

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (2020-21)**

**Course: DSC-3 B.A (Prog) Sanskrit**

**Teacher: Dr.Suman Rani**

**Semester: 3rd SEM, DSE-3, Sanskrit Drama**

This paper is offered to B.A (Prog)-Sanskrit students. It deals with salient elements of Indian culture and certain social issues that sprung up from ancient Sanskrit texts. Keeping in mind the uncomfortability of students in Sanskrit language, this paper is taught in Hindi. This course aims to acquaint the students with two most famous dramas of Sanskrit literature, which not only reflect poetic excellence but also depict contemporary society and highlight human values.

Week	Unit	Topics covered	Required Readings
1	SEC - A unit-1	Pratimanatakam :Act 1&3-Bhasa First act introduction,Text Reading (Grammar,Translation and Explanation)Poeticexcellence,Plot	Pratima Natakam :Bhasa
2	1	First act ,Text Reading ,Poetic excellence,plot	Pratima Natakam :Bhasa
3	unit 2	Third Act Introduction,text Reading	Pratima Natakam :Bhasa
4	2	Third Act shlocks ,s Grammar,Translation and Explanation,Poeticexcellence,Plot	Pratima Natakam :Bhasa
5	SEC- B unit 1	Abhijnanasakuntalam Act-4 Kalidasa Fourth Act (a)Introduction,Explanation of term like nandi,prastavana,	AbhijnanasakuntalamKalidasa

6	unit 1	Sutradhara,nati,viskambhaka,vidusak a and kancuki	Abhijnanasakuntalam Act-4 Kalidasa
7	Unit 2	Text Reading (,Grammar, Translation,Explanation) Poetic excellence ,plot ,timing of Action, Personification of nature	Abhijnanasakuntalam Act-4 Kalidasa
8	Unit 2	of Kalidasa ,dhvani in kalidasa,Purpose and design behind Abhijnanasakuntalam and other problems related to the text.Language	Abhijnanasakuntalam Act-4 Kalidasa
9	SEC-C Unit 1	of Kalidasa ,dhvani in kalidasa,Purpose and design behind Abhijnanasakuntalam and other problems related to the text.Language	Abhijnanasakuntalam Act-4 Kalidasa
10	1	Technical terms from sanskrit Dramaturgy,natak,nayak,nayika,purra ng ,nandi,	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās
11	2	swagatam,prakash,apvarit,jnantik,aakashbhasit ,bharatvakya	dashrupak,natyashastra ,sahitya darpana,,sanskrit sahitya ka itihās
12	SEC-D Unit 1	Origin and Development	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās
13	Unit 2	Some important dramatists and dramas: BhasaKalidasa, and their works	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās
14	2	visakhadatta,Harsa,Bhavabhuti and their works	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**

## Teaching Plan (2020-21)

**Course: AEEC-1, Acting And Script Writing**

**Teacher: Dr Suman Rani**

**Semester: SEM 3 B.A(H) Sanskrit**

The acting is connected with the practical aspect of the play and depends on actor while script writing is closely related with society and this paper aims at teaching the theoretical aspect of this art .The training of composition and presentation of drama can further enhance one's natural talent .This paper deals with the rules of presentation of play (acting)and dramatic composition (script writing )and aims at sharpening the dramatic talent of the students.

Week	Unit	Topics covered	Required Readings
1	SEC -A Unit -1	a. Persons competent for presentation (acting) : kuśala (skilful), vidagdha (learned), pragalbha (bold in speech), jitaśramī (inured to hard-work) . b. Lokadharmī and Nātyadharmī Abhinaya c. Nātya-prayoktā-gaṇa (members of theatrical group) : sūtradhāra (director), nātyakāra (playwrighter), naṭa (actor) kuśīlava(musician), bharata, nartaka (dancer), vidūṣaka (jester) etc.	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1, Manisha Granthalaya, Calcutta, 1967. Hass, The Daśarūpaka : A Treatise on Hindu Dramaturgy, Columbia University, New York , 1912. 3. Adyarangacharya, Introduction to Bharata's Nāṭyaśātra, Popular Prakashan Bombay, 1966.

2	1	c. Nāṭya-prayoktā-gaṇa (members of theatrical group) : sūtradhāra (director), nātyakāra (playwrighter), naṭa (actor) kuśīlava(musician), bharata, nartaka (dancer), vidūṣaka (jester) etc.	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
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3	Unit -2	(i.) Assignment of role : a. general principles of distribution b. role of minor characters c. role of women characters	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
4	2	d. special cases of assigning of role (ii.) kinds of roles: anurūpa (natural), virūpa (unnatural), rūpānusariṇī (imitative)	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
5	unit - 3	Definition of abhinaya and its types: a. Āṅgika (gestures): aṅga, upāṅga and pratyāṅga	. 1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
6	3	b. Vācika(oral): svara, sthāna, varṇa, kāku, bhāṣā . c. Sāttvika (representation of the Involuntary gestures) d. Āhārya: pusta, alaṅkāra, aṅgaracanā, sañjīva	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
7	SEC-B unit 1	Types of dramatic production: sukumāra (delicate), āviddha (energetic). Nature of plot (vastu): Ādhikārika (principal), Prāsaṅgika (subsidiary), Dṛśya (presentable), Sūchya (restricted scenes)	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
8	3	04 Credits Unit: II Division of Plot a. Source of plot: Prakhyāta (legendary), Utpādyā (invented), Mīśra (mixed);	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1

9	unit 2	Objectives of plot- Kārya (dharma, artha, kāma); c. Elements of plot Five kinds of Arthaprakṛtis (caustations), Kāryāvasthā (stages of the action of actor);	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1

10	4	Sandhis (junctures) and their sub divisions (segments) d. Five kinds of Arthopakṣepaka (interludes)	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
11	unit-3	Dialogue writing: kinds of saṁvāda( dialogue) a. Sarvaśrāvya or Prakāśa (aloud) b. Aśrāvya or Svagata (aside)	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
12		.; c. Niyataśrāvya : Janāntika (personal address), Apavārita (confidential) d. Ākāśabhāṣita (conversation with imaginary person).	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
13	unit 4	a. Duration of play b. Three Unities : Time, Actions and place. c. Starting of a play : Pūrvaraṅga –Raṅgadvāra, Nāndī, Prastāvanā, Prarocanā.	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1
14		d. Analysis of acting , plot and dialogue in the context of Abhijñānaśākuntalam. 04 Credit	1. Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni. University of Delhi, 2. M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1

**Bharati College**  
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**Department of Sanskrit**  
**Teaching Plan (2020-21)**

**Course: DSC-3 B.A (Prog) Sanskrit**

**Teacher: Dr. Suman Rani and Dr pratibha**

**Semester: 3rd SEM, DSE-3, Sanskrit Drama**

This paper is offered to B.A (Prog)-Sanskrit students. It deals with salient elements of Indian culture and certain social issues that sprung up from ancient Sanskrit texts. Keeping in mind the uncomfotability of students in Sanskrit

language, this paper is taught in Hindi. this course aims to acquaint the students with two most famous dramas of sanskrit literature, which not only reflect poetic excellence but also depict contemporary society and highlight human values.

Week	Unit	Topics covered	Required Readings
1	SEC - A unit-1	Pratimanatakam :Act 1&3-Bhasa First act introduction,Text Reading (Grammar,Translation and Explanation)Poetic excellence,Plot	Pratima Natakam :Bhasa
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3	unit 2	Third Act Introduction,text Reading	Pratima Natakam :Bhasa
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5	SEC-B unit 1	Abhijnanasakuntalam Act-4 Kalidasa Fourth Act (a)Introduction,Explanation of term like nandi,prastavana,	Abhijnanasakuntalam Kalidasa

6	unit 1	Sutradhara,nati,viskambhaka,vidusaka and kancuki	Abhijnanasakuntalam Act-4 Kalidasa
7	Unit 2	Text Reading (,Grammar, Translation,Explanation) Poetic excellence ,plot ,timing of Action, Personification of nature	Abhijnanasakuntalam Act-4 Kalidasa
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9	SEC-C Unit 1	of Kalidasa ,dhvani in kalidasa,Purpose and design behind Abhijnanasakuntalam and other problems related to the text.Language	Abhijnanasakuntalam Act-4 Kalidasa
10	1	Technical terms from sanskrit Dramaturgy,natak,nayak,nayika,purra ng ,nandi,	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās
11	2	swagatam,prakash,apvarit,jnantik,aak ashbhasit ,bharat vakya	dashrupak,natyashastra ,sahitya darpana,,sanskrit sahitya ka itihās
12	SEC-D Unit 1	Origin and Development	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās
13	Unit 2	Some important dramatists and dramas: Bhasa Kalidasa, and their works	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās
14	2	visakhadatta,Harsa,Bhavabhuti and their works	dashrupak,natyashastra ,sahitya darpana,sanskrit sahitya ka itihās

Pedagogy and Teaching Methodology/tools: Group discussion and mutual interaction of students take place in the classes.Students are encouraged to participate in presentations. In the classroom many activities are done by students to balance their life. Tutorial classes also aim to develop writing skills of students and improve their linguistic skills.

### **Bharati College (University of Delhi)**

#### **Department of Sanskrit Teaching Plan (2020-21)**

**Course:** Critical survey of Sanskrit literature

**Teacher(s):** Dr. Pratibha Tripathi and Dr. Suman Rani

**Semester:** I sem (B.A Hons.Sanskrit-1st year) Nov 2020 to March 2021

This is our main paper that is offered to Sanskrit Honors students. It deals with salient elements of Indian culture and certain social issues that sprung up from ancient Sanskrit texts. Keeping in mind the un-comfortability of students in Sanskrit language, this paper is taught in Hindi and English media and reading materials include translated works from Sanskrit. The learners are expected to assimilate the nuances of Indian culture, evolution of different cultural traditions,

adaptability with respect to foreign elements and undercurrent of Sanskrit-led culture in vernacular cultural life. They are also equipped with the weapons of logic to engage in significant socio-cultural issues.

Wee k	Unit	Topics covered	Required Readings
1	SEC .A unit 1	vedic literature,samhita time,subject matter,religion	Sanskrit sahitya ka itihas by Dr.pushpa Gupta, all 4 veda original text
2	unit 1	social life of vedic period,economic life,education system ect.	Vedic sahitya ka Itihas  Baldev dvivedi ,parasnath



3	2	Brahmana ,Aranyaka,upanishad ,s brief introduction	vedic sahitya ka Itihas Baldev dvivedi ,parasnath
4	2	vedanga	panini shiksha
5	SEC.B unit 1	Ramayana-Time,subject -matter,Ramayana as an Adikavya	original text of Ramayana
6	unit 2	Ramayana as a Source Text and its cultural importance	original text of Ramayana
7	SectionC UNIT 1	Mahabharata and its Time ,Development ,and subject matter	original text of Mahabharat ,
8	unit 2	Mahabharata: Encyclopaedic nature,as a Source Text,Cultural Importance	vedic sahitya ka Itihas Baldev dvivedi ,parasnath
9	Sec.D unit 1&2	Puranas: Subject matter,Characteristic,Social,Cultural and Historical Importance	vedic sahitya ka Itihas Baldev dvivedi ,parasnath
10	SEC.E Unit 1	General Introduction to vyakaran-Brief History Of Vyakaran Shastra	ashtadhyayi,siddhanta kaumudi
11	unit 2	General Introduction to Darsana-Major schools of Indian Philosophy Carvaka,Buddha Jaina	Darshan shastra ka itihas
12	unit 2	Sankhya-yoga,Nyaya-Vaisesika,Purva-Mimamsha and uttara mimamsa	same above
13	Unit 3	General Introduction to Poetics -six major School of Indian Poetics-Rasa,Alamkara	kavyashastra ,sahityadarpan
14	Unit 3	Riti dhvani,vakrokti and Auchitya	same above

**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 issue of the syllabus and their write ups are discussed in the tutorial class. Student do assignment work after 1or 2unit completed. Tutorial classes also aim to develop writing skills of students and improve their linguistic skills.

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Aug 2021- December 2021)**

**Course:** Sanskrit Drama

**Teacher(s):** Dr. Pratibha Tripathi (Shared with Dr. Suman Rani)

**Semester:** 3<sup>rd</sup> BA (P) DSE-3

**Course Objectives:**

This course is intended to acquaint the students with three of the most famous dramatic works of Sanskrit literature which represent the three stages of the development of Sanskrit drama.

Week	Unit	Topics covered	Required Readings
1	1	<b>Pratimānāṭakam: Act I – Bhāsa</b> First Act (प्रथम अङ्क) Introduction,	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Hamsā Prakāśana, 2007
2	1	<b>Pratimānāṭakam: Act I – Bhāsa</b> Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi. Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Hamsā Prakāśana, 2007
3	2	<b>Pratimānāṭakam: Act III – Bhāsa</b> Third Act (तृतीय अङ्क) Introduction,	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Rūpanārāyaṇa Tripāṭhī, Māṇikya

			Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
4	2	<b>Pratimānāṭakam: Act III – Bhāsa</b> Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
5	3	<b>Abhijñānaśākuntalam Act IV- Kālidāsa</b> Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. <i>kāvyeṣu nāṭakam ramyam, upamā</i> , Language of Kālidāsa, <i>dhvani</i> in Kālidāsa, Purpose and design behind <i>Abhijñānaśākuntalam</i> and other problems related to the text.	<b>Abhijñānaśākuntalam</b> by Kapildev dwivedi.  M.R. Kale (Ed.), <i>Abhijñānaśākuntalam</i> , MLBD, Delhi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम्, मोतीलाल बनारसीदास, दिल्ली
6	3	<b>Abhijñānaśākuntalam Act IV- Kālidāsa</b> Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. <i>kāvyeṣu nāṭakam ramyam, upamā</i> , Language of Kālidāsa, <i>dhvani</i> in Kālidāsa, Purpose and design behind <i>Abhijñānaśākuntalam</i> and other problems related to the text.	<b>Abhijñānaśākuntalam</b> by Kapildev dwivedi.  M.R. Kale (Ed.), <i>Abhijñānaśākuntalam</i> , MLBD, Delhi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम्, मोतीलाल बनारसीदास, दिल्ली
7	4	<b>Technical Terms from Sanskrit Dramaturgy</b> नाटक, नायक, नायिका, पूर्वरङ्ग, नानदी, सूत्रधार, नेपथ्य, प्रस्तावना, कञ्चुकी, विदूषक,	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  <b>Abhijñānaśākuntalam</b> by

			<p>Kapildev dwivedi.</p> <p>Ten technical terms in sanskrit drama and dictionaries by Anuru Ranjan Mishra, Bulletin of the Deccan College Post-Graduate and Research Institute, <u>Vol. 76 (2016)</u>, pp. 155-160</p>
8	4	अङ्क, स्वगत, प्रकाश, अपवारित, जनान्तिक, आकाशभाषित, विष्कम्भक, प्रवेशक एव भरतवाक्य ।	<p>Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.</p> <p><b>Abhijñānaśākuntalam</b> by Kapildev dwivedi.</p> <p>Ten technical terms in sanskrit drama and dictionaries by Anuru Ranjan Mishra, Bulletin of the Deccan College Post-Graduate and Research Institute, <u>Vol. 76 (2016)</u>, pp. 155-160</p>
9	5	<b>History of Sanskrit Drama: Origin</b>	<p>Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.</p> <p>संस्कृत साहित्य का इतिहास : History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.</p>
10	5	<b>History of Sanskrit Drama: Development</b>	<p>Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.</p> <p>संस्कृत साहित्य का इतिहास : History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.</p>
11	6	<b>Some important dramatists:</b> Bhāsa, Kālidāsa, Śūdraka,	<p>Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.</p> <p>संस्कृत साहित्य का इतिहास :</p>

			History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.
12	6	Viśākhadatta, Harṣa, Bhavabhūti, and their works.	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad. संस्कृत साहित्य का इतिहास : History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.

### Assessments of the Students:

**1<sup>st</sup> Assignment** is due in the fourth week (weightage 5 marks)

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week (weightage 5 marks)

**Class test** is tentatively scheduled in the 10<sup>th</sup> 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 among students are the regular activity in classes. Students are encouraged to participate in presentations and teaching learning activity. Intermittently students are given homework to improve their writing skills from the syllabus and the same 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 2020- December 2020)

**Course:** Sanskrit Drama

**Teacher(s):** Dr. Pratibha Tripathi (Shared with Dr. Suman Rani)

**Semester:** 3<sup>rd</sup> BA (P) DSE-3

### Course Objectives:

This course is intended to acquaint the students with three of the most famous dramatic works of Sanskrit literature which represent the three stages of the development of Sanskrit drama.

Week	Unit	Topics covered	Required Readings
1	1	<b>Pratimānāṭakam: Act I – Bhāsa</b> First Act (प्रथम अङ्क) Introduction,	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
2	1	<b>Pratimānāṭakam: Act I – Bhāsa</b> Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi. Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
3	2	<b>Pratimānāṭakam: Act III – Bhāsa</b> Third Act (तृतीय अङ्क) Introduction,	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
4	2	<b>Pratimānāṭakam: Act III – Bhāsa</b> Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita,

			Haṃsā Prakāśana, 2007
5	3	<b>Abhijñānaśākuntalam Act IV- Kālidāsa</b> Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. <i>kāvyeṣu nāṭakam ramyam, upamā</i> , Language of Kālidāsa, <i>dhvani</i> in Kālidāsa, Purpose and design behind <i>Abhijñānaśākuntalam</i> and other problems related to the text.	<b>Abhijñānaśākuntalam</b> by Kapildev dwivedi.  M.R. Kale (Ed.), Abhijñānaśākuntalam, MLBD, Delhi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम्, मोतीलाल बनारसीदास, दिल्ली
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7	4	<b>Technical Terms from Sanskrit Dramaturgy</b> नाटक, नायक, नायिका, पूर्वरङ्ग, नानदी, सूत्रधार, नेपथ्य, प्रस्तावना, कञ्चुकी, विदूषक,	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  <b>Abhijñānaśākuntalam</b> by Kapildev dwivedi.  Ten technical terms in sanskrit drama and dictionaries by Anuru Ranjan Mishra, Bulletin of the Deccan College Post-Graduate and Research Institute, <u>Vol. 76 (2016)</u> , pp. 155-160

8	4	अङ्क, स्वगत, प्रकाश, अपवारित, जनान्तिक, आकाशभाषित, विष्कम्भक, प्रवेशक एव भरतवाक्य ।	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  <b>Abhijñānaśākuntalam</b> by Kapildev dwivedi.  Ten technical terms in sanskrit drama and dictionaries by Anuru Ranjan Mishra, Bulletin of the Deccan College Post- Graduate and Research Institute, <u>Vol. 76 (2016), pp. 155-160</u>
9	5	<b>History of Sanskrit Drama: Origin</b>	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  संस्कृत साहित्य का इतिहास : History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.
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11	6	<b>Some important dramatists:</b> Bhāsa, Kālidāsa, Śūdraka,	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  संस्कृत साहित्य का इतिहास : History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.
12	6	Viśākhadatta, Harṣa, Bhavabhūti, and their works.	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  संस्कृत साहित्य का इतिहास : History of Sanskrit Literature



			Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.
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**Class test** is tentatively scheduled in the 10<sup>th</sup> 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 among students are the regular activity in classes. Students are encouraged to participate in presentations and teaching learning activity. Intermittently students are given homework to improve their writing skills from the syllabus and the same 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 2020- December 2020)**

**Course:** Sanskrit Drama

**Teacher(s):** Dr. Pratibha Tripathi (Shared with Dr. Suman Rani)

**Semester:** 3<sup>rd</sup> BA (P) DSE-3

#### **Course Objectives:**

This course is intended to acquaint the students with three of the most famous dramatic works of Sanskrit literature which represent the three stages of the development of Sanskrit drama.

Week	Unit	Topics covered	Required Readings
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1	1	<b>Pratimānāṭakam: Act I – Bhāsa</b> First Act (प्रथम अङ्क) Introduction,	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
2	1	<b>Pratimānāṭakam: Act I – Bhāsa</b> Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi. Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
3	2	<b>Pratimānāṭakam: Act III – Bhāsa</b> Third Act (तृतीय अङ्क) Introduction,	Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b> , Chaukhmbha Surbharti Granth Mala, Varanasi.  Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007
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5	3	<b>Abhijñānaśākuntalam Act IV- Kālidāsa</b> Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. <i>kāvyeṣu nāṭakam ramyam, upamā</i> , Language of Kālidāsa, <i>dhvani</i>	<b>Abhijñānaśākuntalam</b> by Kapildev dwivedi.  M.R. Kale (Ed.), <i>Abhijñānaśākuntalam</i> , MLBD, Delhi.  Sanskrit Sahitya ka Itihas,

		in Kālidāsa, Purpose and design behind <i>Abhijñānaśākuntalam</i> and other problems related to the text.	Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम्, मोतीलाल बनारसीदास, दिल्ली
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			the Deccan College Post-Graduate and Research Institute, Vol. 76 (2016), pp. 155-160
9	5	<b>History of Sanskrit Drama: Origin</b>	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  संस्कृत साहित्य का इतिहास : History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.
10	5	<b>History of Sanskrit Drama: Development</b>	Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  संस्कृत साहित्य का इतिहास : History of Sanskrit Literature Hindi Edition   by Dr. Uma Shankara Sharma 'Rishi.
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**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
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			<p>Ramnarayanlal vijaykumar, Allahabad.</p> <p>Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007</p>
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3	2	<p><b>Pratimānāṭakam: Act III – Bhāsa</b> Third Act (तृतीय अङ्क) Introduction,</p>	<p>Achrarya Jagdish Chandra Mishra, <b>Pratimānāṭakam</b>, Chaukhmbha Surbharti Granth Mala, Varanasi.</p> <p>Rūpanārāyaṇa Tripāṭhī, Māṇikya Lāla Śāstrī (Ed.)Pratimānāṭakam: Saṃskṛta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007</p>
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