

Bharati College
(University of Delhi)
Department of Sanskrit
Teaching Plan (July 2020- Dec 2020)

Course: DSE-2 , Art of Balanced Living (12137902)
Teacher(s): Dr. Asha Tiwari , Dr. Prem Ballabh Deoli

Semester: 5th B.A. (Honours)

Meetings: 5 in a week for lectures and three for tutorials.

The course aims to make students aware of the importance of balance in life and to make them aware of the theoretical and practical aspects of Balanced Living inherent in Sanskrit texts and apply them to live a better life. Graduates who read this course should be able to see that to bring balance in life, a proper understanding of one's life situation is necessary. For this understanding, shravana manana and nididhyasana are important tools.

Graduates must know the true essence of listening (acquisition of information) manana (reflection) and nididhyasana (unflinching commitment). In this segment students can learn how to improve concentration. They will be able to identify the causes for indecisiveness and confusion and will learn how emotional stability can lead to clearer thinking. This section should help students to understand the importance of Ashtang yoga and Kriya yoga for the purification of mind. Teamwork and social cohesion require interpersonal skills. One needs to know that one's behavior can create conflicts. Learners should know how to improve their behavior through Jyana, dhyana, karma and bhakti yoga. Student should learn how active engagement with action is most conducive to healthy and successful living. By reading this segment, learners should develop a more balanced approach to life.

Week	Unit	Topics covered	Required Readings
1	1	<ul style="list-style-type: none">Method of Self-presentation : Hearing (śravaṇa), Reflection (manana) & meditation (nididhyāsana) - (Bṛhadāraṇyakopaniṣad, 2.4.5) and Vedantasara	वेदान्तसार : राममूर्ति शर्मा, उपनिषद् रहस्य , एकादश उपनिषद् , महात्मा नारायण स्वामी,
2	1	<ul style="list-style-type: none">Method of Self-presentation : Hearing (śravaṇa), Reflection (manana) & meditation (nididhyāsana) -	वेदान्तसार : राममूर्ति शर्मा,

		(Bṛhadāraṇyakopaniṣad, 2.4.5) and Vedantasara	उपनिषद् रहस्य , एकादश उपनिषद्, महात्मा नारायण स्वामी,
3	2	<ul style="list-style-type: none"> Concentration : Concept of Yoga : (Yogasūtra, 1.2) ; Restriction of fluctuations by practice (abhyāsa) and passionlessness (vairāgya) :(Yogasūtra, 1.12-16) 	<p><i>Yoga Sutras of Patanjali</i></p> <hr/> <p>पातञ्जल योग दर्शन : सुरेश श्रीवास्तव</p>
4	2	<ul style="list-style-type: none"> Concentration : Concept of Yoga : (Yogasūtra, 1.2) ; Restriction of fluctuations by practice (abhyāsa) and passionlessness (vairāgya) :(Yogasūtra, 1.12-16) 	<p>पातञ्जल योग दर्शन : सुरेश श्रीवास्तव</p> <p><i>Yoga Sutras of Patanjali</i></p>
5	3	<ul style="list-style-type: none"> Eight aids to Yoga (aṣṭāṅgayoga): (Yogasūtra - 2.29, 30,32, 46, 49, 50; 3.1-4). 	<p><i>Yoga Sutras of Patanjali</i></p> <p>पातञ्जल योग दर्शन : सुरेश श्रीवास्तव</p>
6	3	<ul style="list-style-type: none"> Eight aids to Yoga (aṣṭāṅgayoga): (Yogasūtra - 2.29, 30,32, 46, 49, 50; 3.1-4). 	<p><i>Yoga Sutras of Patanjali</i></p> <p>पातञ्जल योग दर्शन : सुरेश श्रीवास्तव</p>
7	4	<ul style="list-style-type: none"> Yoga of action (kriyāyoga) : (Yogasūtra, 2.1) Four distinct means of mental purity (cittaprasādana) leading to oneness : (Yogasūtra - 1.33) 	<p><i>Yoga Sutras of Patanjali</i></p> <p>पातञ्जल योग दर्शन : सुरेश श्रीवास्तव</p>
8	4	<ul style="list-style-type: none"> Yoga of action (kriyāyoga) : (Yogasūtra, 2.1) Four distinct means of mental purity (cittaprasādana) leading to oneness : (Yogasūtra - 1.33) 	<p><i>Yoga Sutras of Patanjali</i></p>

			पातञ्जल योग दर्शन : सुरेश श्रीवास्तव
9	5	Refinement of Behavior : Means of improving behavior : Jyāna-yoga – Gita Ch. II – 14,15,16,19, Ch XIII- 11,12,14,15,16,19,20,21,23,29,31,32 dhyana-yoga – VI – 24 to 27, 30, 32,	श्रीमद् भगवद् गीता
10	5	Refinement of Behavior : Means of improving behavior : Jyāna-yoga – Gita Ch. II – 14,15,16,19, Ch XIII- 11,12,14,15,16,19,20,21,23,29,31,32 dhyana-yoga – VI – 24 to 27, 30, 32,	श्रीमद् भगवद् गीता
11	6	bhakti-yoga – Gita Ch. IX – 17,22,23,27,29,34 ; Ch XI – 10,11,12, 13; Ch. - XII – 4, 6 to 12, 20 Karma : A natural impulse, essentials for life journey, harmony with the universe, an ideal duty, and a metaphysical dictate - Gita, Ch. – III 5, 8, 10-16, 20 & 21	श्रीमद् भगवद् गीता
12	6	bhakti-yoga – Gita Ch. IX – 17,22,23,27,29,34 ; Ch XI – 10,11,12, 13; Ch. - XII – 4, 6 to 12, 20 Karma : A natural impulse, essentials for life journey, harmony with the universe, an ideal duty, and a metaphysical dictate - Gītā, Ch. – III 5, 8, 10-16, 20 & 21	श्रीमद् भगवद् गीता,

Assessments of the Students:

1st Assignment is due in the fourth week (weightage 5 marks)

2nd Assignment is due in the 7th week (weightage 5 marks)

Class test is tentatively scheduled in the 10th week (weightage 10 marks)

Attendance (weightage 5 marks)

Total weightage of IA: 25 marks

Internal assessment: Assignments, class test, group discussions, presentations. (25 marks)

(The main exam is conducted by the University of Delhi by a written test of 75 marks)

Pedagogy/Teaching Methodology/Tools: Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given homework to write on some Sutra's of the syllabus and their

write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills. In this course yoga practice will be a important part of the syllabus.

Bharati College
(University of Delhi)
Department of Sanskrit
Teaching Plan (November 2020-March21)

Course: Classical Sanskrit Literature (Poetry)

Teacher(s): Dr. Asha Tiwari and Dr. Parveen Bala

Semester: 1st BA (H) Core

Meetings: 5 in a week for lectures and three for tutorials.

This course aims at getting the students acquainted with the general outlines of Classical Sanskrit Literature (Poetry) through classical texts. This course will help the students develop a fair idea of the works of great Sanskrit poets. They will be able to appreciate the styles and thoughts of individual poets focusing on the poetical, artistic, cultural and historical aspects of their works. This course will enhance competence in chaste classical Sanskrit and give them skills in translation and interpretation of poetic works.

Section 'A'			
Raghuvamśam: Canto-I (Verse: 1-25)			
UNIT	TOPIC (Theory/Practical)	WEEK	References

I	Raghuvamśam: Introduction (Author and Text), Appropriateness of title, Canto I, 1-5, Grammatical analysis, Meaning/translation, Explanation, content analysis, Characteristics of Raghu Clan.	1st	<i>M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi; Raghuvansh Mahakavya, Dr. Ravikant Mani.</i>
I	Raghuvamśam: Canto I, 6-10 Grammatical analysis, Meaning/translation, Explanation, content analysis, Characteristics of Raghu Clan.	2nd	<i>M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi</i>
II	Raghuvamśam: Canto I (Verses 11-25) grammatical analysis, Meaning/translation, Explanation, Role of Dilīpa in the welfare of subjects.	3rd	<i>M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi</i>

Section ‘B’			
Kumārasambhavam: Canto-V (Verses: 1-30)			
UNIT	TOPIC (Theory/Practical)	WEEK	References
I	Kumārasambhavam: Introduction (Author and Text), Appropriateness of title, Background of given contents. Text Reading Canto I Verses 1-10, (Grammatical analysis, Translation, and Explanation), Poetic excellence and Plot.	4th	<i>Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.</i>
I & II	Kumārasambhavam : Text Reading Canto I Verses 11-20 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.	5th	<i>Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.</i>
II	Kumārasambhavam : Text Reading Canto I Verses 21-30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.	6th	<i>Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.</i>

Section 'C'			
Kirātārjunīyam - Canto I (1-25 Verses)			
UNIT	TOPIC (Theory/Practical)	WEEK	References
I	Kirātārjunīyam: Introduction (Author and Text), Appropriateness of title, Background of given contents, Canto I Verses 1-8, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.	7th	<i>Kirātārjunīyam - Canto I, Dr. Rakesh Shastri & Dr. Prathibha Shastri.</i>
I	Kirātārjunīyam: Introduction (Author and Text), Appropriateness of title, Background of given contents, Canto I Verses 9-16, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.	8th	<i>Kirātārjunīyam - Canto I, Dr. Rakesh Shastri & Dr. Prathibha Shastri.</i>
II	Kirātārjunīyam: Verses 17-25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.	9th	<i>Kirātārjunīyam - Canto I, Dr. Rakesh Shastri & Dr. Prathibha Shastri.</i>

Section 'D'			
Nīṭisatakam (1-20 Verses, 1st two Paddhatis)			
UNIT	TOPIC (Theory/Practical)	WEEK	References
I	Nīṭisatakam: Verses (1-10) Grammatical analysis, Translation, explanation.	10th	<i>M.R. Kale (Ed.), Nīṭisatakam of Bharṭṛhari, MLBD., Delhi.</i>
II	Nīṭisatakam: Verses (11-20) Grammatical analysis, Translation, explanation, thematic analysis, bhartṛhari's comments on society.	11th	<i>M.R. Kale (Ed.), Nīṭisatakam of Bharṭṛhari, MLBD., Delhi.</i>

Section 'E'			
Origin and Development of Mahākāvya and Gītikāvya			
UNIT	TOPIC (Theory/Practical)	WEEK	References

I	Origin and development of different types of Māhākavya with special reference to Aśvaghoṣa, Kālidāsa.	7th	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.
I	Origin and development of different types of Māhākavya with special reference to Bhāravi, Māgha, Bhatti, Śrīharṣa.	8th	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.
II	Origin & Development of Sanskrit gītikāvayas with special reference to Kālidāsa, Bilhaṇa, Jayadeva Amarūk, Bhartṛhari and their works.	9th	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.

Assessments of the Students:

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Attendance (weightage 5 marks)

Total weightage of IA: 25 marks

Internal assessment: Assignments, class test, group discussions, presentations. (25 marks)

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Pedagogy/Teaching Methodology/Tools: Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given homework to write on some part of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.

Bharati College
(University of Delhi)
Department of Sanskrit

Teaching Plan (July 21- jun222018)

Course: C-9 Modern Sanskrit Literature (12131402)

Teacher(s): Dr. Asha Tiwari

Semester: 4th B.A. (H)

Meetings: 5 in a week for lectures and three for tutorials.

The purpose of this course is to expose students to the rich & profoundly active tradition of modern creative writing in Sanskrit, enriched by new genres of writing.

This course will enable the students to appreciate the Mahākāvya and Charitakāvya, Gadyakāvya, Rūpaka, GītiKāvya and Other genres and General Survey of Modern Sanskrit Literature. It will create an awareness of the modern historicity of the modern Sanskrit literature.

Week	Unit	Topics covered	Required Readings
1	1	Mahākāvya and Charitakāvya: <ul style="list-style-type: none">Svātantryasambhavam (Revaprasada Dwivedi) Canto 2, Verses 1-45Bhimāyanam (Prabha Shankar Joshi) Canto X. Verses 20-29. Canto - XI. Verses 13-20 & 40-46.	Svatantraya Sambhavam (1-75 Sargatmakam Mahakavyam) PROF. REWA PRASAD DWIVEDI भीमायनम्. (रचयिता-प्रभाशंकर जोशी)
2	1	Mahākāvya and Charitakāvya: <ul style="list-style-type: none">Svātantryasambhavam (Revaprasada Dwivedi) Canto 2, Verses 1-45Bhimāyanam (Prabha Shankar Joshi) Canto X. Verses 20-29. Canto - XI. Verses 13-20 & 40-46.	Svatantraya Sambhavam (1-75 Sargatmakam Mahakavyam) PROF. REWA PRASAD DWIVEDI भीमायनम्. (रचयिता-प्रभाशंकर जोशी)
3	2	Gadya and Rūpaka: <ul style="list-style-type: none">Śataparvikā (Abhirāja Rajendra Mishra)Śārdūla-Śakatam (Virendra Kumar Bhattacharya) – Intensive study of first three acts and general understanding of the rest	प्रो० राजेन्द्र मिश्र (शतपर्विका) शार्दूलशकटम् - डा वीरेन्द्रकुमारभट्टाचार्येण विरचितम्
4	2	Gadya and Rūpaka: <ul style="list-style-type: none">Śataparvikā (Abhirāja Rajendra Mishra)Śārdūla-Śakatam (Virendra Kumar Bhattacharya) – Intensive study of first three acts and general understanding of the rest	प्रो० राजेन्द्र मिश्र (शतपर्विका) शार्दूलशकटम् - डा वीरेन्द्रकुमारभट्टाचार्येण विरचितम्

5	3	Gitikāvya : <ul style="list-style-type: none"> Bhatta Mathurna Nath Shastri (Kundaliyān), BacchuLal Avasthi Jñāna (Kā ete, Kva Yataste), Srinivasa Rath (Katamā Kavītā) etc. 	Bhatta Mathurna Nath Shastri --Kundaliyān BacchuLal Avasthi Jñāna - -Kā ete, Kva Yataste Srinivasa Rath --Katamā Kavītā
6	3	Gitikāvya : <ul style="list-style-type: none"> Bhatta Mathurna Nath Shastri (Kundaliyān), BacchuLal Avasthi Jñāna (Kā ete, Kva Yataste), Srinivasa Rath (Katamā Kavītā) etc. 	Bhatta Mathurna Nath Shastri --Kundaliyān BacchuLal Avasthi Jñāna - -Kā ete, Kva Yataste Srinivasa Rath --Katamā Kavītā
7	4	Other genres: <ul style="list-style-type: none"> Hariram Acharya (Sankalpa Gitih). Pushpa Dikshit (Bruhi kosminYuge.) Radha Vallabh Tripathi (Dhivaragitih – Naukamiha saram saram...) Harshdev Madhava: Haiku - Snanagrihe, Vedanā, Mrityuh1, Mrtyuh 2; Khanih. Shatāvadhāni R. Ganesh (Kavi-Viṣādah, Varṣāvibhūtiḥ –selected verses) 	Joshi, K.R. & S.M. Ayachuit , <i>Post Independence Sanskrit Literature</i> ,
8	4	Other genres: <ul style="list-style-type: none"> Hariram Acharya (Sankalpa Gitih). Pushpa Dikshit (Bruhi kosminYuge.) Radha Vallabh Tripathi (Dhivaragitih – Naukamiha saram saram...) Harshdev Madhava: Haiku - Snanagrihe, Vedanā, Mrityuh1, Mrtyuh 2; Khanih; Shatāvadhāni R. Ganesh (Kavi-Viṣādah, Varṣāvibhūtiḥ –selected verses) 	Joshi, K.R. & S.M. Ayachuit , <i>Post Independence Sanskrit Literature</i> ,
9	5	General Survey: Pandita Kshama Rao, P.K. Narayana Pillai, S. B. Varnekar, Parmanand Shastri, Reva Prasad Dwivedi, Janaki Vallabh Shastri, Ram Karan Sharma.	Prajapati, Manibhai K., <i>Post Independence Sanskrit Literature: A Critical Survey</i> ,
10	5	General Survey: Pandita Kshama Rao, P.K. Narayana Pillai, S. B. Varnekar, Parmanand Shastri, Reva Prasad Dwivedi, Janaki Vallabh Shastri, Ram Karan Sharma.	Prajapati, Manibhai K., <i>Post Independence Sanskrit Literature: A Critical Survey</i> ,

11	6	General Survey : Jagannath Pathak, S. Sundararajan, Shankar Dev Avatare Haridas Siddhanta Vagish, Mula Shankar M. Yajnika, Mahalinga Shastri, Leela Rao Dayal, Yatindra Vimal Chowdhury, Virendra Kumar Bhattacharya, and their works.	Musalgaonkar, Kesava Rao, Adhunik Sanskrit KāvyaParampara
12	6	General Survey : Jagannath Pathak, S. Sundararajan, Shankar Dev Avatare Haridas Siddhanta Vagish, Mula Shankar M. Yajnika, Mahalinga Shastri, Leela Rao Dayal, Yatindra Vimal Chowdhury, Virendra Kumar Bhattacharya, and their works.	Musalgaonkar, Kesava Rao, Adhunik Sanskrit KāvyaParampara

Assessments of the Students:

1st Assignment is due in the fourth week (weightage 5 marks)

2nd Assignment is due in the 7th week (weightage 5 marks)

Class test is tentatively scheduled in the 10th week (weightage 10 marks)

Attendance (weightage 5 marks)

Total weightage of IA: 25 marks

Internal assessment: Assignments, class test, group discussions, presentations. (25 marks)

(The main exam is conducted by the University of Delhi by a written test of 75 marks)

Pedagogy/Teaching Methodology/Tools: Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given homework to write on some part of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.

Bharati College

(University of Delhi)

Department of Sanskrit

Teaching Plan (January 2021- June 2021)

Course: DSE-3 Theatre and Dramaturgy in Sanskrit (12137903)

Teacher(s): Dr. Asha Tiwari

Semester: 6th BA (H)

Meetings: 5 in a week for lectures and three for tutorials.

With its audio-visual characteristics, drama is the best amongst all forms of arts. The history of theatre in India is incredibly old, the glimpses of which can be traced in the hymns (saṁvādasūkta) of the Rigveda. The dramaturgy was later developed by the Bharat Muni. The objectives of this curriculum are to help students in identifying the richness of drama and to become aware of the classical aspects of Indian theatre.

After going through this course students will be able to know about several theoretical aspects of theatrical performance and production. They will become aware of the many types of theatres, their design and construction and stage setting for various kinds of dramas in ancient India. Students will also become familiar with the main principle of theatre performance and appreciation.

Week	Unit	Topics covered	Required Readings
1	1	Theatre: Types and Designing Types of theatre: vikṛṣṭa (oblong), caturasra (square), tryasra (triangular), Jyeshtha (big), madhyama (medium), avara (small). bhūmi-śodhana (Examining the land) and māpa (measurement of the site), mattavāraṇī (raising of pillars), raṅgapīṭha and rangaśīrṣa (stage), dārukarma (woodwork), nepathya -grha (greenhouse), prekṣkopaveśa (audience-hall), Doors for entrance & exit.	Ghosh , M.M. - Natyashastra of Bharatamuni
2	1	Theatre: Types and Designing Types of theatre: vikṛṣṭa (oblong), caturasra (square), tryasra (triangular), Jyeshtha (big), madhyama (medium), avara (small). bhūmi-śodhana (Examining the land) and māpa (measurement of the site), mattavāraṇī (raising of pillars), raṅgapīṭha and rangaśīrṣa (stage), dārukarma (woodwork), nepathya -grha (greenhouse), prekṣkopaveśa (audience-hall), Doors for entrance & exit.	Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni Nāṭyaśāstra of Bharatamuni- Commentary of Prof. Brajmohan Chaturvedi
3	2	Drama - vastu (subject-matter), netā (hero) and rasa Definition of drama and its various names - dr̥śya, rūpa, rūpaka Abhinaya and its types: āṅgika (gestures), vācika(oral), sāttvika (representation of the sattva), āhārya (dresses and make-up).	Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni Dashrupakam – Acharya Dhananjaya

			<p>Natak aur Rangmanch – Dr. Sitaram Jha</p> <p>Natyadarpan – Ramchandra and Guna Chandra</p>
4	2	<p>Drama - vastu (subject-matter), netā (hero) and rasa</p> <p>Definition of drama and its various names - drśya, rūpa, rūpaka</p> <p>Abhinaya and its types: āṅgika (gestures), vācika(oral), sāttvika (representation of the sattva), āhārya (dresses and make-up).</p>	<p>Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni</p> <p>Dashrupakam – Acharya Dhananjaya</p> <p>Natak aur Rangmanch – Dr. Sitaram Jha</p> <p>Natyadarpan – Ramchandra and Guna Chandra</p>
5	3	<p>Traditional Characters : Netā: Four kinds of heroes, Three kinds of heroines, sūtradhāra (stage manager), pāripārśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcukī (chamberlain), pratināyaka (villain).</p>	<p>Hass , The Daśarūpa: A Treatise on Hindu Dramaturgy</p>
6	3	<p>Traditional Characters : Netā: Four kinds of heroes, Three kinds of heroines, sūtradhāra (stage manager), pāripārśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcukī (chamberlain), pratināyaka (villain).</p>	<p>Hass , The Daśarūpa: A Treatise on Hindu Dramaturgy</p>
7	4	<p>Rasa: definition and constituents, ingredients of rasa-niṣpatti: - bhāva (emotions), vibhāva (determinant), anubhāva (consequent), sāttvikabhāva (involuntary state), sthāyībhāva (permanent states), vyabhicārībhāva (complementary psychological states), svāda (pleasure), Four kinds of mental levels : vikāsa (cheerfulness), vistāra (exaltation), kṣobha (agitation), vikṣepa (perturbation).</p>	<p>Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni</p> <p>Dashrupakam – Acharya Dhananjaya</p> <p>Natak aur Rangmanch – Dr. Sitaram Jha</p> <p>Natyadarpan – Ramchandra and Guna Chandra</p>

8	4	Rasa: definition and constituents, ingredients of rasa-niṣpatti: - bhāva (emotions), vibhāva (determinant), anubhāva (consequent), sāttvikabhāva (involuntary state), sthāyībhāva (permanent states), vyabhicārībhāva (complementary psychological states), svāda (pleasure), Four kinds of mental levels : vikāsa (cheerfulness), vistāra (exaltation), kṣobha (agitation), vikṣepa (perturbation).	Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni Nāṭyaśāstra of Bharatamuni- Commentary of Prof. Brajmohan Chaturvedi
9	5	Development of plot : Vāstu: (subject-matter) : ādhikārika (principal), prāsaṅgika (subsidiary) Five kinds of arthaprakṛti, kāryāvasthā (stages of action) and sandhi (story segments), arthopakṣepaka (interludes) Dialogues : kinds of dialogue:1. sarvaśrāvya or prakāśa (aloud) 2. śrāvya or svagata (aside) 3. niyataśrāvya : janāntika (personal address), apavārita (confidential) 4. ākāśabhāṣita (conversation with imaginary person).	Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni Dashrupakam – Acharya Dhananjaya Natak aur Rangmanch – Dr. Sitaram Jha Natyadarpan – Ramchandra and Guna Chandra
10	5	Development of plot : Vāstu: (subject-matter) : ādhikārika (principal), prāsaṅgika (subsidiary) Five kinds of arthaprakṛti, kāryāvasthā (stages of action) and sandhi (story segments), arthopakṣepaka (interludes) Dialogues : kinds of dialogue:1. sarvaśrāvya or prakāśa (aloud) 2. śrāvya or svagata (aside) 3. niyataśrāvya : janāntika (personal address), apavārita (confidential) 4. ākāśabhāṣita (conversation with imaginary person).	Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni Dashrupakam – Acharya Dhananjaya Natak aur Rangmanch – Dr. Sitaram Jha Natyadarpan – Ramchandra and Guna Chandra
11	6	Tradition and History of Indian Theatre Credits 14 Origin and development of stage in different ages: pre-historic, Vedic age, epic-puranic age, court theatre, temple theatre, open theatre, modern theatre: folk theatre, commercial theatre, national and state level theatre.	Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit

			Theatre
12	6	Tradition and History of Indian Theatre Credits 14 Origin and development of stage in different ages: pre-historic, Vedic age, epic-puranic age, court theatre, temple theatre, open theatre, modern theatre: folk theatre, commercial theatre, national and state level theatre.	Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre

Assessments of the Students:

1st Assignment is due in the fourth week (weightage 5 marks)

2nd Assignment is due in the 7th week (weightage 5 marks)

Class test is tentatively scheduled in the 10th week (weightage 10 marks)

Attendance (weightage 5 marks)

Total weightage of IA: 25 marks

Internal assessment: Assignments, class test, group discussions, presentations. (25 marks)

(The main exam is conducted by the University of Delhi by a written test of 75 marks)

Pedagogy/Teaching Methodology/Tools: Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given homework to write on some part of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.