**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 sanskritliterature,which not only reflect poetic excellence but also depict  contemporary society and highlight human values.

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| **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 |

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| 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 itihas |
| 11 | 2 | swagatam,prakash,apvarit,jnantik,aakashbhasit ,bharatvakya | dashrupak,natyashastra ,sahitya  darpana,,sanskrit sahitya ka itihas |
| 12 | SEC-D  Unit 1 | Origin and Development | dashrupak,natyashastra ,sahitya  darpana,sanskrit sahitya ka itihas |
| 13 | Unit 2 | Some important dramatists and  dramas: BhasaKalidasa, and their  works | dashrupak,natyashastra ,sahitya  darpana,sanskrit sahitya ka itihas |
| 14 | 2 | visakhadatta,Harsa,Bhavabhuti and  their works | dashrupak,natyashastra ,sahitya  darpana,sanskrit sahitya ka itihas |

**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.**

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| **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. Nāṭya-prayoktā-gaṇa  (members of theatrical group) :  sūtradhāra (director), nāṭyakāra  (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, Nāṭyśāstra  of Bharatamuni, vol-1, Manisha  Granthalaya, Calcutta, 1967.  Hass, The Daśarūpaka : A  Treatise on Hindu Dramaturgy,  Columbia University, NewYork ,  1912. 3. Adyarangachrya,  Introduction to Bharata’s  Nāṭyaśātra, Popular Prakashan  Bombay, 1966. |

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| 2 | 1 | c. Nāṭya-prayoktā-gaṇa (members of  theatrical group) : sūtradhāra  (director), nāṭyakāra (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, Nāṭyśāstra  of Bharatamuni, vol-1 |
| 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, Nāṭyśāstra  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, Nāṭyśāstra  of Bharatamuni, vol-1 |
| 5 | unit -3 | Definition of abhinaya and its types:  a. Āṅgika (gestures): aṅga, upāṅga  and pratyaṅga | . 1. Ghosh, M.M.: Nāṭyaśāstra of  Bharatamuni. University of  Delhi, 2. M.M. Ghosh, Nāṭyśāstra  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,  aṇgaracanā, sañjiva | 1. Ghosh, M.M.: Nāṭyaśāstra of  Bharatamuni. University of  Delhi, 2. M.M. Ghosh, Nāṭyśāstra  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), Dṛsya (presentable),  Sūchya (restricted scenes) | 1. Ghosh, M.M.: Nāṭyaśāstra of  Bharatamuni. University of  Delhi, 2. M.M. Ghosh, Nāṭyśāstra  of Bharatamuni, vol-1 |
| 8 | 3 | 04 Credits Unit: II Division of Plot a.  Source of plot: Prakhyāta  (legendary), Utpādya (invented),  Miśra (mixed); | 1. Ghosh, M.M.: Nāṭyaśāstra of  Bharatamuni. University of  Delhi, 2. M.M. Ghosh, Nāṭyśāstra  of Bharatamuni, vol-1 |

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| 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, Nāṭyśāstra  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, Nāṭyśāstra  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, Nāṭyśāstra  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, Nāṭyśāstra  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, Nāṭyśāstra  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, Nāṭyśāstra  of Bharatamuni, vol-1 |

**Bharati College**

**(University of Delhi)**

**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 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.

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| **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 |
| 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,Poetic excellence,Plot | Pratima Natakam :Bhasa |
| 5 | SEC-B  unit 1 | Abhijnanasakuntalam Act-4 Kalidasa  Fourth Act  (a)Introduction,Explanation of term  like nandi,prastavana, | Abhijnanasakuntalam Kalidasa |

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| 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 itihas |
| 11 | 2 | swagatam,prakash,apvarit,jnantik,aak ashbhasit ,bharat vakya | dashrupak,natyashastra ,sahitya  darpana,,sanskrit sahitya ka itihas |
| 12 | SEC-D  Unit 1 | Origin and Development | dashrupak,natyashastra ,sahitya  darpana,sanskrit sahitya ka itihas |
| 13 | Unit 2 | Some important dramatists and  dramas: Bhasa Kalidasa, and their  works | dashrupak,natyashastra ,sahitya  darpana,sanskrit sahitya ka itihas |
| 14 | 2 | visakhadatta,Harsa,Bhavabhuti and  their works | dashrupak,natyashastra ,sahitya  darpana,sanskrit sahitya ka itihas |

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 andDr. 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.

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| **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 |

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| 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 |
| 1  0 | SEC.E  Unit 1 | General Introduction to vyakaran-Brief History  Of Vyakaran Shastra |  | ashtadhyayi,siddhanta kaumudi |
| 1  1 | unit 2 | General Introduction to Darsana-Major schools  of Indian Philosophy Carvaka,Buddha Jaina |  | Darshan shastra ka itihas |
| 1  2 | unit 2 | Sankhya-yoga,Nyaya-Vaisesika,Purva-Mimamsha and uttara mimamsa |  | same above |
| 1  3 | Unit 3 | General Introduction to Poetics -six major School of Indian Poetics-Rasa,Alamkara |  | kavyashastra  ,sahityadarpan |
| 1  4 | 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: 3rd**  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.

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| **Week** | **Unit** | **Topics covered** | **Required Readings** |
| 1 | 1 | **Pratimānāṭakam: Act I – Bhāsa**  First Act (प्रथम अङ्क) Introduction, | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 2 | 1 | **Pratimānāṭakam: Act I – Bhāsa**  Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot. | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 3 | 2 | **Pratimānāṭakam: Act III – Bhāsa**  Third Act (तृतीय अङ्क) Introduction, | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 4 | 2 | **Pratimānāṭakam: Act III – Bhāsa**  Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot. | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 5 | 3 | **Abhijñānaśākuntalam Act IV- Kālidāsa**  Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. *kāvyeṣu nāṭakam ramyam, upamā,* Language of Kālidāsa, *dhvani* in Kālidāsa, Purpose and design behind *Abhijñanaśākuntalam* and other problems related to the text. | **Abhijñānaśākuntalam** by Kapildev dwivedi.  M.R. Kale (Ed.), Abhijñanaśākuntalam, MLBD, Delhi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम, मोतीलाल बनारसीदास, दिल्ली |
| 6 | 3 | **Abhijñānaśākuntalam Act IV- Kālidāsa**  Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. *kāvyeṣu nāṭakam ramyam, upamā,* Language of Kālidāsa, *dhvani* in Kālidāsa, Purpose and design behind *Abhijñanaśākuntalam* and other problems related to the text. | **Abhijñānaśākuntalam** by Kapildev dwivedi.  M.R. Kale (Ed.), Abhijñanaśākuntalam, MLBD, Delhi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम, मोतीलाल बनारसीदास, दिल्ली |
| 7 | 4 | **Technical Terms from Sanskrit Dramaturgy**  नाटक, नायक, नायिका, पूर्वरङ्ग, नानदी, सूत्रधार, नेपथ्य, प्रस्तावना, कञ्चुकी, विदूषक, | Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  **Abhijñānaśākuntalam** 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, [Vol. 76 (2016)](https://www.jstor.org/stable/e26264759), pp. 155-160 |
| 8 | 4 | अङ्क, स्वगत, प्रकाश, अपवारित, जनान्तिक, आकाशभाषित, विष्कंभक, प्रवेशक एव भरतवाक्य । | Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  **Abhijñānaśākuntalam** 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, [Vol. 76 (2016)](https://www.jstor.org/stable/e26264759), pp. 155-160 |
| 9 | 5 | **History of Sanskrit Drama: Origin** | 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 | **History of Sanskrit Drama: Development** | 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. |
| 11 | 6 | **Some important dramatists**: 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. |
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| 1 | 1 | **Pratimānāṭakam: Act I – Bhāsa**  First Act (प्रथम अङ्क) Introduction, | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 2 | 1 | **Pratimānāṭakam: Act I – Bhāsa**  Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot. | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 3 | 2 | **Pratimānāṭakam: Act III – Bhāsa**  Third Act (तृतीय अङ्क) Introduction, | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 4 | 2 | **Pratimānāṭakam: Act III – Bhāsa**  Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot. | Achrarya Jagdish Chandra Mishra, **Pratimānāṭakam,** Chaukhmbha Surbharti Granth Mala, Varanasi.  [Rūpanārāyaṇa Tripāṭhī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22R%C5%ABpan%C4%81r%C4%81ya%E1%B9%87a+Trip%C4%81%E1%B9%ADh%C4%AB%22&source=gbs_metadata_r&cad=2), [Māṇikya Lāla Śāstrī](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:%22M%C4%81%E1%B9%87ikya+L%C4%81la+%C5%9A%C4%81str%C4%AB%22&source=gbs_metadata_r&cad=2) (Ed.)Pratimānāṭakam: Saṃskr̥ta-Hindī vyākhyā sahita, Haṃsā Prakāśana, 2007 |
| 5 | 3 | **Abhijñānaśākuntalam Act IV- Kālidāsa**  Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. *kāvyeṣu nāṭakam ramyam, upamā,* Language of Kālidāsa, *dhvani* in Kālidāsa, Purpose and design behind *Abhijñanaśākuntalam* and other problems related to the text. | **Abhijñānaśākuntalam** by Kapildev dwivedi.  M.R. Kale (Ed.), Abhijñanaśākuntalam, MLBD, Delhi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम, मोतीलाल बनारसीदास, दिल्ली |
| 6 | 3 | **Abhijñānaśākuntalam Act IV- Kālidāsa**  Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. *kāvyeṣu nāṭakam ramyam, upamā,* Language of Kālidāsa, *dhvani* in Kālidāsa, Purpose and design behind *Abhijñanaśākuntalam* and other problems related to the text. | **Abhijñānaśākuntalam** by Kapildev dwivedi.  M.R. Kale (Ed.), Abhijñanaśākuntalam, MLBD, Delhi.  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  सुबोधचन्द्र पंत, अभिज्ञानशाकुंतलम, मोतीलाल बनारसीदास, दिल्ली |
| 7 | 4 | **Technical Terms from Sanskrit Dramaturgy**  नाटक, नायक, नायिका, पूर्वरङ्ग, नानदी, सूत्रधार, नेपथ्य, प्रस्तावना, कञ्चुकी, विदूषक, | Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  **Abhijñānaśākuntalam** 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, [Vol. 76 (2016)](https://www.jstor.org/stable/e26264759), pp. 155-160 |
| 8 | 4 | अङ्क, स्वगत, प्रकाश, अपवारित, जनान्तिक, आकाशभाषित, विष्कंभक, प्रवेशक एव भरतवाक्य । | Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  **Abhijñānaśākuntalam** 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, [Vol. 76 (2016)](https://www.jstor.org/stable/e26264759), pp. 155-160 |
| 9 | 5 | **History of Sanskrit Drama: Origin** | 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 | **History of Sanskrit Drama: Development** | 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. |
| 11 | 6 | **Some important dramatists**: 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. |

**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 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.