

Theory Paper			
Part-A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 21	
3	Course Title	Aesthetics and Literature (Paper- I)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	On successful completion of this course, the students will be able to: 1. Define and explain key concepts in aesthetics and literary theory, including beauty, the sublime, form, representation, and artistic value. 2. Analyze literary texts using aesthetic theories from different philosophical traditions (e.g., classical, modern, postmodern, Eastern, and Western). 3. Evaluate the aesthetic dimensions of literature, including style, language, symbolism, and narrative structure.	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part-B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
I Defining Poetry	Rabindranath Tagore: The Creative Ideal, The Significance of Poetry Sri Aurobindo - The Future Poetry- Ch I, II, X, XVI John Keats: On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818 Activities: 1. Panel Debate: Motion: "Poetry is the supreme vehicle for spiritual transformation." Divide students into teams to argue for or against Aurobindo's thesis. 2. Close Reading Circle: In small groups, analyze Keats's metaphorical language in the letter (e.g., "a World of Pains and troubles"), and relate it to his odes or other poems.	15	
II Beauty and soul	Longinus: On the Sublime Edmund Burke: Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful- Part-I: Novelty, Pains and Pleasure, The Difference between the Removal of Pain and Positive Pleasure, Joys and Grief of Beauty	15	

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	Part-II: Obscurity, Succession and Uniformity Part-III: Proportion not the Cause of Beauty in Vegetable, Proportion not the Cause of Beauty in Animals, Proportion not the Cause of Beauty in Human Species Activities: 1. Creative Response: The Sublime in Art and Media Activity: Students choose a painting, film scene, or musical piece they find "sublime." 2. Write a short analysis comparing the emotional or aesthetic effects using Longinus's rhetorical criteria and Burke's sensory-emotional framework.	
III Nature of Meaning	Immanuel Kant: Critique of Aesthetic Judgement (from Critique of Judgment) Friedrich Schiller: On the Aesthetic Education of Man (letter 6, 11-16,21) Activities: 1. Guided Seminar: The Autonomy of Aesthetic Judgment. Prompt: "Can beauty be a foundation for morality or political life?" Structure: Assign students to defend Kant's notion of disinterested judgment vs. Schiller's idea of aesthetics as a transformative social force. 2. Textual Microscope: Choose a dense paragraph from Kant and one from Schiller. Assign students to: Paraphrase, identify philosophical assumptions, Pose two questions for each	15
IV Self and Perception	Maurice Merleau Ponty: The Intertwining- the Chiasm (From the Visible and the Invisible) Arindam Chakraborty, Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting Activities: 1. Classical Text Engagement: Read excerpts from Nāṭyaśāstra and Abhinavabhāratī on rasa (especially bībhatsa-rasa, the sentiment of disgust) and compare Chakrabarti's interpretation. Objective: Link theory to classical Indian aesthetic discourse. 2. Perceptual Experiment & Reflection: Activity: Students perform a mirror self-touching experiment (touching their right hand with their left).and describe the experience in light of Merleau-Ponty's notion of the body as both touching and touched (reversibility).	15
V Aesthetic and Society	Mikhail Bakhtin, "Author and Hero in Aesthetic Activity," Art and Answer ability: Early Philosophical Essays Tridip Suhrud-: Towards a Gandhian Aesthetics Activities: 1. Dialogical Role Play / Dramatization: Stage a conversation between the "Author" and "Hero" from Bakhtin, and Gandhi as envisioned by Suhrud. Setup: Divide participants into two groups: One embodies Bakhtinian figures (author, hero, spectator), The other	15

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Part-A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 22	
3	Course Title	Popular Literature (Paper II)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	On successful completion of this course, the students will be able to: 1. Read and identify certain kinds of literature as 'popular' and 'formulaic'. 2. Distinguish popular, mass-consumption literature from academic, elitist literature. 3. Connect popular texts/films to their cultural contexts of production and consumption. 4. Evaluate popular texts/films in terms of their generic Patterns 5. Write critically based on an evaluative understanding of texts and contexts.	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Poetry and Short Stories	Introduction to Popular Literature: Origin and Development; Sukumar Ray: The Sons of Ramgaroo, and Khichuri Arthur W. Ryder: The Panchatantra (1975)- The Blue Jackal, The Tortoise and the Birds, The Bear and the Gardener, The Lion and the Mouse Activities: 1. Debate: Ethics in Fables Objective: Explore the ethical complexity of fables 2. Dramatization or Skit Performance Objective: Bring Ray's nonsense literature to life. Activity: Adapt The Sons of Ramgaroo into a short absurdist play or skit. Focus on the play of language, logic-defying situations, and whimsical characters.	15	
Unit II Detective Fiction	Agatha Christie's: The Murder of Sir Roger Ackroyd John le Carre: The Spy Who Came in from the Cold Activities: 1. Poirot's Ethical Code Discussion Task: Have a class discussion on Poirot's decision to let the murderer take their own life. Was justice served?	15	

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2. **Ryder, Arthur W.** *The Panchatantra*. University of Chicago Press, 1925; reprint 1975.
3. **Christie, Agatha.** *The Murder of Roger Ackroyd*. 100th Anniversary Edition, HarperCollins, 2022.
4. **le Carré, John.** *The Spy Who Came in from the Cold*. Penguin Books, 2025.
5. **Bond, Ruskin.** *The Room on the Roof*. 60th Anniversary ed., Penguin Books, 2016.
6. **Carroll, Lewis.** *Through the Looking-Glass*. Macmillan Children's Books, 2025.
7. **Ibsen, Henrik.** *A Doll's House*. Translated by William Archer, Dover Publications, 1992.
8. **Vyam, Durgabai, and Subhash Vyam.** *Bhimayana: Experiences of Untouchability*. Navayana, 2011.
9. **Tolkien, J.R.R.** *The Lord of the Rings*. HarperCollins, 2025.
10. **Basu, Samit.** *The Simoqin Prophecies*. Penguin Books India, 2004.
11. **Chelva Kanaganayakam,** 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998) rpt,
12. **Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds.,** *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51-65.
13. **Sumathi Ramaswamy,** 'Introduction', in *Beyond Appearances? Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii-xxix.
14. **Leslie Fiedler,** 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29-38.
15. **Felicity Hughes,** 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542-61.
16. <https://www.libraries.rutgers.edu/research-support/tutorials-information-literacy-and-critical-thinking/sources-information/>
17. <https://www.britannica.com/art/popular-literature>

Suggested equivalent online courses:

1. <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=9RA537|M1m7VD3VCoav4IQ==>
2. https://archive.org/stream/in.ernet.dli.2015.100291/2015.100291.Lewis-Carroll_djvu.txt

Part- D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

Internal Assessment: Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. Note: Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
External Assessment: University Exam Section Time: 03:00 Hours	Section (A): Very Short Questions-5 5 x 1 = 5 Section (B): Short Questions-5 5 x 3 = 15 (With internal choice) Section (C): Long Questions-5 5 x 8 = 40 (With internal choice)	60

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 23	
3	Course Title	Postcolonial Writings. (Paper III)	
4	Course Type (Core Course/ Discipline Specific Elective)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	On successful completion of this course, the students will be able to: 1. Critically analyse the colonial practices and structures. 2. Cultivate wisdom to analyse the political issues of the country. 3. Analyze the cultural resistance used by the formerly colonized nations. 4. Inculcate critical approaches, ideas and critical methodologies. 5. Know the struggle of the colonized nations for freedom from a different prism through the writers who had suffered it	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Concepts and Issues in Postcolonial Literature-	Colonialism, Postcolonialism, The historical and ideological moorings behind, Commonwealth Literature, Orientalism Neo-colonialism Activity: Assign postcolonial texts. Then, identify Colonial and Postcolonial themes and present findings in a group discussion	15	
Unit II Poetry:	Derek Walcott: 1. A Far Cry from Africa, 2. Names Mamang Dai: 1. Small Towns and the River, 2. The Voice of the Mountain. Nissim Ezekiel: 1. Philosophy, 2. Urban Activities: 1. Panel Discussion: "Are small towns disappearing or evolving?" Discuss based on personal experience and Dai's imagery. 2. Debate: "Can a writer be loyal to more than one culture?" – Students debate Walcott's dilemma between his African heritage and British upbringing.	15	
Unit III Non-Fiction:	Edward Said: 'The Scope of Orientalism' from Orientalism Mahatma Gandhi: Passive Resistance in Hind Swaraj and Other Writings, ed. Anthony J Parel Activities:	15	

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	1. Fishbowl Discussion Prompt: "Western knowledge systems are inherently complicit in imperialism." One group argues from Said's perspective. Another defends aspects of modernity, possibly from a liberal Western standpoint. A third group moderates using Gandhi's perspective on modern civilization.	
Unit IV Fiction:	Chinua Achebe: Things Fall Apart Bharti Mukherjee: Desirable Daughters Activities: 1. Cultural Artifact Presentation Students research and present on Igbo cultural practices (e.g., marriage customs, religion, gender roles, proverbs). Purpose: To explore the richness of pre-colonial African societies and counter colonial narratives. 2. Family Tree + Character Study Map out Tara's family tree and explore how generational and cultural shifts affect the women in the family. Purpose: Visualizes familial relationships and the tension between tradition and autonomy.	15
Unit V Drama	Wole Soyinka – The Lion and the Jewel Manjula Padmanabhan: Harvest Activities: 1. Debate: Modernity vs. Tradition Prompt: "Lakunle is the true hero of The Lion and the Jewel." Discuss. Purpose: Examine the clash between Western ideals and traditional African values. 2. Futuristic Diary or Blog Write a blog post or diary entry from Jaya's or Om's perspective living in the technologically controlled world of Harvest. Purpose: Explore themes of autonomy, bodily control, and identity.	15

Keywords/Tags: Colonial literature, Post Colonial discourse, Commonwealth literature, Orientalism, Cry Identity, Voices, and Life, Orientalism, Literary stereotype, Resistance, Articulation, Self apprehension, Affirmation, Lost identity, Redefining, tradition, modernity, power, control **Gender Roles and Patriarchy**

Part-C: Learning Resources

Text Books, Reference Books, Other resources

Suggested Readings:

1. Narasimhaiah, C.D., editor. *An Anthology of Commonwealth Poetry*. Laxmi Publications Pvt. Ltd., 2016.
2. Said, Edward W. *Orientalism*. 3rd ed., Routledge, 2023.
3. Gandhi, M.K. *Hind Swaraj and Other Writings*. Edited by Anthony J. Parel, revised ed., Cambridge University Press, 2009.
4. Ngũgĩ wa Thiong'o. *The River Between*. Penguin Books, 2015.
5. Mukherjee, Bharati. *Desirable Daughters*. Rupa Publications India Pvt. Ltd., 2025.
6. Soyinka, Wole. *The Lion and the Jewel*. Oxford University Press, 1990.
7. Padmanabhan, Manjula. *Harvest*. Hachette India, 2017.
8. Aschcroft, Bill "Post Colonial Transformation", Routledge, London, 2002.
9. Boehmer, Elleke "Colonial and Postcolonial Literature", Oxford University Press, New York, 2005, 2nd ed.
10. Gandhi, Leela "Postcolonial Theory: A Critical Introduction", Columbia University Press, New York, 1998.

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11. Jain, Jasbir "Problems of Postcolonial Literature and Other Essays", Printwell, Jaipur, India. 1991.
12. Smith, Linda Tuhiwai, "Decolonising Methodologies", Zed Books, London & New York, 2012, 2nd ed.

Suggested equivalent online courses:

1. <https://archive.nptel.ac.in/courses/109/104/109104116/>
2. https://onlinecourses.nptel.ac.in/noc22_hs17/preview

Part- D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

Internal Assessment: Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. Note: Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms-2021"	40
External Assessment: University Exam Section Time: 03.00 Hours	Section (A): Very Short Questions-5 5 x 1 = 5 Section (B): Short Questions-5 5 x 3 = 15 (With internal choice) Section (C): Long Questions-5 5 x 8 = 40 (With internal choice)	60

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Theory Paper			
Part-A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 24	
3	Course Title	Ancient Indian Literature (Paper- IV)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEL.	
6	Course Learning outcomes (CLO)	On successful completion of this course, the students will be able to: 1. Understand the polyphony of Ancient Indian Literature. 2. Understand the multifaceted nature of cultural identities in various Ancient Indian literature through examination of indigenous literary traditions. 3. Attain knowledge about the writings of Ancient Indian authors such as Vyasa, Kalidasa, Bhasa, Ilango Adigal et cetera. 4. To compare literary texts produced all across India during Ancient era and find thematic and cultural perspectives. 5. Develop comprehension of Sanskrit Poetics.	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part-B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Vedic Literature	Rigveda: Purusha Sukta (Non-detailed) Upnishads: Kena translated by Swami Sharvananda Activities: 1-Comparative Mythology: Activity: Compare the Purusha myth to other creation stories: Norse myth: Ymir Chinese myth: Pangu Hindu: Hiranyagarbha Prompt: "Why do many cultures imagine creation through the dismemberment of a cosmic being?" Purpose: Understand archetypal thinking and shared human themes in mythology. 2-The Yaksha Episode – Script and Skit: Task: Script and perform the allegorical story of the Yaksha (Chapter IV), where Agni, Vayu, and Indra confront the mystery of Brahman. Extension: Discuss the symbolism behind each deity and their I	15	
Unit II Classical Sanskrit Poetry	Kalidasa: The Loom of Time (translated by Robert D. Kaplan) Vyasa: The Dicing, The Sequel to Dicing, The Book of the Assembly Hall, The Temptation of Karna. (non-detailed)	15	

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	Activities: 1-Role-Play: The Forgotten Ring: Activity: Reenact the moment of Dushyanta failing to recognize Shakuntala, then rediscovering her. Purpose: Explore the emotional complexity and use of memory/loss as a poetic device. 2-Character Hot Seat Activity: A student plays a character (e.g., Draupadi, Karna, Duryodhana), and others ask them questions about their choices. Purpose: Deepen understanding of layered motivations in epic characters.	
Unit III Drama	Sudraka: Mrcchakatika (translated by Arthur W. Ryder) Bhasa: Svapnavasavadatta (Non-detailed) Activities: 1-Poster Design: Ancient Drama for a Modern Audience: Activity: Design a theatrical poster marketing The Little Clay Cart for a contemporary stage. Purpose: Encourage creative reinterpretation and thematic connection. 2-Dream and Reality Discussion: Prompt: "What is the role of illusion, disguise, and dreams in royal love?" Activity: Discuss how Bhāsa uses dream imagery and dramatic irony. Purpose: Explore early dramatic narrative techniques in Sanskrit plays.	15
Unit IV Tamil Literature	(Non-detailed Study) Ilango Adigal: 'The Book of Vanci', in Cilappatikaram (Non-detailed) Sithalai Sathanar: Manimekalai (Non-detailed) Activities: 1-Justice and Anger Discussion: Prompt: "Was Kannagi's burning of Madurai an act of justice or vengeance?" Activity: Group debate or short persuasive writing. Purpose: Engage with epic's moral complexity and its critique of kingship. 2- Wheel of Dharma Task: Design a symbolic representation (mandala, chart, or artwork) of the Buddhist teachings reflected in Manimekalai. Purpose: Introduce key ideas like ahimsa, detachment, and karuṇā (compassion).	15
Unit V Buddhist and Jain Literature	Ashvaghosha: Buddhacharita (Non-detailed) Kundakunda: Samayasara (Non-detailed) Activities: 1-Poetic Imagery: The Four Sights Task: Create a short poem or sketch inspired by the Four Sights (old age, sickness, death, ascetic). Purpose: Explore how Buddhist awakening begins with observation of life's truths. 2-Essence vs. Action Chart Task: Create a T-chart:	15

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Left side: Things that change (body, emotions, karma) Right side: Things that remain (soul, awareness) Purpose: Visualize the core Jain distinction between dravya (substance) and guna (qualities).	
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Keywords/Tags: Individual, Journey, Destiny, Ambition, Greed, Dharma, Duty, Righteousness, Prosperity, Envy, Justice, Loyalty, Lineage, Friendship, Love, Infidelity, Injustice, Poverty, Sorrow, Illusion, Fate, Morality, Retribution, Feminism, Renunciation, Compassion, Enlightenment, Aesthetics, Poetics, Emotion, Suggestion, Literary Criticism

Part- C: Learning Resources

Text Books, Reference Books, Other resources

Suggested Readings:

1. Bharata, Nāṭyaśāstra, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100-18.
2. Kalidasa. (1999). Shakuntala. Translated by Arthur W. Ryder. Cambridge, Ontario: Parentheses Publications Sanskrit Series
3. Iravati Karve, 'Draupadi', in Yuganta: The End of an Epoch (Hyderabad: Disha, 1991) pp. 79-105.
4. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., Indian Philosophy, vol. V, Theory of Value: A Collection of Readings (New York: Garland, 2000) pp. 33-40.
5. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in Orientalism and the Postcolonial Predicament: Perspectives on South Asia, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158-95
6. Vyasa, Krishna-Dwaipayana. The Mahabharata. Translated by K.M. Ganguli. Project Gutenberg, 2005.
7. Ryder, A. W. (1905). The Little Clay Cart (Mrcchakatika): A Hindu Drama attributed to King Shudraka. Harvard University Press.
8. Bhasa, Svapnavasavadatta, edited by T. Ganapati Sastri, Motilal Banarsidass, 1978
9. Ilango Adigal. (2015). The Book of Vanci: Book III of the Cilappatikaram the Tale of Anklet. Translated by R. Parthasarathy, and edited by B. Mangalam. Worldview Publications.
10. Cāttaṇār, Seethalai. Manimekalai. Translated by Prema Nandakumar. Tamil University, 1989.

Suggested equivalent online courses:

1. <https://www.wisdomlib.org/hinduism/book/rig-veda-english-translation/d/doc828866.html>
2. https://www.wisdomlib.org/concept/rigveda#google_vignette
3. <https://www.wisdomlib.org/hinduism/book/kena-upanishad-shankara-bhashya>
4. <https://ebooks.inflibnet.ac.in/engp09/chapter/sudraka-mrccchakatika/>
5. <https://www.wisdomlib.org/hinduism/essay/bhasa-critical-and-historical-study/d/doc1473548.html>

Part- D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

Internal Assessment: Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. Note: Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
External Assessment: University Exam Section	Section (A): Very Short Questions-5 Section (B): Short Questions-5	5 x 1 = 5 5 x 3 = 15 60

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Time: 03.00 Hours	(With internal choice)	
	Section (C): Long Questions-5	5 x 8 = 40
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