND DEVELOPMENT OF HINDI
LANGUAGE

Credits: 4

Academic Level: 300

Hours per week: L-4, T-0, P-0,

Total Hours per semester: L-60, T-0, P-0

Course Objectives:

This course will help in understanding the basic concepts of Language, its origin and historical development.

This will also help to identify the dialects, and script of the Hindi language, along with the contributions of key figures and institutions in its evolution.

Course Outcome:

CO	CO Statement	Bloom's C L
CO1	Introduce the fundamental concept, nature, and characteristics of language.	
CO2	Provide a comprehensive understanding of the historical evolution of the Hindi Language from its earliest stages to the modern era.	Understand
CO3	Explore the regional dialects and speech forms of Hindi.	Understand
CO4	Highlight the contributions of notable scholars, institutions, and journals in promoting and developing the Hindi language.	Understand, Apply
CO5	Study the origin, structure, and standardization of the Devanagari script and its reforms over time.	Understand

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	2	-	3	-	-	-	-	-	-
CO2	1	3	3	-	-	-	-	-	-
CO3	1	-	3	-	-	-	-	-	-
CO4	-	1	1	-	-	-	-	-	-
CO5	1	-	2	-	-	-	-	-	-

Module – I: Language – Meaning, Definition and Concept

Introduction to Language- Importance of Language -Various definitions of language-The form and nature of language- -Main characteristics of language.

Module – II: Historical Background of Hindi

A General Introduction to Language family: Dravid-Chini-Semetic-Hemetic-Ural-Ultraic-Kakeshiyan- Japani-Koreayi-Bharopiya- Historical sequence of the development of Hindi- Ancient Aryan Language- Aryan Language in the Medieval Period- Modern Indian Aryan Languages.

Module – III: Dialects, Scripts and Speech Forms of Hindi

Introduction to Dialects - Sub-languages of Hindi - Scripts of Hindi-Role of individuals, institutions, and journals in the development of Hindi.

Module – IV: Script of Hindi – ‘Devanagari’

Origin and Development of Script- Features of the Devanagari script - Standardization of the Devanagari script - Reforms in the Devanagari script.

Reference Books:

1. Dr. Bholanath Tiwari – Hindi Bhasha ka Itihas, Vani Prakashan, New Delhi.
2. Dr. Bholanath Tiwari – Bhashavigyan, Kitab Mahal Prakashan, Allahabad.
3. Dr. Hardev Bahari – Hindi Bhasha, Abhivyakti Prakashan, Bhopal.
4. Dr. Bholanath Tiwari – Hindi Bhasha, Kitabmahal Prakashan, Allahabad.
5. Vinod Godre – Prayojanamoolak Hindi, Vani Prakashan, New Delhi.
6. Central Hindi Directorate – Devnagari Lipi tatha Hindi Vartani ka Manakikaran, CHD, New Delhi
7. Bal Govind Mishra-Hindi Bhasha aur Nagari lipi ka vikas, Lokbharati Prakashan, Allahabad

SEMESTER V
MAJOR – 4: 26-818-0504
STRUCTURE OF HINDI LANGUAGE

Credits: 4**Academic Level: 300****Hours per week: L-4, T-0, P-0****Total Hours per semester: L-60, P-0****Course Objective:**

Students will gain an understanding of the phonological, morphological, and syntactic structure of the Hindi language, enabling them to analyse its sound patterns, word formation, and sentence construction effectively.

Course Outcome:

CO	CO Statement	Bloom's C L
CO1	Explain the basic concepts of sound and identify the classification of vowels and consonants based on articulatory and structural features.	Understand
CO2	Understand and apply the rules of <i>Sandhi</i> (sound combination) in Hindi.	Apply
CO3	Analyse the structure and classification of words, including prefixes, suffixes, gender forms, compounds, and case relations and apply the same for words formation.	Understand, Apply, Creation
CO4	Describe the morphological structure of Hindi, including nouns, pronouns, adjectives verbs and adverbs.	Understand
CO5	Identify the different types of sentences and their syntactic features and understand its role in sentence construction and communication.	Understand, Apply

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	3	-	1	-	-	-	-	-	-
CO2	3	-	-	-	-	-	-	1	-
CO3	3	-	-	-	-	-	-	-	-

CO4	3	-	-	-	-	-	-	-	-
CO5	3	-	-	-	-	-	-	-	-

Module – I: Sound: Structure and Classification

A Brief Introduction to the Role of Sound in Communication: - Definition of Phoneme (sound) - Phonemes in Hindi-Classification of Vowels and Consonants - Segmental and Supra-Segmental Phonemes-Stress, Intonation, Length, Junction, Nasalization-Rules of *Sandhi*

Module – II: Word's Structure

Definition of Word - Classification of Words – Tatbhav, Tatsam, Deshaj and Videshi-Prefixes and Suffixes-Masculine and Feminine Words - Compounds (*Samas*) - Case Endings/Post positions (*Karak*).

Module – III: Structure of Sentence

Subject-Object-Verb and its types - Structure of Adverbs -Voices – Active Voice (*Kartr Vachya*), Passive Voice (*Karma Vachya*), and Impersonal Voice (*Bhava Vachya*).

Module – IV: Sentence and Meaning

What is a Sentence? Characteristics of a Sentence- types of Sentences – types of Meaning.

Practicum: Understand the art of sentence making in Hindi.

Reference Books:

1. Dr. Bholanath Tiwari – Hindi Bhasha ki Sanrachna, Vani Prakashan, New Delhi.
2. Dr. Bholanath Tiwari – Bhashavigyan, Kitab Mahal Prakashan, Allahabad.
3. Dr. Bholanath Tiwari – Bhashavigyan Pravesh aur Hindi Bhasha, Kitabghar Prakashan, New Delhi.
4. Dr. Bholanath Tiwari – Hindi Bhasha ki Vakya Sanrachna, Sahitya Sekhar, Delhi.
5. J.D. O' Connor- Phonetics, Penguin Books, England.
6. Geert Booij- The Grammar of Words, Oxford University Press, UK.
7. Ganapati Chandragupt-Bharateeya evam pashchatya kavya siddhant, Lokbharati prakashan, Allahabad.

SEMESTER V
MAJOR – 5: 26-818-0506
INDIAN POETICS

Credits: 4

Academic Level: 300

Hours per week: L-4, T-0, P-0,

Total Hours per semester: L-60, T-0

Course Objective:

To introduce students to the fundamental concepts of poetry in Indian Perspective, its nature, purpose, and forms.

The theory of *Rasa*, *Chhand (metre)*, and *Alankara (figures of speech)* developed in classical Indian literary tradition will also cover in this course.

Course Outcome:

CO	CO Statement	Bloom's C L
CO1	To explain the meaning, purpose, and essential features of poetry in the context of Indian literary theory.	Understand
CO2	To familiarize students with the major forms of poetry and the concept of <i>Shabd Shakti</i> (powers of words) such as <i>Abhidha</i> , <i>Lakshana</i> , and <i>Vyanjana</i> .	Understand
CO3	To introduce the concept of <i>Rasa</i> , its origin, elements, and various types as propounded by Bharata Muni and later theorists.	Understand, Analysis
CO4	To acquaint students with different types of <i>Alankar</i> (figures of speech) and their significance in enhancing poetic beauty.	Understand
CO5	To encourage appreciation of classical Indian aesthetics and their continued relevance in modern literary studies.	Understand

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	1	3	-	-	1	-	-	-
CO2	-	3	3	-	-	2	-	-	-

CO3	-	3	3	-	-	1	-	-	-
CO4	-	-	3	-	-	-	-	-	-
CO5	-	-	3	-	-	-	-	-	-

Module – I: Poetry: Meaning, Definition and Concept

Poetry: Meaning and Definition – Qualities of Poetry- Kavya Hetu (Causes of Poetry)- Kavya Prayojan (Benefits of Poetry) - Defects of Poetry.

Module – II: Forms of Poetry and Shabd Shakti

Types of Poetry – *Drishya Kavya* (Visual Poetry)- *Sravya Kavya* (Audio Poetry)- *Mahakavya* (Epic) - *Khandakavya* (Short Poem) - *Muktatk Kavya-Gitikavya*- Introduction to Shabd Shakti -*Abhidha*, *Lakshana* and *Vyanjan*-Types of Shabd Shakti.

Module – III: The Theory of Rasa

Origin of *Rasa* and Bharata Muni's *Rasa Sutra* - Elements of *Rasa* – *Sthayi Bhava*, *Vibhava*, *Anubhava*, and *Vyabhichari Bhava* - Types of *Rasa*- *Shringar* (Erotic), *Hasya* (Comic), *Karuna* (Pathetic), *Raudra* (Furious), *Veer* (Heroic), *Bhayanak* (Terrifying), *Bibhats* (Odious), *Adbhut* (Wondrous), *Shant* (Peaceful).

Module – IV: Chhand and Alankar in Poetry

The Concept of Chhand in Poetry - Brief introduction to Chand – *Doha*, *Chaupai*, *Soratha*, *Ullala*, *Rola* - Meaning of *Alankar* (Figures of Speech) and its Types – *Shabd Alankar* (Sound Figures) and *Arth Alankar* (Sense Figures) - Types of *Shabd Alankar* – *Anupras Alankar* (Alliteration), *Yamak Alankar* (Pun), *Shlesh Alankar* (Paronomasia) Types of *Arth Alankar* – *Upma* (Simile), *Utpreksha* (Imagery), *Roopak* (Metaphor).

Reference Books:

1. Rambahori Shukla – Kavya Pradeep, Hindi Bhavan, Lahore.
2. Dr. Archana Srivastava – Bharatiya aur Pashchatya Kavyashastra, Vishwavidyalay Prakashan, Varanasi.
3. Nisha Agrawal – Bharatiya Kavyashastra, Lokbharati Prakashan, Allahabad.
4. Dr. Bhagirath Mishra – Kavyashastra, Vishwavidyalay Prakashan, Varanasi.
5. Dr. Taraknath Bali- Bharatiya Kavyashastra, Vani Prakashan, New Delhi.

Semester V - SEC 1
26-818-0505
CREATIVE WRITING AND DIGITAL PUBLISHING IN
HINDI

Credits: 3**Academic Level: 300****Hours per week: L - 3, T - 0, P - 0****Total Hours per semester: L - 45, T - 0, P - 0****Course Objective:**

Students enter the enchanting world of creative expression as they master contemporary writing techniques, explore genre fusion, and experiment with multi-modal storytelling. They get trained to harness the power of digital tools and technology to craft engaging narratives for various online platforms, leveraging AI and virtual spaces. They also get familiarised with the intricacies of self-publishing, social media marketing, and virtual reading communities to successfully launch literary works into the digital world. By the end of this course, they will be equipped with the skills to thrive as “techni-smart” writers, confidently navigating the world of digital publishing to reach readers worldwide.

CO	CO Statement	Bloom's C L
CO1	Master various writing styles and genres to craft	Understand, Analyse
CO2	Develop compelling narratives optimized for digital platforms	Apply
CO3	Utilize AI and digital tools to strengthen storytelling and engage readers.	Apply, Create
CO4	Gain self-publishing skills and strategies for effective digital book promotion.	Analyse, Evaluate
CO5	Write and publish a book on their own.	Create

COs	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	2	-	-		-			2	
CO2	-	-	-	2	-			1	
CO3	-	-	--	3	-				1
CO4	-	-	-	3	-				

CO5	-	-	-	3	-				
-----	---	---	---	---	---	--	--	--	--

Module 1:

Foundations of Creative Writing- Introduction to Creative Writing Meaning - Importance of Creative Writing-Hindi language and its powerful expression-general principals of creative writing

Module II:

Types of Creative Writing-Poetry-Fiction-Non-Fiction -Life Narratives-Drama-Literary Adaptation- Creative Writing & Media-Film Review-Book Review- Various Forms of Media Writing -Articles, Blogs, Features-web content writing

Module III:

Close Reading, Analysis & Editing, Proofreading & Editing-Principles and Techniques of Editing-Practical Exercises on Different Writing Styles- Identifying and Correcting Spelling, Grammar, and Stylistic Errors

Module IV:

Enhancing the writing with AI and digital tools-Exploring self-publishing options and platforms for digital authors- Creating effective book promotion strategies using social media and online communities

- Practicum: Peer-interaction and Group Activities on Imagination- Learning through Videos / Visual Materials-Group Discussion and Analytical Reflection- **Craft of Writing**-Writing Exercise: Creating Characters of Different Types (Gender, Social Background, Ethnicity, etc. Learning through Videos / Visual Materials

References:

1. Ramesh Gautham -Rachnatmak lekhan, Vani Prakashan, NewDelhi
2. Dr. Manish Kumar Mishr -Hindi blogging swaroop vyapti aur sambhavanaayen, Vani Prakashan, NewDelhi
3. Dorothea Brande -Becoming a Writer , Vani Prakashan, NewDelhi

Semester VI - Major : 01
26-818--0601
NEW TRENDS IN HINDI POETRY (RASHTREEYA KAVYADHARA
UPTO PRAGATIVAD

Credits: 4

Academic Level: 300

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objectives:

This course aims to obtain specific information about Modern Hindi poetry till Chhayavad.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand the features of modern Hindi poetry in the context of socio - cultural and political condition.	Understand
CO2	Apply critical and analytical skills to interpret modern and Hindi poems.	Apply
CO3	Compare and contrasts the works of different modern Hindi poets identifying similarities and differences in their styles, themes and approaches to poetry.	Analyse
CO4	Create original Hindi poems in various forms and styles, drawing inspiration from the themes, techniques and motifs explored in modern Hindi poetry.	Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	1	-	2	-	3	-	-	-
CO2	-	1	-	-	-	2	-	-	-
CO3	-	-	1	-	-	2	-	-	-
CO4	3	-	-	-	-	1	-	1	-

Module I

Modern Hindi Poetry - Rashtreey Sanskritik Kavita - Trends - Major Poets - Halavadi Kaviat - Trends - Major Poets - Progressive Poetry - Trends - Major Poets and their works.

Module II Detailed Study

- | | | |
|---------------------------|---|--|
| 1. Subhadrakumari Chauhan | - | Jhansi Ki Rani. |
| 2. Ramdhari Sing Dinkar | - | Parashuram Ki Prateeksha (Khand I & II). |
| 3. Makhanlal Chaturvedi | - | Pushp Ki Abhilasha. |
| 4. Balkrishn Sharma Navin | - | Jhootha Patte. |
| 5. Siyaramsharan Gupta | - | Anaath. |

Module III Detailed Study:-

- | | | |
|--------------------------|---|--------------------------------|
| 1. Harivanshrai Bachchan | - | Madhushala (First 20 Rubaiyan) |
|--------------------------|---|--------------------------------|

Module IV Detailed Study:-

- | | | |
|----------------------------|---|---------------------------------------|
| 1. Kedarnath Agrawal | - | Patthar Ke Sir Par De Maro Apna Loha. |
| 2. Trilochan Shastri | - | Aparajey |
| 3. Mannulal Sharma 'Sheel' | - | Admi Ka Geet. |
| 4. Shivmangal Sing Suman | - | Mitti Ki Mahima. |

Reference Books:

1. Acharya Ramchandra Shukla, Hindi Sahitya Ka Itihas, Nagari Pracharani Sabha, Varanasi.
2. Dr. Bachchan Sing, Adhunik Hindi Sahitya Ka Itihas, Lokbharati Prakashan, Allahabad.
3. Dr. Ganpatichandra Gupta, Hindi Sahitya Ka Vaigyanik Itihas (Part II), Lokbharati Prakashan, Allahabad.
4. Dr. Namvar Sing, Adhunik Sahitya Ki Pravrittiyan, Lokbharati Prakashan, Allahabad.
5. Dr. Ramvilas Sharma, Pragatisheel Sahitya Ki Samasyaen, Vani Prakashan, New Delhi.
6. Dr. Vijayendra Snatak, Dinakar Ek Punarmoolyanakan, Hindi Book Centre, New Delhi.

7. Dr. Gopeshwar Singh (Ed.), Kalpana Ka Urvashi Vivad, Vani Prakashan, New Delhi.
8. Dr. Ajay Tiwari, Nagarjun Ki Kavita, Vani Prakashan, New Delhi.
9. Dr. Kanhiya Singh (Ed.), Rashtreey Kavyadhara, Vani Prakashan, New Delhi.
10. Dr. Ramvilas Sharma (Ed.), Shram Ka Sooraj, Parimal Prakashan, Allahabad.

Semester VI - Major : 02
26-818--0602
POST-INDEPENDENCE HINDI LITERATURE

Credits: 4

Academic Level: 300

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objectives:

This course aims to attain fundamental understanding about Post-Independence Hindi Literature and its various literary genres.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand the features of Post Independence Hindi Literature.	Understand
CO2	Identify the influence of Modernism and Post-Modernism into the development of Post-Independence and Contemporary Hindi Literature.	Apply
CO3	Analyse major literary movements and schools of thought in modern Hindi literature.	Analyse
CO4	Validate literary works considering historical, cultural and theoretical factors.	Evaluate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	-	-	2	-	3	-	-	-
CO2	-	1	-	2	-	3	-	-	-
CO3	-	-	-	1	-	2	-	-	-
CO4	-	1	-	-	-	2	-	-	-

Module I

Post-Independence Hindi Literature - Post-Independence Indian Scenario - Literary Trends - Post-Independence Hindi Fiction - Novel - Various Types of Novels - Regional Novel - Progressive Novel - Contemporary Novel - Trend-

based Study - Feminist, Dalit, Tribal, and Ecological Novels - Various Short Story Movements of the Post-Independence Era - Nayi Kahani Andolan - Contemporary Hindi Short Story - Trend-based Study.

Module II

Post-Independence Hindi Poetry - Various Movements - Nai Kavita - Saathottar Kavita - Akavita - Contemporary Scenario - Contemporary Poetry - Trends - Feminist, Dalit, Tribal, and Ecological Poetry - Contemporary Poetic Language - Poets and their Major Works.

Module III

Post-Independence Hindi Drama - Major Trends of Post-Independence Drama - Modernity - New Experiments - Myth, History, Absurd, Problem Plays etc. - Contemporary Drama - Depiction of Human Relationships and Their Dimensions - Political Drama - Dalit Consciousness - Feminist Consciousness - Playwrights and Their Dramatic Works.

Module IV

Post-Independence Hindi Prose: Other Genres - Criticism - Various Trends - Marxist, Stylistic and New Criticism - Autobiography - Dalit and Feminist Autobiography - Travelogue - Biography - Essays.

Reference Books:

1. Acharya Ramchandra Shukla, Hindi Sahitya Ka Itihas, Nagari Pracharani Sabha, Varanasi.
2. Dr. Bachchan Sing, Adhunik Hindi Sahitya Ka Itihas, Lokbharati Prakashan, Allahabad.
3. Dr. Ganpatichandra Gupta, Hindi Sahity Ka Vaigyanik Itihas (Part II), Lokbharati Prakashan, Allahabad.
4. Dr. Nandakishore Naval, Hindi Alochana Ka Vikas, Rajkamal Prakashan, New Delhi.
5. Dr. Bachchan Sing, Hindi Natak, Radhakrishna Prakashan, New Delhi.
6. Dr. Rmdarash Mishra, Hindi Upanyas Ek Antaryatra, Rajkamal Prakashan, New Delhi.
7. Dr. Madhuresh, Hindi Kahani Ka Vikas, Lokbharati Prakashan, Allahabad.

8. Dr. Ramchandra Tiwari, Hindi Ka Gadya Sahitya, Vishwavidyalay
Prakashan, Varanasi.

Semester VI - Major: 03
26-818--0603
WESTERN LITERARY THOUGHTS
(ANCIENT AND MEDIEVAL PERIODS)

Credits: 4

Academic Level: 300

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0

Course Objectives:

This course aims to obtain specific knowledge about the Ancient and Medieval periods of Western literary thoughts.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand the Literary Thoughts of Western critics.	Understand
CO2	Compare the various literary thoughts of Western critics.	Analyse
CO3	Validate the history of Western literary thoughts in the contexts of various periods.	Analyse
CO4	Assess Western literary thoughts within their historical contexts, examining how socio-political events and cultural movements influence the theme and perspectives portrayed in the works.	Evaluate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	-	-	3	-	-	-	-	-
CO2	-	-	1	2	-	-	-	-	-
CO3	-	-	-	2	-	-	-	-	-
CO4	-	-	-	1	-	-	-	-	-

Module I

The origin and gradual development of Western literary theories - Different

periods - Ancient period - Medieval period - Modern era - Major thinkers - Plato
- Concepts related to art and literature.

Module II

Aristotle - Views on art - Theory of imitation - Concepts related to Tragedy, Comedy and Epic - Theory of Catharsis - Longinus - The concept of Sublime.

Module III

Classicism - Neo-Classicism - Ben Jonson - John Dryden - Samuel Johnson.

Module IV

The Dark Age - Romanticism - Characteristics - Major Trends - Literary ideas of William Wordsworth and Samuel Taylor Coleridge.

Reference Books:

1. Dr. Ganpatichandra Gupta, Bharateey Evan Pashchatya Kavya-Siddhant, Lokbharati Prakashan, Ilahabad.
2. Dr. Tarak Nath Bali, Pashchatya Kavya Shastra, Vani Prakashan, New Delhi.
3. Dr. Nirmala Jain, Kavya Chintan Ki Pashchimi Parampara, Vani Prakashan, New Delhi.
4. Dr. Satyadev Mishra, Pashchatya Kavya Shastra: Adhunatan Sandarbh, Lokbharati Prakashan, Ilahabad.
5. Dr. Nagendra, Pashchatya Kavya Shastra Ki Paranpara, National Printing House, New Delhi.
6. Dr. Bhageerath Mishra, Pashchatya Kavya Shastra, Vishwavidyalay Prakashan, Varanasi.
7. Dr. Ramchandra Tiwari, Bharateey Va Pashchatya Kavyashastra Tatha Hindi Alochana, Vishwavidyalay Prakashan, Varanasi.

8. Dr. Ramchandra Tiwari, Bharateey Evan Pashchatya Kavya Shastra Ki Rooprekha, Lokbharati Prakashan, Allahabad.
9. Dr. Karunashankar Upadhyay, Pashchatya Kavya Chintan, Radhakrishna Prakashan, New Delhi.

Semester VI SEC-1

26-818-0604

SCRIPT WRITING IN HINDI

Credits: 3

Academic Level: 300

Hours per week: L - 3, T - 0, P - 0

Total Hours per semester: L - 45, T - 0, P - 0

Course Objective

This course introduces students to the art and craft of **Patkatha Lekhan** with a focus on both cinematic and digital media narratives. It provides a foundation in the principles of story development, character creation, dialogue writing, and narrative structure. Students will explore the relationship between literature, visual storytelling, and cinema, while gaining practical skills to craft compelling screenplays. The course emphasizes creativity, critical thinking, and application of screenplay techniques across genres.

CO	CO Statement	Bloom's C L
CO1	Understand the fundamental principles and techniques of screenplay writing.	U, An
CO2	Develop original stories suitable for cinema, television, and digital platforms.	A, An
CO3	Analyze narrative structures, characters, and thematic coherence in screenplays.	A,E
CO4	Apply techniques of dialogue writing, scene construction, and pacing.	E C
CO5	Critically evaluate and revise scripts for clarity, impact, and cinematic potential.	E,C

COs	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	2	-	-	-	2				2
CO2	1	-	-	-	-				

CO3	-	-	-	-	3				1
CO4	1	-	-	-	3				
CO5	-	-	-	-	2				2

Module I – Fundamentals of Screenplay Writing

Introduction to Patkatha Lekhan: definition, scope, and significance.-
Difference between story, screenplay, and shooting script-Basic elements of a screenplay: plot, theme, structure, and genre-Three-act structure, inciting incident, climax, and resolution-Character development: protagonist, antagonist, supporting characters.

Module II – Narrative Techniques and Dialogue Writing

Scene construction and sequencing-Writing dialogues: tone, style, subtext, and realism-Visual storytelling: showing vs. telling, imagery, and cinematic language-Conflict, tension, and pacing in narrative development-Adaptation of literary texts into screenplays.

Module III – Screenplay Practice and Contemporary Contexts

Writing for different media: feature films, short films, web series, and television-Incorporating cultural, social, and political contexts into screenwriting-Collaborative processes: working with directors, actors, and production teams-Use of screenwriting software and formatting conventions.

Practicum- Workshop on Writing, prepare Scripts for various medias

Reference:

1. Patkatha lekhan- Takneek aur vidhiyam- Sudarshan kumar Chetan, Sree Natraj Prakashan, Delhi-110053
2. Contemporary Indian Patkathas and screenplays (regional and mainstream cinema examples)
3. Syd Field – *Screenplay: The Foundations of Screenwriting*
4. Robert McKee – *Story: Substance, Structure, Style, and the Principles of Screenwriting*
5. Linda Aronson – *The 21st Century Screenplay: A Comprehensive Guide*

6. Satyajit Ray – *Our Films, Their Films* (for Indian cinema context)

SEMESTER VII - Major: 01
26-818--0701
HINDI POETRY: PRAYOGVAD UPTO SAMKALEEN KAVITA

Credits: 4

Academic Level: 400

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objectives:

This course aims to obtain specific information about Post-Independence and Contemporary Hindi Poetry.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand the major features of Post Independence and Contemporary Hindi Poetry.	Understand
CO2	Apply critical and analytical skills to interpret modern and Contemporary Hindi poems.	Apply
CO3	Combine literary discourses and criticism to study and interpretation of Modern and Contemporary Hindi poetry.	Analyse
CO4	Create dramatic presentations of Poems focusing on expressive delivery and interpretation.	Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	2	-	-	-	3	-	-	-
CO2	-	-	-	2	-	1	-	2	-
CO3	-	3	-	-	-	2	-	-	-
CO4	1	-	-	-	3	-	-	-	-

Module I

Experimental Poetry - New Poetry - Concept and Circumstances - Contribution of the Saptaka's - Theme - Style - Ideology.

Detailed Study:

- | | | |
|----------------------------|---|-------------------------|
| 1. Agyeya | - | Asadhyaveena |
| 2. Muktibodh | - | Lakadi Ka Ravan |
| 3. Bhavaniprasad Mishra | - | Gandhi Ka Sapana |
| 4. Sarveshwardayal Saksena | - | Chhinne Aye Hein Ve |
| 5. Raghuvir Sahay | - | Ek Adhed Bharateey Atma |

Module II

Post-1960s Poetry: Post-independence Indian society - Political, economic, cultural, and religious landscape - Naxalite movement - Anti-establishment - Satirical tendencies - Rebellion and outrage - Anti-poetry movement (Akavita).

Detailed Study

- | | | |
|-----------------------|---|------------------------|
| 1. Dhoomil | - | Akal Darshan |
| 2. Kumar Vikal | - | Ek Chhoti Si Ladai |
| 3. Gangaprasad Vimal | - | Kaun Ayega |
| 4. Jagdish Chaturvedi | - | Mukti |
| 5. Venugopal | - | Kale Bhediye Ke Khilaf |

Module III

Contemporary Hindi Poetry: Contemporaneity and its circumstances - Multiplicity of voices - Connection with the common people - Resistance to Imperialism - Resistance to consumer culture.

Detailed Study:-

- | | | |
|------------------------|---|------------------------|
| 1. Chandrakant Devtale | - | Ek Viruddh Sansar Mein |
| 2. Leeladhar Jagoodi | - | Vigyapan Sundari |
| 3. Badrinarayan | - | Khudayi Mein Hinsa |
| 4. Pawan Karan | - | Stree Mere Bheetar |
| 5. Manglesh Dabral | - | Yatharth In Dinon |
| 6. Katyayani | - | Hockey Khelti Ladkiyan |
| 7. Rajesh Joshi | - | Ityadi |
| 8. Arun Kamal | - | Duswapn. |

Module IV

Literary discourse - Feminist discourse - Ecological Discourse - Dalit and Adivasi Discourse - Other Literary Discourses.

Detailed Study:-

- | | | |
|----------------------|---|---------------------------|
| 1. Anamika | - | Striyan. |
| 2. Omprakash Valmiki | - | Mutti Bhar Chaval |
| 3. Jacinta Kerketta | - | Nadi Aur Lal Pani |
| 4. Kumar Ambuj | - | Kivad |
| 5. Ekant Shrivastav | - | Datoon Bechnevale Bachche |
| 6. Agnisekhar | - | Jawahar Tunnel |
| 7. Bodhisatva | - | Pagaldas |
| 8. Gyanendrapati | - | Gangabeeti |

Reference Books:

1. Dr. Namvar Sing, Kavita Ke Naye Pratiman, Rajkamal Prakashan, New Delhi.
2. Dr. Bachchan Sing, Adhunik Hindi Sahitya Ka Itihas, Lokbharati Prakashan, Ilahabad.
3. Dr. Ganpatichandra Gupta, Hindi Sahitya Ka Vaigyanik Itihas (Part II), Lokbharati Prakashan, Ilahabad.
4. Dr. Jagdish Gupta, Nayee Kavita: Swaroop aur Sambhavanayein, Bharateey Gyanpeeth, New Delhi.
5. Dr. Lakshmikant Varma, Nayee Kavita Ke Pratiman, S N Printers, New Delhi.
6. Vijaykumar, Sathottar Hindi Kavita, Parivartit Dashayein, Prakashan Sansthan, New Delhi.
7. Shyam Parmar, Akavita aur Kala Sandarbh, Krishna Brothers, Ajmer.
8. Rajesh Joshi, Samakaleenata aur Sahitya, Rajkamal Prakashan, New Delhi.

9. Dr. Vishwambarnath Upadhyay, Samkaleen Kavita Ki Bhoomika, Macmillan, New Delhi.
10. Dr. Ajay Tiwari, Uttar Adhunikata, Kuleenatavad aur Samkaleen Kavita, Nayee Kitab, New Delhi.

SEMESTER VII
MAJOR II - 26-818--0702
HINDI WRITINGS OF KERALA

Credits: 4**Academic Level: 400****Hours per week: L -4 T - 0 P -0****Total Hours per semester: L - 60 P - 0****Course Objective:**

To introduce students to the growth and development of Hindi literature in Kerala, highlighting its historical background, major contributors, translated works, and the role of regional writers in promoting Hindi in the southern cultural context.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand and analyse the origin, promotion, and development of Hindi literature in Kerala, emphasizing national movement and linguistic-cultural interaction.	Understand, Analyse
CO2	Familiarize with the different stages of literary development of Hindi in Kerala.	Understand
CO3	Evaluate the translation tradition in Kerala and identify major translators and translated works that enriched both Hindi and Malayalam literatures.	Analyse, Evaluate
CO4	Analyse and appreciate the creative contributions of eminent Hindi writers in Kerala, enhancing interpretative and critical skills.	Analyse, Evaluate
CO5	Develop interdisciplinary understanding of Kerala's role in fostering linguistic harmony and cultural unity through Hindi literature.	Evaluate, Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO 8	PSO 9
--	------	------	------	------	------	------	------	-------	-------

CO1		3						3	
CO2		2							
CO3			3					3	
CO4		3		3					
CO5			2					2	2
CO6									

Module I - A preface to Hindi Literature in Kerala

Promotion of Hindi as a national movement in South India - Development of Hindi language in southern regions: with special reference to Kerala - Various Hindi promotion organizations in the south India- Hindi magazines of Kerala

Module II- Different Stages of Literary Development of Hindi in Kerala

Maharaja Swathi Thirunal and his contemporaries - Pre Independence Period - Post Independence Period- Contemporary Period

Module III - A Preface to Translated Works in Kerala

Translated Hindi Literature in Kerala- Eminent Translators of Kerala- Major Translated works from Malayalam to Hindi - Major Translated works from Hindi to Malayalam

Module IV - The contribution of the Eminent Hindi Writers in Kerala

Detailed Study: P. V Vijayan - Nadi ko Bahne do (Poem)

Govind Shenoy - Janmangal Aspathal (Story)

Sagar Ki Galiyam - Dr.N Raman Nair (Novel)

Devayani - Dr.N.Chandrasekharan Nair (Drama)

Vishwanath Ayyar - Aa Ja re Pardeshi (Fool our kante) (Essay)

Books for reference:

1. Dr. N. E. Vishwanath Ayyar - Keral mein Hindi Bhasha aur Sahitya ka Vikas, Visvavidyalaya Prakashan, Varanasi ,1996.
2. Dr. N. Chandrasekharan Nair - Keral ke Hindi Sahitya ka Brihat Itihas, Keral Hindi Sahitya Academy, Thiruvananthapuram ,1989
3. Dr. G. Gopinathan - Keraliyon ki Hindi ko Den, Rajkamal Prakashan, New Delhi,1973.
4. Dr. P. Latha - Keral Ki Hindi Sahitya Ka Ithihas, Lokbharti prakashan, Allahabad
5. Dr. P. K. Keshavan Nair - Daskhin Ke Hindi Prachar andolan, Hindi Sahitya Bhandar, Lucknow, 1962.

6. Dr. N. E. Vishwanath Ayyar - Keral Ki Hindi Kavitayem, Keral Hindi Sahitya Academy, Thiruvananthapuram
7. Dr. P. Adeshwar Rao - Dakshin Bharatiya Hindi Sahitya Ka Ithihas, Aman Prakashan, Kanpur

SEMESTER VII
Major-3: 26-818-0703
KAVYATMA SAMPRADAY AND HINDI CRITICISM

Credits: 4

Academic Level: 400

Hours per week: L-4, T-0, P-0,

Total Hours per semester: L-60, T-0

Course Objective:

To enable students to critically explore classical Indian poetic traditions and Hindi literary criticism, cultivating analytical and interpretative skills through the study of major aesthetic principles, schools of thought, and prominent critics.

Course Outcome:

CO	CO Statement	Bloom's C L
CO1	Understand the evolution and key features of different <i>Kavyatma Sampradayas</i> in Hindi literature.	Understand
CO2	Analyse the philosophical, aesthetic, and cultural foundations of major poetic traditions.	Analyse
CO3	Demonstrate knowledge of important Hindi critics and their contributions to Hindi Literary Criticism.	Understand
CO4	Develop critical and comparative insights into traditional and modern schools of Hindi criticism.	Analyse/Apply
CO5	Apply concepts from various critical schools to interpret and evaluate literary texts and illustrate how the poetic theories reflect the socio-cultural and historical contexts of Hindi literature.	Understand

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
--	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------

CO1	1	1	3	-	-	-	-	-	-
CO2	-	2	3	-	-	-	-	-	-
CO3	-	2	3	-	-	-	-	-	-
CO4	-	-	3	-	-	1	-	-	-
CO5	-	-	3	-	-	2	-	1	-

Module- I: The Soul of Poetry and The Theory of Rasa

The Origin and Development of Poetics in Sanskrit- The Concept of Rasa – Bharata's *Natyashastra and Rasa Sutra* - The Theory of Sadharanikaran - Interpreters of Rasa- *Bhatt Lollat, Shankuka, Bhattanayaka, Abhinavagupta* - *Acharya Ramchandra Shukla* and *Dr. Nagendra's* views on Rasa.

Module- II: Various Poetic Schools and Prominent Scholars

An Introduction to the Soul of Poetry – Bhamaha's theory of Alankara – Vaman's theory of Riti - Dhvani School-Vakrokti School-Auchitya School.

Module- III: Early Phase of Hindi Criticism

Origin and Development of Hindi Criticism-Criticism in the Bharatendu Era- Contributions of Dwivedi Era to Hindi Criticism-Critical Perspective of Acharya Ramchandra Shukla-Other Critics of Shukla period -Babu Gulabrai-Padmamal Punnalal Bakhsi.

Module- IV: Post-Shukla's Critics and New Rise in Hindi Criticism

Post- Shukla Period – Nand Dulare Vajpey, Nagendra, Hazariprasad Dwivedi- Contributions of Chhayavadi Criticism and Pragativadi Criticism- Marxism and Major Critics: Ramvilas Sharma, Namvar Singh, Muktibodh-New Trends in Criticism- Psychoanalytic Critics and their contributions-Psychoanalysis Critics - New Criticism.

Reference Books:

1. Dr. Bhagirath Mishra – Kavyashastra, Vishwavidyalay Prakashan, Varanasi.
2. Dr. Ganapati Chandra Gupt – Bharatiya evam Pashchatya Kavya Siddhant, Lokbharti Prakashan, Allahabad.
3. Nisha Agrawal – Bharatiya Kavyashastra, Lokbharati Prakashan, Allahabad.
4. Madhuresh – Hindi Alochna ka Vikas, Lokbharti Prakashan, Allahabad.
5. Vishwanath Tripathi- Hindi Alochna, Rajkamal Prakashan, New Delhi.
6. Yogendra Prathap Singh- Hindi Alochnana : Itihas aur Siddhant, Vani Prakashan, New Delhi.

SEMESTER VII
MAJOR IV - 26-818--0704
HINDI FICTION

Credits: 4

Academic Level: 400

Hours per week: L -4 T -0 P -0

Total Hours per semester: L -60 P - 0

Course Objective:

To familiarize students with the evolution and richness of Hindi fiction through the study of major novels and short stories, emphasizing their thematic depth, narrative techniques, and socio-cultural significance.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand and analyse the origin, evolution, and characteristics of Hindi fiction.	Understand, Analyse
CO2	Familiarize with the historical development of Hindi novels and recognize thematic and stylistic shifts reflecting social and cultural changes.	Understand, Analyse
CO3	Understand narrative techniques and human experiences depicted through Hindi short stories.	Understand, Apply
CO4	Critically interpret and evaluate social realism, psychological depth, and artistic vision in Hindi fiction.	Analyse, Evaluate
CO5	Develop literary sensibility by appreciating Hindi fiction as a reflection of Indian society, ideology, and human values.	Evaluate, Appreciate
CO6	Stimulate creative writing and enhance linguistic	Apply, Create

	competence through exposure to Hindi fictional forms.	
--	---	--

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO 9
CO1		3				3			
CO2		3				3		3	
CO3		2		2					
CO4		3		3		3			
CO5		2						2	
CO6				3		3			3

Module I - A preface to Hindi Novel

Nature, characteristics, and elements of fiction- Concept and Definition of the Novel- Features and Elements- Prominent Novelists and Their Contributions - Before Premchand, Premchand Period, Premchandothar Period

Module II - A preface to Hindi Short Story

Origin & Development- Various Movements - Pioneer Short Story Writers

Module III - Exploring Prominent Hindi Novels

Detailed study: Sevasadan - Premchand

Shekhar ek Jeevani - Agyey (Part-I)

Non-Detailed study: Bhanbhata ki Atmakatha - Hazari Prasad Dvivedi

Parati parikatha - Fanishwar Nath renu

Module IV - Exploring Prominent Hindi Short Stories

Stories for detailed study: Dopahar ka Bhojan-Amarkant

Inspector Mathadeen Chand Par - Harisankar Parsayi

Jangal - Chitra Mudgal

Nel Kattar - Uday Prakash

Books for reference:

1. Ramdarash Misra - Hindi Kahani: Ek Antharang Pahchan, Vani Prakashan, New Delhi
2. Gopal Rai - Hindi Kahani ka Itihas, Rajkamal Prakashan, New Delhi
3. Dr. Hardayal - Hindi Kahani: Parampara Aur Pragati, Vani Prakashan, New Delhi
5. Shamsar Singh Narula - Upanyas Srijan ki Samasyayem, Lokbharathi Prakashan, Allahabad

6. Madhuresh - Hindi Kahani Asmita Ki Talash, Aadhar Prakashan, Hariyana
7. Namvar Singh - Kahani Nai Kahani, Lokbharti Prakashan, Allahabad
8. Kamaleshwar - Nai Kahani Ki Bhumika, Rajkamal Prakashan, New Delhi
9. Narendra Mohan - Samkaleen Kahani ki Pehchan, Praveen Prakashan, New Delhi
10. Gopal Rai- Hindi Upanyas ka Itihas, Rajkamal Prakashan, New Delhi

SEMESTER VII
MAJOR – 5

26-818-0705 LINGUISTICS

Credits: 4

Academic Level: 400

Hours per week: L-4, T-0, P-0,

Total Hours per semester: L-60, P-0

Course Objective:

To introduce students to the fundamental concepts, branches, and principles of linguistics, focusing on sound, word, sentence, meaning, and the development of scripts in the context of language study.

Course Outcome:

CO	CO Statement	Bloom's C L
CO1	Explain the meaning, nature, and scope of linguistics and its historical development and identify the major branches and types of linguistics.	Understand
CO2	Understand the concept of phonetics, organs of speech, the process of sound production and causes of sound change.	Understand
CO3	Analyse the structure and formation of words and sentences and understand the reasons for linguistic variation.	Understand, Apply
CO4	Interpret the processes of semantic change, including meaning expansion and narrowing.	Understand, Apply
CO5	Understand the origin and evolution of Indian scripts in the context of linguistics.	Understand

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO 9
CO1	3	-	3	-	-	-	-	-	-
CO2	2	-	3	-	-	-	-	-	-
CO3	-	-	3	-	-	-	-	-	-
CO4	1	-	3	-	-	-	-	-	-
CO5	3	-	-	-	-	-	-	-	-

Module – I: General Introduction to Linguistics

Linguistics – Meaning, Definition, and Historical Context- Types of Linguistics-General

Linguistics-Descriptive Linguistics- Synchronic Linguistics- Diachronic Linguistics- Applied

Linguistics- Comparative Linguistics- Branches of Linguistics- Phonetics and Phonology, Morphology, Syntax, Semantics and Pragmatics.

Module –II: Phonetics and Phonology

Meaning and Definition of Phonetics-Branched of Phonetics- Articulatory Phonetics-

Acoustic Phonetics- Auditory Phonetics- Vocal Organs and Its functions - Process of Sound

Production-Causes of Sound Change-Directions of Sound Change.

Module – III: Morphology and Syntax

Introduction to Morphology – Classification of Words - Causes of Word Change

A General Introduction to Syntax - Types of Syntax- Simple Sentence, Compound Sentence and Complex Sentence- Discourse Studies and Its relevance.

Module – IV: Semantics and Dialectology

A preface to Semantic study- Causes and Directions of Change in Sentence Structure- Origin and Development of Indian Scripts – Brahmi- Kharoshti -Indus Script- Gupta Script-Nagari Script.

Reference Books:

1. Dr. Bholanath Tiwari – Bhashavigyaan, Kitaab Mahal Prakashan, Allahabad.
2. Dr. Bholanath Tiwari – Bhasha Vigyaan Pravesha aur Hindi Bhasha, Kitabghar Prakashan, New Delhi.
3. Devendranath Sharma- Bhasha Vigyaan ki Bhoomika, Radhakrishna Prakashan, Delhi.
4. Dr. Bholanath Tiwari- Hindi Bhasha ki Vakya Sanrachana, Vani Prakashan, New Delhi.
5. Shyamsundar Das- Bhasha Vigyaan, Prakashan Sansthan, New Delhi.
6. Kishoridas Vajpey- Hindi Shabdanushasan, Nagari Pracharani Sabha, Kashi.
7. Dharendra Varma- Hindi Bhasha aur Lipi, Hindustan Academy, Allahabad.

SEMESTER VIII
MAJOR I - 26-818--0801
MODERN HINDI PROSE FORMS

Credits: 4**Academic Level: 400****Hours per week: L - 4 T - 0 P - 0****Total Hours per semester: L -60 P -0****Course Objective**

To introduce students to the art and evolution of Hindi prose forms like sketch, memoir, biography, and autobiography, fostering analytical and creative skills through reading, interpretation, and practical writing exercises.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Explain the origin and development of Hindi prose forms and life-writing genres.	Understand
CO2	Identify and describe the literary and thematic value of selected everlasting prose works.	Remember, Understand
CO3	Analyse narrative voice, symbolism, and stylistic techniques in Hindi prose.	Analyse
CO4	Apply creative techniques to compose sketches, memoirs, and biographical pieces.	Apply, Create
CO5	Evaluate the thematic and stylistic dimensions of autobiographical and biographical works.	Evaluate
CO6	Integrate critical understanding of prose through digital, oral, and creative presentation emphasizing values and human experience.	Apply, Evaluate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1		3				3			
CO2		2							
CO3		3		3					
CO4				3					3
CO5		2		2		2			

CO6					3	3			3
-----	--	--	--	--	---	---	--	--	---

Module I – Origin and Development of Prose forms and Various types of prose

The Beginning of Modern Hindi Prose - Prose of the Bhartendu, Dwivedi & Post-Independence Era - Sketch and Memoir: Definition, Nature and Scope - Definition, Scope and characteristics of Biography and Autobiography- Historical Development of Life writing in Hindi Literature- The pioneers of the Sketch, Memoir, Biography and Autobiography- An Introduction to the other Prose Forms

Module II:- A Literary Journey to Everlasting Prose Works

Detailed Study:

Ramchandra Shukla - Karuna (Essay)
 Mahadevi Varma - Cheeni Ferivala (Sketch)
 Upendra Nath Ashk - Mando Mera Dushman (Memoir)
 Premchand Kalam ka sipahi - Amrit Rai (Biography)
 Meri Jeevan Yatra - Rahul Sankrityayan (Auto Biography)

Non-Detailed Study:

Sadachar ka taabiiz: Harishankar parsai (Satire)
 Meri Badarinath Yatra –Vishnu Prabhakar (Travelogue)
 Pravasi Ki Dairy - Harivanshray Bachchan (Dairy)

Module III-The craft of Writing a Sketch and Memoir in Hindi

The importance of Symbolism and imagery- Analysis of Sentence and Narrative voice- Sketch of a Family Member/Friend/Moment- A Memorable event from Childhood- A Place or Experience that shaped Identity (Activity-Short Presentation)

Module IV- Thematic and Stylistic Study of Biography and Autobiography in Hindi (Practicum)

Narrative Techniques: chronological vs. reflective narration- Tone, Language and structure in Major Autobiographical and Biographical works- Comparative analysis of two life writing Texts- A short Biographical Sketch (300-500 words) of a personality- Emphasize Character Portrayal, values and human Experience

Books for reference:

1. Dr. Ramchandra Tiwari - Hindi ka Gadya Sahitya, Vishwavidyalaya Prakashan, Varanasi, 2012.
2. Dr. Majda Asad - Gadya ki Nayi Vidhayen, Granth Akademi, New Delhi, 1990.
3. Krishnadath Paliwal and Anil Paliwal - Bhartendu Harishchandra ke Shreshth

Nibandh, Sachin Prakashan, New Delhi, 1987.

4. Namvar Singh - Acharya Hazari Prasad Dwivedi ki Jayayatra, Rajkamal Prakashan, New Delhi, 2017.

5. Namvar Singh - Doosri Parampara ki Khoj, Rajkamal Prakashan, New Delhi

6. Hindi Nibandhkar. Dr. Jayant Nalin. Atmaram & Sons, 1954.

7. Dr. Majda Asad - Hindi Ka Gadya sahitya, Vishwavidyalaya Prakashan, Varanasi

8. Dr. Jayant Nalin - Hindi Nibandhkar, Atmaram & Sons, New Delhi

Semester VIII
Major II- 26-818-0802:
THE MODERN ERA OF WESTERN LITERARY THOUGHTS

Credits: 4**Academic Level: 400****Hours per week: L - 4, T - 0, P -0.****Total Hours per semester: L - 60, T - 0, P - 0****Course Objectives:**

This course aims to gain detailed knowledge of the Modern era of Western literary thoughts.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand the Modern Literary Thoughts of Western critics.	Understand
CO2	Compare the various literary thoughts of Western critics during Modern Periods.	Apply
CO3	Validate the history of Western literary thoughts in the contexts of various periods.	Analyse
CO4	Critical Evaluation of Modern Literary works with New Critical ideology of Western.	Evaluate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	-	1	3	-	-	-	-	-
CO2	-	-	2	2	-	-	-	-	-
CO3	-	-	-	2	-	-	-	-	-
CO4	-	-	-	2	-	-	-	-	-

Module I

Modern Period - Benedetto Croce and Expressionism - Matthew Arnold - T. S. Eliot - Impersonality - Objective Correlative - I. A. Richards - Theory of Value - Theory of Communication.

Module II

Marxism - Karl Marx - Dialectical Materialism - Theory of Surplus Value -

Marxist Literary Perspective - Existentialism - Causes of its Emergence - Major Thinkers and Their Ideas - Psychoanalysis - Division of the Mind - Sigmund Freud - Alfred Adler - Carl Jung.

Module III

Realism - Surrealism - Imagism - Symbolism - Aestheticism or Art for Arts Sake - Formalism - Stylistics.

Module IV

The New Criticism - Emergence - Contributions - Structuralism - Post - Structuralism - De-Construction by Derrida.

Reference Books:

1. Dr. Tarak Nath Bali, Pashchatya Kavya Shastra, Vani Prakashan, New Delhi.
2. Dr. Nirmala Jain, Kavya Chintan Ki Pashchimi Parampara, Vani Prakashan, New Delhi.
3. Dr. Satyadev Mishra, Pashchatya Kavya Shastra: Adhunatan Sandarbh, Lokbharati Prakashan, Ilahabad.
4. Dr. Bhageerath Mishra, Pashchatya Kavya Shastra, Vishwavidyalay Prakashan, Varanasi.
5. Dr. Ramchandra Tiwari, Bharateey Va Pashchatya Kavyashastra Tatha Hindi Alochana, Vishwavidyalay Prakashan, Varanasi.
6. Dr. Ramchandra Tiwari, Bharateey Evan Pashchatya Kavya Shastra Ki Rooprekha, Lokbharati Prakashan, Ilahabad.
7. Dr. Karunashankar Upadhyay, Pashchatya Kavya Chintan, Radhakrishna Prakashan, New Delhi.
8. Dr. Nagendra, Naye Sameeksha, Naye Sandarbh, National Publishing Company, Delhi.

9. Dr. Sudhish Pachauri, Derrida Vikhandan ki Saiddhantiki, Vani Prakashan, New Delhi.

SEMESTER IX
MAJOR I - 26-818--0901
RESEARCH METHODOLOGY

Credits: 4**Academic Level: 500****Hours per week: L - 4 T - 0 P - 0****Total Hours per semester: L -60 P -0****Course Objective:**

To equip students with the fundamental principles, methods, and ethics of literary research, enabling them to conduct independent scholarly studies and present research findings effectively using standard academic conventions.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand the basic concepts, objectives, and significance of research in the field of Hindi studies.	Understand
CO2	Identify and differentiate between various types, approaches, and methods of research in literature and language.	Understand, Analyse
CO3	Apply appropriate literary research methodologies for data collection, interpretation, and analysis.	Apply, Analyse
CO4	Demonstrate proficiency in documentation, citation styles, and effective data management	Apply, Evaluate
CO5	Develop research writing, analytical reasoning, and academic presentation skills.	Apply, Create
CO6	Attain competence in digital, creative, and interdisciplinary research practices relevant to modern scholarship.	Apply, Evaluate Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1						3	3		
CO2						3	3		
CO3						3	3		3

CO4							2		2
CO5						3	3		3
CO6					3	3		3	

Module I - A preface to Research

Meaning, Definition, Nature and Importance of Research - Characteristics and objectives of Research- Fields of Research- Various Methods of Research- Research Ethics and Creative thinking- Role of Researcher and Research Guide- Originality in Research

Module II- Different types and methods of Research

Types of Research according to the subject matter- Classification of Research based on Methodology- Types of Research according to objectives- Types of research according to logical approach- Interdisciplinary Research- Aesthetic Research- Psychological Research- Sociological Research- Linguistic Research- Stylistic Research- Comparative Research- Textual Analysis and Textual Research Process Research in Literary History

Module III- A Preface to methodology of Literary Research

Determination of Research Area- Selection of the topic- Basic, Objective and Hypothesis- Formulation of Frame work- Collection of Material - Analysis and Interpretation- Authentication and Verification- Revision of Hypothesis- Facts, Citations and footnotes- Methods of Data Collection - Note preparing Methods- Documentation and Registration-Findings and Conclusion- Bibliography

Module IV- A Preface to Research Report

Research Dissertation: Structure and Presentation- Research Title and its Format- Introduction and Conclusion of the Research- Table of Contents and Abstract- Appendixes and Supporting Documents- Proof Correction and Editing- E Resources and Digital Research Materials- Language and Style of the Research Thesis- Citation and Referencing styles-APA, MLA, Chicago- Research Article Writing Exercise- Preparation of a Mini Research Proposal- Presentation of Findings in class- Literature Review on a selected topic- Abstract and Introduction Writing (Practicum)- Editing and Proof Correction (Practicum)- Digital Research Tools Training (Practicum)

Books for reference:

1. Dr. Umakant Gupt and Dr. Brajratn Joshi - Anusandhan Swaroop aur Aayaam, Vani Prakashan. New Delhi
2. Nagendra - Shodh aur Siddhant, National Publishing House, New Delhi
3. S. N. Ganeshan- Anusandhan Pravidhi: Sidhant aur Prakriya , Lokbharati Prakashan, Allahabad

4. Dr. Tilak Singh - Naveen Shodh Vigyan, Shubda Prakashan, Naya Baradwar, Chhattisgarh
5. Acharya Vinaymohan Sharma - Shodh Pravidhi, National Publishing House, Delhi
6. Baijnath Sinhal - Shodh: Swaroop Evam Manak Vyavharik Karyavidhi, Vani Prakashan, New Delhi
7. Hillway Tyras - Introduction of Research Boston, Huggiton Miphin, Co. Boston

**Semester IX -
Major II - 26-818-0902:
SOCIOLOGICAL STUDY OF LITERATURE**

Credits: 4

Academic Level: 500

Hours per week: L - 4, T - 0, P -0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objectives:

The objective of this paper is the study of literature from the perspective of sociological thought. This paper focuses on understanding how literature reflects and shapes social structures, ideologies and cultural identities.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understanding Literature through Sociological Thoughts.	Understand
CO2	Development of Social and Human Values.	Apply
CO3	Analyse the socio-cultural and economical background of Hindi Literature.	Analyse
CO4	Critical Evaluation of Major Literary works in sociological perspective.	Evaluate

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	2	-	-	-	1	-	3	-
CO2	-	1	-	-	-	-	-	-	-
CO3	-	3	-	-	-	1	-	-	-
CO4	-	2	-	-	-	-	2	-	-

Module I

Sociological Study of Literature - New Recognition of Literature - The Interrelationship between Literature and Society - The Sociology of Literature and Marxism - Types of Sociological Study of Literature - Major Thinkers and Their Ideas - Antonio Gramsci - Lucien Goldmann - Raymond Williams.

Module II

The Social Perspective of Literature in Hindi Criticism - The Interrelationship between Social and Historical Perspectives of Literature - Development of Sociological Criticism in Hindi - Role of Marxist Critics - Ramvilas Sharma - Muktibodh - Shivkumar Mishra - Namvar Sing - Manager Pandey.

Module III

Civilization Discourse - Indianness - Marxism - Gandhism - Marginalized Society.

Text Book Analysis:

1. Premchand - Godan, Lokbharati Prakashan, Ilahabad
2. Jagadishchandra Mathur - Pahla Raja, Radhakrishna Prakashan, Delhi
3. Uday Prakash - Paul Gomra Ka Scooter, Radhakrishna Prakashan, Delhi

Module IV

Text Book Analysis:

1. Gajanan Madhav Muktibodh - Andhere Mein
2. Sudama Pandey Dhoomil - Patkatha
3. Balkrishn Bhatt - Sahitya Jansamuh Ke Hriday Ka Vikas Hei.

Reference Books:

1. Dr. Ramvilas Sharma, Marx Aur Pichade Huye Samaj, Rajkamal Prakashan, New Delhi.
2. Dr. Shivkumar Mishra, Yatharthvad, Vani Prakashan, New Delhi.
3. Dr. Manager Pandey, Sahitya Ke Samajshastra Ki Bhoomika, Haryana Sahitya Academy, Chandigarh.
4. Mithileshwar, Sahitya Ki Samajikata, Shilpayan, New Delhi.
5. Dr. Kamla Prasad, Rachana Aur Alochana Ki Dwandwatmakata, Vani Prakashan, New Delhi.

6. Dr. Bachchan Sing, Sahitya Ka Samajshastra, Lokbharati Prakashan, New Delhi.
7. Dr. Krishnadatt Palival, Hindi Alochana Ke Naye Vaicharik Sarokar, Vani Prakashan, New Delhi.
8. Dr. Shivkumar Mishra, Premchand Virasat Ka Sawal, Vani Prakashan, New Delhi.
9. Dr. Manager Pandey, Sankat Ke Bavjud, Vani Prakashan, New Delhi.
10. Mudrarakshas, Alochana Ka Samajshastra, National Publishing House, New Delhi.
11. Terry Eagleton, Marxism and Literary Criticism, University of California Press.

SEMESTER IX
MAJOR-3
26-818-0903 RESEARCH AND PUBLICATION ETHICS

Credits: 4**Academic Level: 600****Hours per week: L-4, T-0, P-0****Total Hours per semester: L-60, P-0****Course Objective:**

To inculcate ethical awareness and integrity in academic research and publication practices by fostering a critical understanding of research ethics, academic misconduct, and the appropriate use of research assessment metrics.

Course Outcomes:

CO	CO Statement	Bloom's C L
CO1	Understand the foundational concepts of research including its definition, nature, and philosophical underpinnings.	Understand
CO2	Analyse the relationship between research and philosophy, and explain key branches of ethics and moral philosophy.	Analysis
CO3	Demonstrate the ability to uphold research integrity by adhering the ethical guidelines.	Understand
CO4	Evaluate publication ethics, identifying various forms of publication malpractice such as fabrication, falsification, and improper authorship.	Understand
CO5	Interpret and utilize research metrics like impact factor, h-index, Scopus, SCImago Journal Rank (SJR), and Google Scholar for assessing scholarly work.	Understand, Apply

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	-	-	-	-	-	2	2	-
CO2	-	-	1	-	-	2	2	1	-
CO3	-	-	-	-	-	2	3	-	-
CO4	-	-	-	-	-	2	3	-	-
CO5	-	-	-	-	-	1	3	-	-

Module-I Philosophy and Ethics

Introduction to Philosophy-Concept of Philosophy -Nature and Scope of Philosophy -Branches of Philosophy – Metaphysics-Epistemology- Axiology- Ethics and Moral Philosophy: Definition, Concept and Nature.

Module- II Research Ethics

Research Ethics: An Overview- Ethical Norms and Principles in Research- Scientific Misconduct and Its Types – Fabrication, Falsification, Plagiarism- UGC Guidelines for Plagiarism- Tools for Detecting Plagiarism- Turnitin- iThenticate - DrillBit.

Module- III Publication Ethics

The Concept of Publication Ethics: Definition and Importance - Identifying Publication Misconduct - Improper Authorship, Salami Publication, Overlapping Publication, Wrong Citation.

Module-IV Research Metrics

Research Metrics: An Introduction- Citation Based Research Metric - Impact Factor (IF), Eigen Factor- Scopus, SCImago Journal Rank (SJR), h-index, g-Index, A-index.

Reference Books:

1. Surendra Kataria, Shriram Pandey-Shodh aur Prakashan Naitikata,RBSA Publishers,Jaipur.
2. Dr. Ashok D'Cruz-Research and Publication Ethics, Pavamatma Publishers Pvt Ltd, Kozhikode.
3. Handbook of Research and Publication Ethics - Nimit Chowdhary, Sarah Hussain, Bharti Publications, New Delhi.
4. The Modern Language Association of America - MLA Handbook (Ninth Edition),USA.
5. Peter Singer -Ethics (Oxford Readers),Oxford University Press,England.
6. Steven M. Cahn - Philosophy of Education, Routledge,USA.

SEMESTER X
MAJOR-1
26-818-1001
PROJECT

ELECTIVES:

- 01. TRANSLATION: THEORY AND PRACTICE**
- 02 INDIAN LITERATURE**
- 03 CONTEMPORARY HINDI NOVELS**
- 04 IDENTITY DISCOURSES IN CONTEMPORARY HINDI LITERATURE**
- 05 COMPARATIVE LITERATURE**
- 06 SECULARISM AND LITERATURE**
- 07 SPECIAL AUTHOR: BHISHMA SAHNI**
- 08 SPECIAL AUTHOR: PREMCHAND**
- 09 SPECIAL AUTHOR – SARVESHWAR DAYAL SAXENA**

DSE
TRANSLATION: THEORY AND PRACTICE

Credits: 4**Academic Level: 300****Hours per week: L-4, T-0, P-0,****Total Hours per semester: L-60,****Course Objective:**

This course will help the students to develop an understanding in the theory and practice of translation, enabling them to translate literary and non-literary texts effectively between Hindi and English with accuracy, clarity, and cultural sensitivity.

Course Outcome:

CO	CO Statement	Bloom's C L
CO1	Explain the meaning, nature, and scope of translation as an academic and practical discipline.	Understand
CO2	Identify different types of translation based on literary forms and non-literary forms and recognize its common challenges while translating.	Understand, Apply
CO3	Demonstrate understanding of the essential qualities and responsibilities of a translator.	Understand
CO4	Understand the basic theories of Technical Terminology formation and learn new technical terminology used in the various fields of Administration, Science and other fields.	Understand, Apply
CO5	Translate sentences and paragraphs accurately between Hindi and English through maintaining its meaning and style.	Apply

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	-	-	3	-	-	-	-	-
CO2	-	1	-	3	-	-	-	-	-
CO3	-	-	-	3	-	-	-	-	-

CO4	1	-	-	3	1	-	-	-	-
CO5	2	-	-	3	-	-	-	-	-

Module – I: Introduction to Translation

Translation – Meaning, Definition, Nature and Scope – Importance of Translation- Types of Translation (Based on Prose–Poetry, Literary Genre, and Subject Matter)- Qualities of a Translator-Process of Translation (Text Reading, Text Analysis, Transference, Adaptation, and Comparison with the Original Text).

Module – II: Problems of Translation

Major problems in Translation- Literary Translation (Translation of Poetry, Fiction, and Drama)- Non-Literary Translation – Translation of Scientific, Administrative, and Legal Texts-- Translation of Idioms and Proverbs- Translation of Headings.

Module – III: Technical Terminology

Technical Terminology: Meaning and Definition- Principles of Developing Technical Terminology-Technical Terminologies used in the various fields of Administration, Science, Technology, Banking and Law.

Module – IV: Machine Translation and Translation of Sentences and Paragraphs

An introduction to Machine Translation – Translation Tools and AI tools for translation- Google Translator- ChatGpt -Gemini-Microsoft Copilot-Papago – Yandex Translate- Google Lense - Camo Copy.

Translation of Sentences (From Hindi to English and vice versa) -Translation of Paragraphs (From Hindi to English and vice versa).

Reference Books:

1. Dr. Bholanath Tiwari – Anuvad Vigyaan,Shabdkar,Delhi.
2. Dr. Bholanath Tiwari – Anuvad Vigyaan: Siddhant aur Pravidhi, Kitabghar Prakashan,New Delhi.
3. Dr. N. E. Vishwanath Iyer – Anuvad Kala,Prabhat Prakashan,New Delhi.
4. Dr. Hardev Bahri – Vyavaharik Hindi Vyakaran tatha Rachna,Lokbharti Prakashan,Allahabad.
5. G. Gopinathan – Anuvaad Siddhant evam Prayog, Lokbharti Prakashan,Allahabad.

INDIAN LITERATURE

Credits: 4

Academic Level: 300

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objectives:

This course aims to acquire fundamental knowledge of the literature of Indian languages in the context of India's cultural diversity.

Course Outcomes

CO	CO Statement	Bloom's C L
CO1	Understand Indian literary works to their historical, cultural and socio-political contexts.	Understand
CO2	Discover the peculiarities of Indian Literature.	Apply
CO3	Analyse the stylistic and linguistic features of Indian literary works including language use and narrative techniques.	Analyse
CO4	Conduct group discussion about the similarities and peculiarities of Indian literature.	Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	-	-	2	-	-	1	-	-	-
CO2	-	-	3	1	-	-	-	-	-
CO3	1	-	-	-	-	-	-	-	-
CO4	1	-	-	-	1	-	-	-	3

Module I

Indian Literature - Concept and Meaning of Indian Literature - Indianness -

Elements of Indianness - Introduction to Indian Literature - Brief History - Unity in Diversity - Introduction to Indian Novels - Assamese Novel - Indira Goswami.

Detailed Study

- | | | |
|----------------|---|---|
| Indira Goswami | - | Neelkanthi Braj (Assamese)
Jnanpeeth Prakashan, New Delhi. |
| Girish Karnad | - | Hayavadana (Kannada)
Radhakrishna Prakashan, New Delhi. |

Module II

Indian Short Story – Bangali, Manipuri, Gujarati, Kannada, Telugu, and Malayalam Stories - Theme and Structure.

Detailed Study

- | | | |
|--------------------|---|----------------------------------|
| 1. Mahashweta Devi | - | Bheeshan Yuddh Ke Bad (Bengali). |
| 2. Pratibha Rai | - | Moksh (Odia). |
| 3. Mohammed Mankad | - | Thap (Gujarati). |
| 4. Yerramsetti Sai | - | Atmahatya (Telugu). |

Module III

Indian Poetry - Trends - Representative Poets and Poems - Kashmiri, Punjabi, Marathi, Odia, Urdu and Malayalam.

Detailed Study :-

- | | | |
|------------------|---|-------------------------------|
| 1. Shafi Shauq | - | Me Aur Mera Shahar (Kashmiri) |
| 2. Amrita Pritam | - | Ek Mulakat (Punjabi) |
| 3. Nida Fazli | - | Pehchan (Urdu) |
| 4. Daya Pawar | - | Shahar (Marathi) |
| 5. Sugathakumari | - | Ratri Varsha (Malayalam) |

Module IV

Indian Drama - Introduction to Indian Drama and Theatre - Girish Karnad Hayavadana - Theme and Structure.

Detailed Study:-

1. Girish Karnad - Hayavadana (Kannada)

Reference Books:

1. Dr. Ramvilas Sharma, Bharateey Sahitya Ki Bhoomika, Rajkamal Prakashan, New Delhi.
2. Dr. Moolchandra Gautam, Bharateey Sahitya, Rajkamal Prakashan, New Delhi.
3. Dr. Nagendra, Bharateey Sahitya, Prabhat Prakashan, New Delhi.
4. Dr. Shishir Kumar Dev, Bharateey Sahitya Ka Itihas I & II, Sahitya Academy, New Delhi.
5. Dr. Siaram Tiwari, Bharateey Sahitya Ki Pahchan, Vani Prakashan, New Delhi.
6. Chandrakant Patil, Bharateey Upanyas Saar, Bharateey Bhasha Parishad, Kolkata.
7. Chandrakant Patil, Bharateey Kahani Saar, Bharateey Bhasha Parishad, Kolkata.
8. Dr. Satyakam, Bharateey Upanyas Ki Dishayein, Samayik Prakashan, New Delhi.
9. Keadarnath Sing & K Sachchidanandan (Ed.), Tana Bana, Kitabghar, New Delhi.
10. Satyendra Sharat & Himanshu Joshi (Ed.), Bharateey Bhashaon KI Shresht Kahaniyan, Kitabghar, New Delhi.

CONTEMPORARY HINDI NOVELS

Credits: 4**Academic Level: 400****Hours per week: L - 4 T - 0 P -0 Total Hours per semester: L -60 P-0****Course Objective:**

To acquaint students with the themes, styles, and socio-cultural concerns of contemporary Hindi novels, focusing on new literary trends, narrative techniques, and the representation of modern realities.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Understand the contemporary Hindi novel as a literary form reflecting modern sensibilities.	Understand
CO2	Critically analyse narrative techniques, structure, and trends in contemporary Hindi fiction.	Analyse, Evaluate
CO3	Interpret representative Hindi novels to explore their social, cultural, and psychological dimensions.	Analyse, Evaluate
CO4	Recognize the thematic diversity and socio-political concerns of modern Hindi novelists.	Understand, Analyse
CO5	Appreciate stylistic and aesthetic innovations in contemporary Hindi fiction.	Evaluate, Appreciate
CO6	Develop critical and reflective thinking through the study of significant modern Hindi narratives.	Evaluate, Create

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1		3				3			
CO2		3		3		3			

CO3		3				3		3	
CO4		2				2			
CO5		2		2					
CO6		3				3			3

Module-1 Development and context of the Contemporary Hindi Novel

A Preface to Contemporary Hindi Novel- Features and Elements of Novel
-The Emergency and its reflection in Novel- Pioneer Hindi Novelists

Module-II - New Dimensions of Contemporary Hindi Novels

Realism, Modernism and Postmodernism in Hindi Novels- New Narrative Strategies and thematic diversities- Socio-political, feminist, Dalit and Diasporic concerns reflected in contemporary narratives -Environmental and Ecological consciousness- Representation of Marginalized voices

Module-III - Exploring Prominent Hindi Novels

Detailed study:

Gilgadu - Chitra Mudgal, Samayik Prakashan, New Delhi

Jangal Jahan Shuru Hota Hai - Sanjeev, Radhakrishna Prakashan, New Delhi

Non detailed study:

Yamadeep - Neeraja Madhav, Samayik Prakashan, New Delhi

Chappar - Jayprakash kadam, Radhakrishna Prakashan, New Delhi

Uday Prakash - Peeli Chatari Vali Ladki, Vani Prakashan, New Delhi

Module-IV-Stylistic features of contemporary Hindi novels

Narrative and Aesthetic Experimentation- Language Innovation- Plot summary
Characterization- Symbolism and Realism - Cinematic and Visual Style-
Narrative innovations and experimentation- Depiction of Social reality

Books for reference:

1. Dr. Alok -Hindi ke Samkalin Upanyasom mein Lok Chetana , Hindi Book Centre, 2020

2. Paramanand Sreevastav- Upanyas ka Punarjanma, Vani Prakashan, Delhi

3. Gopal Rai - Hindi Upanyas ka Itihas, Rajkamal Prakashan, New Delhi

4. Rajendra Yadav -Upanyas: Swaroop Aur Samvedana-, Vani Prakashan, New Delhi.

5. Narendra Kohli - Hindi Upanyas Srijan Aur Sidhant, Vani Prakashan, Delhi
6. Paramanand Sreevastav - Upanyas ka Punarjanma, Vani Prakashan, New Delhi
7. Madhuresh - Hindi Upanyas ka Vikas, Lokbharati Prakashan, Ilahabad
8. Shambhunath - Hindi Upanyas Rashtra Aur Hashiya, Vani Prakashan, New Delhi
9. Dr. N. Mohanan - Samakaleen Hindi Upanyas, Vani Prakashan, New Delhi

IDENTITY DISCOURSES IN CONTEMPORARY HINDI LITERATURE

Credits: 4

Academic Level: 400

Hours per week: L -4 T - 0 P - 0 Total Hours per semester: L -60 P - 0

Course Objective:

To familiarize students with contemporary identity-based discourses in Hindi literature—such as feminist, Dalit, Adivasi, queer, and other marginalized narratives—promoting critical understanding of social justice, representation, and diversity in modern literary expressions.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Develop a theoretical understanding of identity-based discourses in contemporary Hindi literature.	Understand, Analyse
CO2	Critically engage with feminist writings and gender perspectives in Hindi literature.	Analyse, Evaluate
CO3	Examine Dalit consciousness and its literary representation in contemporary Hindi works.	Analyse, Evaluate
CO4	Understand and interpret Adivasi and environmental discourses as expressions of cultural identity and resistance.	Understand, Analyse

CO5	Explore emerging identity narratives such as LGBTQ+, linguistic, and regional identities in modern Hindi writing.	Analyse, Evaluate, Create
CO6	Develop analytical and ethical sensitivity towards social justice, inclusivity, and human dignity through literary study.	Evaluate, Appreciate

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9
CO1		3				3			
CO2		3				3		3	
CO3		3				3			
CO4		2				2		2	
CO5		2				2			2
CO6		3				3		3	

Module 1 - Theoretical Framework of Identity Based Discourses: Feminist Discourse

Concept of Feminist Discourse - Women's Liberation Movements- Western and Indian Contexts - Influence of Marxist Philosophy- Patriarchy, Gender Discrimination, Sexuality, and Homosexuality- Concept of Feminist Literature & Pioneers

Bejagah - Anamika (Poem)

Detailed study - File - Madhu Kankariya (Story)

Module 2 - Theoretical Framework of Identity Based Discourses: Dalit Discourse

Concept of Dalit Discourse - Evolution of the Dalit Liberation Movement- Thoughts of Mahatma Phule and B.R. Ambedkar- Adivasi & Peripheral Discourse- Concept of Dalit Literature & Pioneers

Detailed study: Thakur Ka Kua - Omprakash Valmiki (Poem)

Dard - Mohan Das Naimishray (Story)

Module 3 - Theoretical Framework of Identity Based Discourses: Adivasi & Peripheral Discourse

Concept of Adivasi & Peripheral Discourse- Development of Adivasi & Peripheral Discourse- Features of Adivasi & Peripheral Discourse- Concept of

Adivasi & Peripheral Literature & Pioneers

Detailed study: Pathalgadi - anuj Lugun (Poem)

Ikkisveem sadi ka ped - Mrudula garg (Story)

Module 4 - Theoretical Framework of Identity Based Other Discourses

Understanding Queer Discourse & Prominent Queer Personalities - Queer Life in Contemporary Hindi Literature - A preface to Pravasi Discourses & Eminent writers- An Introduction to Vridh, Bal, Divyang, Kisan Discourses

Mayee - Mahendra Bhishma (Story)

Detailed study: Pasword - Sudha Om Dheenkara (Story)

Books for reference:

1. . Anamika - Stri Vimarsh Ka Lokpaksh, Vani Prakashan, New Delhi, 2024
2. Stree Mukti ka Sapna - (Ed) Kamala Prasad, Vani Prakashan, Delhi
3. Prabha Ketan- Baazaar Ke Beech - Baazaar Ke Khilaaf, , Vani Prakashan, Delhi.
4. Aurat - Astitva aur Asmitha - Aravind Jain, Rajkamal Prakashan, New Delhi, 2013.
- 5.Mrinal Pandey - Paridhi Par Stri, Radhakrishna Prakashan, New Delhi, 2017
- 6.Omprakash Valmiki-Dalit Sahitya Ka Saundaryashastra, Radhakrishan Prakashan, 2001
7. Aravind Jain - Aurat: Astitva aur Asmitha, Rajkamal Prakashan, New Delhi
8. Dr. N. Singh - Dalit Sahitya Ke Prathiman, Vani Prakashan, New Delhi
- 9.Ramanika Gupta - Adivasi Kaun, Radhakrishna Prakashan, New Delhi
10. Ramanika Gupta - Adivasi Swar aur Nayee Shadabdi, Vani Prakashan, New Delhi
11. Sundarlal Bahuguna - Dharti ki Pukar, Rajkamal Prakashan, New Delhi
12. Dr. K. Vanaja - Queer Vimarsh: Lesbian, Gay, Bi-Sexual, Transgender, Vani Prakashan, New Delhi

COMPARATIVE LITERATURE

Credits: 4

Academic Level: 500

Hours per week: L -4 T -0 P - 0 Total Hours per semester: L -60 P - 0

Course Objective:

To develop students' understanding of comparative literature by analysing thematic, cultural, and stylistic connections between Hindi and Malayalam writings, fostering cross-cultural insight and analytical research skills.

Course Outcome

CO	CO Statement	Bloom's C L
CO1	Explain the concept, nature, and scope of	Understand,

	Comparative Literature as a field of study.	Explain
CO2	Describe the historical development, objectives, and major schools of Comparative Literature, both Western and Indian.	Understand, Analyse
CO3	Analyse selected Hindi and Malayalam literary texts with reference to their thematic and stylistic features.	Analyse, Evaluate
CO4	Compare the cultural, linguistic, and philosophical dimensions reflected in Hindi and Malayalam literature.	Analyse, Evaluate
CO5	Evaluate the role and significance of translation in Comparative Literary Studies.	Evaluate
CO6	Develop critical, analytical, and research skills through comparative interpretation and literary analysis.	Analyse, Create

	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1		2	2						
CO2		3	3	3					
CO3		3	3			3			
CO4			3					3	
CO5			3						
CO6			3			3	3		3

Module I - A preface to Comparative Literature

Concept, Definition, Nature and Scope of Comparative Literature- Development of Comparative Literature- Objectives and Importance of Comparative Literature- Major Schools of Comparative Literature Comparative Literature- Theories and Perspectives of Comparative Literature: Western and Indian Methodology of Comparative Literature- Types of Comparative Literature- Role of Translation in Comparative Literature

Module II - Comparison: Hindi & Malayalam Poetry

Detailed Study - Varnavad ka Pahada - Jayprakash Kardam and Identity Card - S. Joseph

Murjhaya Phool - Mahadevi Varma and Veena Poovu - Kumaranashan

Module III - Comparison: Hindi & Malayalam Short Story and Novel

Salam - Omprakash Valmiki and Jaati Enta - TCC Vaduthala

Tirohit - Geetanjali Shree and Aarachar - K.R. Meera

Module IV- Comparative study Hindi & Malayalam Literature

Thematic and stylistic features of Hindi and Malayalam Literature- Explore the cultural, linguistic, and philosophical similarities and differences - Develop analytical and comparative research skills

Books for reference:

1. Hanumanprasad Shukla - Tulanatmak Saahitya Saiddhantik Pariprekshya, Rajkamal Prakashan, New Delhi
2. Dr. K Vanaja - Tulana aur Tulna - Jawahar pusthakalay, Mathura
3. Taratamya Sahityam Sidhantavum Prayogavum - Dr Skaria Skaria
4. Tulnatmak Sahitya aur Anuvad - Prof. I Lalithambika
5. N. Jagdeesh Chaturvedi - Tulnatmak Sahitya ke adhyayan ki samasyayen, Vani Prakashan, New Delhi
6. Rajmal bora and Rajoorkar - Tulanatmak Sahitya: Bharatiy Bhashaem aur Sahitya, Vani Prakashan, New Delhi
7. Ram Chabeela Tripathi - Hindi Aur Bharatiya Bhasha Sahitya Ka Tulanatmak adhyayan, Vani Prakashan, New Delhi
8. N. E. Vishwanath Ayyar - Tulanatmak Sahitya, Vidya Vihar, New Delhi
9. Dr. A. Aravindakshan - Comparative Literature, Directorate of Public Relations and Publication, CUSAT, Kochi
10. Dr. Arsu - Malayalam Sahitya Marg our Margdarshak, Jagat Bharati Prakashan, Uttarpradesh

SECULARISM AND LITERATURE

Credits: 4

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objective:

This course aims to develop an understanding of secularism through the study of Hindi literature. It introduces students to the concepts of secularism, communalism, and cultural harmony, and examines how Indian writers respond to religious intolerance and social conflict. By engaging with novels, poems, plays, and stories, students learn how literature promotes pluralism, equality, and sarva-dharma-sambhāva. The course encourages critical reflection on India's constitutional commitment to secularism and the role of citizens in preserving a diverse and inclusive society.

CO	CO Statement	Bloom's C L
CO 1	Analyses how secularism is portrayed, criticized or advocated in literary works from various cultural and historical contexts.	Analyze
CO 2	Illustrates the relationship between Religion, politics and literature in the construction of secular identities.	Analyze
CO 3	Assesses how authors navigate the tensions between Religious believes and secular in their literary representations.	Evaluate
CO 4	Validates the role of literature in shaping public discourse on secularism religious pluralism and freedom of expression.	Evaluate
CO 5	Constitutes debates on various literary works based on secularism.	Create
	Total No. of Teaching Hrs	

Program Specific Outcome (PSO)

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	1	0	0	0	0	2	3	1	0	0
CO 2	1	0	0	0	0	2	3	2	0	0
CO 3	0	0	0	0	0	2	3	2	0	0
CO 4	1	0	0	0	0	3	3	2	0	1
CO 5	1	0	0	0	0	1	3	1	0	1

Module 1: Conceptual Foundations of Secularism

Meaning and evolution of secularism in India-Distinction between secularism, communalism, nationalism, and fundamentalism-Role of colonial powers in shaping communal identities-Secularism in the Indian Constitution-Religious freedom, equality, and the idea of sarva-dharma-sambhāva

Module II: Secularism and Literary Resistance

Literature as a space of cultural and political resistance-Representations of

communal harmony and disharmony-Fascism and cultural fascism in literary discourse-Writers' responses to communal violence, discrimination, and intolerance-Critical debates on religion, state, and society

Module III:

Secularism and Religious Harmony – Hindi Novel and Poetry

Prescribed Texts:

Novel

- Ve Wahā Kaid Hain – Priyamvad, Medha Publishing House, 2019

Poems

1. Taqdeer ka Bantwāra – Ramdhari Singh Dinkar
2. Māre Jāyenge – Rajesh Joshi
3. Safed Raat – Alok Dhanwa

Module IV

Secularism and Religious Harmony – Hindi Drama and Short Stories

Prescribed Texts:

Drama

- Ladai – Sarveshwar Dayal Saxena, Vani Prakashan, 2010

Short Stories

1. Amritsar Aa Gaya – Bhisham Sahni
2. Antim Icchha – Bari Usman
3. Atithi Devo Bhava: – Abdul Bismillah

Reference Books:

1. Narendra Mohan – Dharma aur Sampradayikta, Prabhat Prakashan, Delhi
2. Rajni Kothari – Bharat mein Rajneeti: Kal aur Aaj, Vani, 2008
3. Mastram Kapoor – Naitik Loktantra ki Talash, Anamika Prakashan, New Delhi, 2008
4. Chandraprakash Bhambhri – Bharat mein Loktantra, Purohit Prakashan, Jodhpur

5. Asghar Ali Engineer – Bharat mein Sampradayikta: Itihas aur Anubhav, Rajkamal Prakashan, New Delhi
6. Satchidanand Sinha – Loktantra ki Chunautiyan, Navodaya Sales, Delhi
7. Dattatreya Murumkar – Hindi Sahitya mein Varnit Sampradayikta ka Swaroop, Prakashan Sansthan

DSE

SPECIAL AUTHOR: BHISHMA SAHNI

Credits: 4

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objective

Bhishma Sahni is an exceptional and progressive writer in modern Hindi literature, closely associated with the Progressive Writers' Movement. His contributions greatly enriched post-independence Hindi fiction and novel writing. The study of his works will connect students with modern progressive sensibilities and social concerns.

CO	CO Statement	Bloom's C L
C O 1	Analyzes recurring themes in Sahni's works, such as humanism, social justice, communal harmony.	Analyze
C O 2	Evaluates the historical and cultural context of partition and its profound influence on Sahni's writing.	Analyze
C O 3	Appraises Sahni's versatility across different genres including novels, short stories, plays and essays.	Evaluate
C O 4	Validates Sahni's methods of character development, focusing on the complexity and depth of his characters, who often reflect the common man's struggles and resilience.	Evaluate
C O 5	Constitutes theatre performances based on his plays.	Create

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
C O 1	1	0	0	3	3	2	3	0	0	0
C O 2	2	0	0	3	3	3	3	3	0	1
C O 3	2	0	0	3	3	0	3	0	0	0
C O 4	0	0	0	3	3	0	3	0	0	0
C O 5	0	0	0	3	3	1	3	0	0	0

MODULE I

Life and Works of Bhishma Sahni

Biographical profile-Establishment of the Progressive Writers' Association-Influence of Marxist Thought-Classification of his works: novels, short stories, plays, essays-Sahni's ideological and literary development

MODULE II

DETAILED STUDY: *Tamas* – Bhishma Sahni, Rajkamal Prakashan, Delhi

Bhishma Sahni's novels: major works and thematic concerns-Socio-political background: Partition of India, communal riots-Themes of hope, despair, refugee crisis-Interrelationship between religion and politics-The novelist's secular perspective-Progressive elements in *Tamas*-Narrative techniques used to depict conflict, displacement, and communal tensions

MODULE III

Thematic analysis of the stories-Social relevance and humanistic concerns-Collapse of social structures-Problems of the middle class-The superficiality of urban life-Characterization, narrative technique, and language

Detailed Study

Short Stories:

1. **Chief ki Dawat**
2. **Amritsar Aa Gaya Hai**
3. **Wangchu**
4. **Khilone**
5. **Khoon ka Rishta**

MODULE IV

Characteristics of Sahni's Plays-Theatre practice and Sahni's experience as an actor-Themes and dramatic concerns-Elements of theatrical effect-Writer's struggle with authority-Freedom of expression-Reinterpretation of history-Dramatic craft, structure, and performative aspects

Detailed Study

Drama: *Madhavi* – Bhishma Sahni, Rajkamal Prakashan, Delhi

Reference Books

1. **Parmanand Shrivastava** – *Upanyas ki Shart*, Kitabghar, New Delhi
2. **Tribhuwan Singh** – *Hindi Upanyas aur Yatharthvaad*, Lokbharati
3. **Shashibhushan Singhal** – *Bhartiya Swatantrata aur Hindi Sahitya*, Arya Prakashan Mandir, Delhi
4. **Vivek Dwivedi** – *Bhishma Sahni Upanyas Sahitya*, Vani Prakashan, New Delhi
5. **Rajeshwar Saxena & Pratap Thakur (Eds.)** – *Bhishma Sahni: Vyakti aur Rachna*, Vani Prakashan, New Delhi
6. **Dr. K. Ajita** – *Natakkaar Bhishma Sahni*, Jawahar Pustakalaya

DSE

SPECIAL AUTHOR: PREMCHAND

Credits: 4

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objective

Premchand is regarded as the Emperor of Hindi Fiction. His extraordinary creative talent earned him a distinguished position in Hindi literature. He was an outstanding writer whose early works reflect Gandhian ideals, while his later writings show the influence of Marxist thought. A strong advocate of marginalized communities and labourers, Premchand brought Hindi literature from the elite domain to the common people. He raised his voice against injustice, exploitation, cruelty, and corruption faced by the poor. This course provides an in-depth understanding of Premchand's literary contributions and ideological vision.

CO	CO Statement	Bloom's C L
CO 1	Analyzes Premchand's literary contribution -political context and narrative techniques.	Analyze
CO 2	Criticizes writer's contributions across various genres including novels, short stories and essays.	Analyze
CO 3	Assesses the historical and cultural context of early 20 th century India, including colonialism, nationalism and social reforms which influenced premchand's writing.	Evaluate
CO 4	Appraises the cultural nuances in Premchand's portrayal of rural and urban life, cast dynamics and social issues.	Evaluate
CO 5	Constitutes theatre performances based on his plays.	Create

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	3	0	0	3	3	3	3	3	0	0
CO 2	3	0	0	3	3	3	3	0	0	0
CO 3	3	0	0	3	3	3	3	3	0	1
CO 4	2	0	0	3	3	1	3	2	0	0
CO 5	1	0	0	3	3	1	1	0	0	1

Module I

Premchand – Life and Works

Biographical sketch-Personality and ideological evolution-Major works: novels, short stories, essays-Literary thought and critical vision

Module II

Modern Hindi novel and Premchand's contribution-Overview of major novels-Art of novel writing-Gaban: theme and structure-Language, style, and characterization-Social, economic, and moral concerns reflected in the novel

Detailed Study: Gaban – Premchand, Diamond Pocket Books

Module III

Premchand's contribution to the modern Hindi short story-Art of storytelling: narrative technique and plot-Thematic analysis-Humanism and social realism-Depiction of rural life, poverty, caste oppression, and moral dilemmas

Detailed Study:

Short Stories:

- Thakur ka Kuan
- Sadgati
- Eidgah

Module IV

Premchand's literary vision-His views on society, literature, and ethics-Language, style, and ideological perspective

Detailed Study:

Essays:

- Sahitya ka Uddeshya
- Jeevan mein Sahitya ka Sthan ,(from Kuchh Vichar – Premchand, Lokbharati Prakashan, Allahabad)

Reference Books:

1. **Dr. Lalit Shukla** – *Yug Drishta Premchand*, Kadambari Prakashan, Delhi
2. **Dr. Rajeshwar Guru** – *Premchand: Ek Adhyayan*, Madhyapradeshia Prakashan, Bhopal

3. **Madan Gopal** – *Kalam ke Mazdoor: Premchand*, Rajkamal Prakashan, New Delhi
4. **Dr. Shivkumar Mishra** – *Premchand ki Virasat ke Sawal*, Vani Prakashan, New Delhi
5. **Dr. Ramvilas Sharma** – *Parampara ka Mulyankan*, Rajkamal Pvt. Ltd., New Delhi.
6. Premchand -Kuchh Vichar, Lokbharati Prakashan, Allahabad
7. Premchand- Manasarovar, Sahityasarovar prakashan, Agra

DSE
SPECIAL AUTHOR –
SARVESHWAR DAYAL SAXENA

Credits: 4

Hours per week: L - 4, T - 0, P - 0.

Total Hours per semester: L - 60, T - 0, P - 0

Course Objective

Sarveshwar Dayal Saxena is one of the most progressive writers of post-independence Hindi literature. A multi-talented artist, his creative work reflects a deep influence of Marxist ideas. As a poet, he is known for his commitment to the common and marginalized individual. He strongly raised his voice against exploitation, injustice, cruelty, and corruption. This course provides a focused and comprehensive understanding of Saxena's literary contributions across poetry, fiction, and drama.

COURSE OUTCOME (CO)

CO	CO Statement	Bloom's C L
C O 1	Analyzes the major works of Sarveshwar Dayal Saxena including his poetry plays and short Stories identifying his themes styles and literary techniques.	Analyze
C O 2	Distinguishes saxena's work within the broader context of Hindi literature and its socio-political milieu, understanding how his writing reflects and critiques the socio-political landscape of his time, including the emergency period in India.	Analyze
C O 3	Appraises the diversity in saxena's literary output, ranging from children's poetry to his serious political works.	Evaluate
C O 4	Assesses the influence of saxena's work on contemporary and later Hindi literature, understanding his role in shaping modern Hindi poetry and drama.	Evaluate
C O 5	Constitutes seminars and debates, bringing insights from saxena's work to broader discussion on literature, politics and society.	Create
Total No. of Teaching Hrs		

CO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO1	2	0	0	3	3	0	3	0	0	0
CO2	3	0	0	3	3	3	3	3	0	1
CO3	2	0	0	3	3	0	3	0	0	0

CO4	2	0	0	3	3	3	3	0	0	0
CO5	1	0	0	2	2	1	3	0	0	1

Module I: Life, Works, and Literary Vision

Biographical Sketch-Personality, expression, and ideological standpoint-
Overview of works: poetry, novel, short stories, plays, one-act plays,
essays-His Marxist orientation and progressive literary outlook

Detailed Study (Poetry): *Khuntiyon Par Tange Log* (Rajkamal Prakashan Pvt. Ltd., New Delhi)

- **Poems for detailed study:**

1. *Desh Gaan*
2. *Jungle ki Yaad Mujhe Mat Dilao*
3. *Fasal*
4. *Pichhda Aadmi*
5. *Suraj ko Doobne Nahi Doonga*
6. *Postmortem ki Report*

Focus: poetic technique, social realism, imagery, progressive vision, and voice of the marginalized.

Module II: Novel and Short Stories

Saxena's contribution to the Hindi novel-His narrative technique, symbolism, and thematic depth-Study of title, character portrayal, and social vision- Social realism-Narrative technique and thematic concerns-Symbolism, satire, and critique of social injustice

Detailed Study (Novel): *Soone Chaukhte* (Vani Prakashan, New Delhi)

Detailed Study (Five Short Stories) – Selected from *Sarveshwar Dayal Saxena Granthavali*:

1. *Kacchi Sadak*
2. *Chori*
3. *Kamla Mar Gayi*

Module III: Drama and Theatrical Art

Modern Hindi Drama-Place of Saxena in contemporary Hindi drama-Dramatic craft, symbolism, satire, and people-oriented consciousness-Study of title, plot construction, dialogue, and character representation

Detailed Study (Drama): *Bakri* (Vani Prakashan, New Delhi)

Module IV: Themes, Style, and Creative Range

- Progressive and Marxist elements in his works-Representation of the poor, oppressed, and marginalized-Protest, resistance, and people's consciousness-Use of language, imagery, and poetic innovation-Artistic versatility: poetry, fiction, drama, and journalism-Saxena's place in post-independence Hindi literature

Reference Books:

1. **Krishnadatt Paliwal** – *Sarveshwar Dayal Saxena ka Rachna Karm*, Vani Prakashan, New Delhi
2. **Dr. A. Aravindakshan** – *Samakaleen Hindi Kavita*, Radhakrishna Prakashan, New Delhi
3. **Dr. Vishwanath Prasad Tiwari** – *Samakaleen Hindi Kavita*, Lokbharati, Allahabad
4. **Jaydev Taneja** – *Samakaleen Hindi Natak*, Takshashila Prakashan, Delhi
5. **Kalicharan Snehi** – *Sarveshwar aur Unka Sahitya*, Sadhana Brothers, Kanpur

**DEPARTMENT OF ENGLISH AND
FOREIGN LANGUAGES**

Scheme and Syllabus for Minor courses

PO1: Develop clear, effective, and context-appropriate communication skills through engagement with literary texts and critical discussions.

PO2: Enhance the ability to interpret, analyze, and evaluate literary works using appropriate theoretical and analytical tools.

PO3: Foster an understanding of cultural diversity, historical contexts, and ethical perspectives represented in literature.

PO4: Encourage creative thinking, imaginative engagement, and the ability to appreciate literature as an artistic expression.

PO5: Build foundational skills in literary research, including close reading, textual analysis, academic writing, and inquiry-based learning.

PO6: Promote a sustained interest in reading, critical thinking, and independent learning beyond academic settings.

PSO1: Demonstrate a comprehensive understanding of the historical, cultural, and linguistic foundations of language and literature.

PSO2: Analyze, evaluate, and synthesize complex literary texts, cultural expressions, and historical documents, using appropriate methods and critical frameworks.

PSO3: Apply critical thinking and interpretative skills effectively to examine and resolve issues related to language, literature, and cultural studies, recognizing the connections between linguistic structures and societal dynamics.

PSO4: Utilize modern technologies and digital tools proficiently for research, analysis, and dissemination of literary content, in the contemporary global context.

PSO5: Communicate ideas, analyses, and research findings clearly and persuasively in both written and verbal forms, in accordance with academic and professional standards.

PSO6: Engage in lifelong learning and professional development to stay updated with new literary trends, methodologies, and technologies, further enhancing expertise in Hindi language and literature.

SCHEME OF EXAMINATION FOR ALL COURSES

Time: 3 Hours

Maximum Marks:50

PART I

8 Very Short Answer Type Questions covering all Units out of which 6 to be answered

(2 x 6 = 12 Marks)

PART II

8 Short Answer Type Questions (covering all units) /Annotations (from detailed study units) out of which 6 to be answered.

(3 x 6 = 18 Marks)

PART III

6 Essay Type Questions covering all Units out of which 4 to be answered.

(5 x 4 = 20 Marks)

MINOR I
READING LITERATURE

Credits – 4

Academic Level-100

Hours per week - L- 4, T - 0, P – 0

Total Hours per Semester -60

Course Description

The course Reading Literature aims to strengthen students' skills in reading, understanding, and interpreting literary texts. It introduces them to a range of genres, periods, and cultural contexts to broaden their literary awareness. The course also encourages critical thinking and analysis through close engagement with diverse works of literature.

CO	CO Statement	CL
CO 1	Demonstrate comprehension of prose texts and analyse rhetorical and narrative techniques	Understanding, Analyzing
CO 2	Identify poetic devices and interpret poems for meaning, tone, and structure.	Remembering, Understanding, Analyzing
CO 3	Analyse short stories in terms of plot, character, setting, and themes	Analyzing
CO 4	Interpret one-act plays with attention to performance elements and dramatic techniques.	Analyzing, Evaluating
CO 5	Develop critical reading and response-writing skills across genres	Applying, Evaluating, Creating

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	-	2	-	-	2	1
CO2	-	3	2	-	-	1
CO3	-	-	1	-	1	1
CO4	-	-	-	-	-	1
CO5	-	1	-	-	-	2

MODULE 1: PROSE

Focus: Reading essays, reflections, and descriptive/narrative prose.

Topics

- Understanding prose styles
- Tone, perspective, narrative voice
- Rhetorical devices
- Critical comprehension

Prescribed Texts (Any Two)

1. Bertrand Russell – **“How to Escape from Intellectual Rubbish”**
2. Jawaharlal Nehru – **“Tryst with Destiny”**
3. Virginia Woolf – **“The Death of the Moth”**

MODULE 2: POETRY

Focus: Reading and appreciating poetic forms, devices, and themes.

Topics

- Imagery, symbolism, tone
- Figures of speech
- Reading for rhythm and sound

Prescribed Poems (Any Two)

1. Robert Frost – **“Stopping by Woods on a Snowy Evening”**
2. Pablo Neruda – **“If You Forget Me”**
3. Kamala Das – **“My Grandmother’s House”**

MODULE 3: SHORT STORIES

Focus: Understanding narrative elements in short fiction.

Topics

- Plot, character, conflict
- Perspective and narration
- Themes and symbolism
- Reading for social and cultural contexts

Prescribed Short Stories (Any Two)

1. O. Henry – **“The Gift of the Magi”**
2. Chinua Achebe – **“Civil Peace”**
3. Anton Chekhov – **“The Lottery Ticket”**
4. Rabindranath Tagore – **“Kabuliwala”**

MODULE 4: ONE-ACT PLAYS

Focus: Reading drama as text; understanding performance elements.

Topics

- Dramatic structure
- Dialogue, conflict, characterisation
- Stage directions and subtext
- Themes and social commentary

Prescribed One-Act Plays (Any One)

1. Tennessee Williams – **Lord Byron’s Love Letter**
2. August Strindberg – **The Stronger**
3. Fritz Karinthy – **Refund**

Recommended Readings

Ramachandran, K. et al. (eds.). *Spectrum: A Collection of Short Stories, Poems, and Essays*. Macmillan Publishers.

Abraham, M. (ed.). *Oxford Anthology of English Prose*. Oxford University Press. 1935.

Greenblatt, Stephen et al. *The Norton Anthology of English Literature*. Norton. New York, 1962

(Comprehensive reference for poetry and prose styles)

Shankar, N. (ed.). *The Golden Treasury of Poems*. Oxford University Press, Calcutta, 1984

E. Dyson (ed.). *The Penguin Book of Short Stories*. Penguin.

MINOR II

INDIAN FICTION IN ENGLISH – AN INTRODUCTION

Credits – 4

Academic Level-100

Hours per week - L- 4, T - 0, P – 0

Total Hours per Semester -60

Course Description

This course introduces students to the evolution, themes, narrative techniques, and major authors of Indian fiction written in English. It highlights how Indian writers represent identity, nation, culture, history, gender, caste, and diaspora through fiction. Students will read selected novels/short stories and develop critical perspectives on Indian writing in English.

Course Outcomes (CO)

By the end of the course, students will be able to:

CO	CO Statement	CL
CO 1	Explain the historical development and phases of Indian fiction in English	Understand
CO 2	Analyse themes, characters, and narrative techniques	Analyze
CO 3	Interpret socio-cultural issues like caste, gender, identity	Evaluate
CO 4	Evaluate contemporary trends, diaspora writing, and postmodern techniques	Evaluate
CO 5	Apply critical reading skills to interpret selected texts	Apply

	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	-	3	1	-	2	1
CO2	-	2	2	-	2	1
CO3	-	3	2	-	1	2
CO4	-	-	-	-	-	-
CO5	-	-	-	-	1	3

Module 1: FOUNDATIONS OF INDIAN FICTION IN ENGLISH

Focus: Origins, early writers, nationalist narratives

Topics:

- Historical background: the rise of Indian English literature
- Early novelists: Bankim Chandra Chatterjee, Raja Rao, Mulk Raj Anand, R. K. Narayan
- Gandhian influence, social realism
- Themes: tradition vs. modernity, colonial experience

Suggested Texts (any one):

- R. K. Narayan – *Swami and Friends*
- Raja Rao – *Kanthapura*
- Mulk Raj Anand – *Untouchable*

Module 2: POST-INDEPENDENCE INDIAN FICTION

Focus: Nation-building, modernity, identity

Topics:

- New directions after 1947
- Urbanisation, class and caste struggles
- Psychological realism and interiority

Suggested Texts (any one):

- Anita Desai – *Clear Light of Day*
- Kamala Markandaya – *Nectar in a Sieve*

Module 3: CONTEMPORARY INDIAN FICTION

Focus: Globalisation, diaspora, experimentation

Topics:

- Rise of global Indian English writers
- Postmodern narrative techniques
- Diasporic identities, multiculturalism
- Feminist writing, new voices

Suggested Texts (any one):

- Salman Rushdie – *Midnight's Children*
- Jhumpa Lahiri – *Interpreter of Maladies*
- Arundhati Roy – *The God of Small Things*
- Kiran Desai – *The Inheritance of Loss*

Module 4: SHORT FICTION AND NEW TRENDS

Focus: Short stories, popular fiction, new themes

Topics:

- Rise of short story forms
- Popular fiction: thriller, romance, fantasy
- New concerns: migration, queer narratives, digital culture
- Regional voices in English translation

Suggested Texts (any two):

- Ruskin Bond – Selected short stories
- Jhumpa Lahiri – “A Temporary Matter”
- Chetan Bhagat – excerpts from *Two States*
- Anand Neelakantan – excerpts from *Asura*

Suggested Reading List

- Meenakshi Mukherjee – *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*
New Delhi: Arnold-Heinemann, 1971 (2nd ed. 1974).
- Arvind Krishna Mehrotra (ed.) – *A History of Indian Literature in English*
New York: Columbia University Press, 2003.
- M. K. Naik – *A History of Indian English Literature*
New Delhi: Sahitya Akademi, 1982.
- Priyamvada Gopal – *The Indian English Novel: Nation, History and Narration*
Oxford / New York: Oxford University Press, 2009.

MINOR III
GENRES OF ENGLISH POETRY

Credits – 4

Academic Level-100

Hours per week - Hours per week - L- 4, T - 0, P – 0

Total Hours per Semester -60

Course Description

This course introduces students to major poetic forms in English literature, exploring their features, evolution, representative poets, and key texts. Students learn to read, analyze, and interpret poetry across genres—from traditional to modern and contemporary free verse.

Course Outcomes (CO)

After the completion of the course, the learners will be able to:

CO	CO Statement	CL
CO1	Identify major poetic forms and traditions	Remembering, Understanding
CO2	Explain poetic devices and techniques	Understanding
CO3	Conduct close reading and analysis of poems	Analysing
CO4	Interpret themes within historical/cultural contexts	Analysing
CO5	Critically evaluate poetic expression with evidence	Evaluating
CO6	Create short poems using appropriate techniques	Applying, Creating

	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	-	1	1	-	1	1
CO2	-	-	1	-	2	1
CO3	-	2	2	-	2	2
CO4	-	2	2	-	2	2
CO5	-	-	-	-	-	-
CO6	-	-	1	-	1	-

Module 1 — LYRIC & SONNET

Topics

- Nature and characteristics of lyric poetry
- Historical development of the lyric
- The English sonnet tradition: Petrarchan, Shakespearean, Spenserian
- Themes: love, nature, devotion, personal reflection
- Poetic devices: imagery, metaphor, symbolism

Suggested Texts

Lyrics

- William Wordsworth – “*Daffodils*”
- P. B. Shelley – “*To a Skylark*”

Sonnets

- William Shakespeare – *Sonnet 18*, *Sonnet 116*
- Elizabeth Barrett Browning – *Sonnet 43* (“*How do I love thee?*”)

Module 2 — ELEGY, ODE

Topics

- Classical and modern elegies
- Pastoral tradition
- Structure and types of odes
- Themes: loss, mourning, celebration, nature, nostalgia

Suggested Texts

Elegy

- W. H. Auden – “*In Memory of W. B. Yeats*”

Ode

- John Keats – “*Ode on a Grecian Urn*”

Module 3 — BALLAD, EPIC, AND NARRATIVE POETRY

Topics

- Folk and literary ballads
- Features of the epic tradition
- Narrative techniques: plot, character, storytelling in verse
- Romantic and modern narrative poetry

Suggested Texts

Ballads

- “*The Rime of the Ancient Mariner*” (selected stanzas) – S. T. Coleridge

Epic / Heroic Poetry

- *Paradise Lost* Book I (excerpts) – John Milton

Narrative Poems

- Alfred Lord Tennyson – “*Ulysses*”

Module 4 — DRAMATIC MONOLOGUE, MODERN & CONTEMPORARY FREE VERSE

Topics

- Definition and characteristics of dramatic monologue
- Modernist innovations in poetry
- Free verse and open forms
- Contemporary poetic themes (identity, politics, gender, environment)

Suggested Texts

Dramatic Monologues

- Robert Browning – “*My Last Duchess*”, “*Porphyria’s Lover*”

Modern / Contemporary Poetry

- Sylvia Plath – “*Daddy*”
- Kamala Das – “*An Introduction*”
- Arundhati Subramaniam – “*Home*”

Free Verse

- Walt Whitman – “*Song of Myself*” (selected lines)
- Carl Sandburg – “*Chicago*”

Suggested Readings

1. **Abrams, M. H.** *A Glossary of Literary Terms*. Thomson/Wadsworth, Boston, 2005 (11th ed.).
(Earlier editions published by Harcourt Brace, New York/Fort Worth, from 1957 onward.)
2. **Perrine, Laurence.** *Sound and Sense: An Introduction to Poetry*. Harcourt Brace & World, New York, 1956.
(Later editions published by Harcourt Brace Jovanovich, Fort Worth; e.g., 8th ed., 1992.)
3. **Perkins, David.** *A History of Modern Poetry*. Belknap Press of Harvard University Press, Cambridge (Mass.), 1976.
(Vol. 2: *Modernism and After*, 1987.)
4. **Quiller-Couch, Arthur (ed.).** *The Oxford Book of English Verse*. Oxford University Press, Oxford, 1900.
5. **Vendler, Helen.** *Poems, Poets, Poetry: An Introduction and Anthology*. Bedford Books of St. Martin’s Press, Boston, 1997.