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

**Teaching Plan** (July 2021- November 2021)

**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, dhyan, karma and bhakti yoga. Student should learn how active engagement with action is most conducive to healthy and successful living. By reading this segment, leaners should develop a more balanced approach to life.

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| **Week** | **Unit** | **Topics covered** | **Required Readings** |
| 1 | 1 | * Method of Self-presentation : Hearing (śravaṇa), Reflection (manana) & meditation (nididhyāsana) - (Bṛhadāraṇyakopaniṣad, 2.4.5) and Vedantasara |  |
|  |  | वेदा:तसार : राममूᳶत शमा,´ |
|  |  | उपिनषद् रह3य , एकादश उपिनषद,् महा:मा नारायण 3वामी, |
| 2 | 1 | * Method of Self-presentation : Hearing (śravaṇa), Reflection (manana) & meditation (nididhyāsana) - | वेदा:तसार : राममूᳶत शमा,´ |

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|  |  | (Bṛhadāraṇyakopaniṣad, 2.4.5) and Vedantasara | उपिनषद् रह3य , एकादश उपिनषद,् महा:मा नारायण 3वामी, |
| 3 | 2 | * Concentration : Concept of Yoga : (Yogasūtra, 1.2) ; Restriction of fluctuations by practice (abhyāsa) and passionlessness (vairāgya) :(Yogasūtra, 1.12-16) | *Yoga Sutras of*  *Patanjali*  पातfल योग दश´न :  सुरेश ᮰ीवा3तव |
| 4 | 2 | * Concentration : Concept of Yoga : (Yogasūtra, 1.2) ; Restriction of fluctuations by practice (abhyāsa) and passionlessness (vairāgya) :(Yogasūtra, 1.12-16) | पातfल योग दश´न :  सुरेश ᮰ीवा3तव  ***Yoga Sutras of Patanjali*** |
| 5 | 3 | * Eight aids to Yoga (aṣṭāṅgayoga): (Yogasūtra - 2.29, 30,32, 46, 49, 50; 3.1-4). | ***Yoga Sutras of Patanjali***  पातfल योग दश´न :  सुरेश ᮰ीवा3तव |
| 6 | 3 | * Eight aids to Yoga (aṣṭāṅgayoga): (Yogasūtra - 2.29, 30,32, 46, 49, 50; 3.1-4). | ***Yoga Sutras of Patanjali***  पातfल योग दश´न :  सुरेश ᮰ीवा3तव |
| 7 | 4 | * Yoga of action (kriyāyoga) : (Yogasūtra, 2.1) Four distinct means of mental purity (cittaprasādana) leading to oneness : (Yogasūtra - 1.33) | ***Yoga Sutras of Patanjali***  पातfल योग दश´न :  सुरेश ᮰ीवा3तव |
| 8 | 4 | * Yoga of action (kriyāyoga) : (Yogasūtra, 2.1) Four distinct means of mental purity (cittaprasādana) leading to oneness : (Yogasūtra - 1.33) | ***Yoga Sutras of Patanjali*** |

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|  |  |  | पातfल योग दश´न :  सुरेश ᮰ीवा3तव |
| 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, | ᮰ीमद् 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, | ᮰ीमद् 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 | ᮰ीमद् 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 | ᮰ीमद् 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** (July 2021- November 2021)

**Course: Poetics & Literary Criticism**

**Teacher(s): Dr. Asha Tiwari**

**Semester:** 5th

**Course Objectives:**

The study of sāhityaśāstra(Sanskrit Poetics) embraces all poetic arts and includes concepts like alaṅkāra, rasa, rīti, vakrokti, dhvani, aucitya etc. The poetics and its six schools came into existence and contributed towards the principles of literary criticism. The entire domain of Sanskrit poetics has flourished with the topics such as definition of poetry and divisions, functions of word and meaning, theory of rasa and alaṅkāra (figures of speech) and chanda (metre), etc. This develops capacity for creative writing and literary appreciation.

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| **Week** | **Unit** | **Topics covered** | **Required Readings** |
| 1 | 1 | Introduction to Sanskrit Poetics :  Introduction to poetics: Origin and various names. | Kane P.V., History of Sanskrit Poetics pp.352-991,  Dr. Krishn kumar, Alankarshashtra ka itihas, sahitya bhandar, Meerut  Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad. |
| 2 | 1 | Six Schools: rasa, alaṅkāra, rīti, dhvani, vakrokti,and aucitya. | Kane P.V., History of Sanskrit Poetics pp.352-991  Dr. Krishn kumar, Alankarshashtra ka itihas, sahitya bhandar, Meerut  Upadhyaya, Baladeva, Sanskrit Ālocanā (for six schools) |
| 3 | 2 | Poetry and its various forms : dṛśya, śravya, miśra, mahākāvya khaṇḍakāvya, (according to Sāhityadarpaṇa) | Sāhityadarpaṇa: (Ch.VIth), Kārikā 6/1,2,313-37  Kane P.V., History of Sanskrit Poetics pp.352-991  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 |
| 4 | 2 | Poetry and its various forms : khaṇḍakāvya, gadya-kāvya (according to Sāhityadarpaṇa) | Sāhityadarpaṇa: (Ch.VIth), Kārikā 6/1,2,313-37Sahityadarpan by [Shaligram Shastri](https://www.amazon.in/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Shaligram+Shastri&search-alias=stripbooks).संस्कृत साहित्य का इतिहास: History of Sanskrit Literature Hindi Edition | by Dr. Uma Shankara Sharma 'Rishi |
| 5 | 3 | Poetry and its various forms : kathā, ākhyayikā and campū (according to Sāhityadarpaṇa) | . Sanskrit Sahitya ka Itihas, Kapildev dwivedi, Ramnarayanlal vijaykumar, Allahabad.  Sahityadarpan by [Shaligram Shastri](https://www.amazon.in/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Shaligram+Shastri&search-alias=stripbooks), Motilal banarsidas, Delhi.    Sāhityadarpaṇa: (Ch.VIth), Kārikā 6/1,2,313-37 |
| 6 | 3 | Śabda-śakti : Power/Function of word and meaning (according to Śabdavyāpāravicāra). abhidhā (expression/ denotative meaning) (as discussed in Kāvyaprkāśa). | Śabdavyāpāravicāra of Mammaṭa  Kāvyaprakāśa, kārikās 4/27, 28 with explanatory notes  Nagendra(sans.) Kavyaprakash: Mammat krit aacharya vishvesher ki vyakhya sahit, gyanmandal limited, Varansi. |
| 7 | 3 | Śabda-śakti : lakṣaṇā (indication/ indicative meaning) and vya janā (suggestion/ suggestive meaning). (as discussed in Kāvyaprkāśa). | Śabdavyāpāravicāra of Mammaṭa  Kāvyaprakāśa, kārikās 4/27, 28 with explanatory notes  Nagendra(sans.) Kavyaprakash: Mammat krit aacharya vishvesher ki vyakhya sahit, gyanmandal limited, Varansi. |
| 8 | 3 | rasa-sūtra:  Rasa: rasa-sūtra of Bharata and its prominent expositions: utpattivāda, anumitivāda (as discussed in Kāvyaprkāśa). | Dr. Krishn kumar, Alankarshashtra ka itihas, sahitya bhandar, Meerut  Śabdavyāpāravicāra of Mammaṭa  Kāvyaprakāśa, kārikās 4/27, 28 with explanatory notes  Nagendra(sans.) Kavyaprakash: Mammat krit aacharya vishvesher ki vyakhya sahit, gyanmandal limited, Varansi. |
| 9 | 4 | rasa-sūtra: bhuktivāda and abhivyaktivāda, alaukikatā (transcendental nature) of rasa (as discussed in Kāvyaprkāśa). | Dr. Krishn kumar, Alankarshashtra ka itihas, sahitya bhandar, Meerut  Śabdavyāpāravicāra of Mammaṭa  Kāvyaprakāśa, kārikās 4/27, 28 with explanatory notes  Nagendra(sans.) Kavyaprakash: Mammat krit aacharya vishvesher ki vyakhya sahit, gyanmandal limited, Varansi. |
| 10 | 4 | Figures of speech : anuprāsa, chekānuprāsa, yamaka, śleṣa, upamā, rūpaka, sandeha, bhrāntimān, apahnuti, utprekṣā, atiśayokti, tulyayogitā | Sahityadarpan by [Shaligram Shastri](https://www.amazon.in/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Shaligram+Shastri&search-alias=stripbooks), Motilal banarsidas, Delhi.    Sāhityadarpaṇa: (Ch.VIth), Kārikā 6/1,2,313-37  Ray, Sharda Ranjan, Sāhityadarpaṇa; Viśvanātha, (Ch.VI & X) with Eng. Exposition, Delhi. |
| 11 | 5 | Figures of speech: dṛṣṭānta, nidarśanā, vyatireka, samāsokti, svabhāvokti, aprastutapraśaṁsā, arthāntaranyāsa, kāvyaliṅga, vibhāvanā. | Sahityadarpan by [Shaligram Shastri](https://www.amazon.in/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Shaligram+Shastri&search-alias=stripbooks), Motilal banarsidas, Delhi.  Ray, Sharda Ranjan, Sāhityadarpaṇa; Viśvanātha, (Ch.VI & X) with Eng. Exposition, Delhi.    Sāhityadarpaṇa: (Ch.VIth), Kārikā 6/1,2,313-37 |
| 12 | 6 | Metres- anuṣṭup, āryā, indravajrā, upendravajrā, drutavilambita, upajāti, vasantatilakā, mālinī, mandākrāntā, śikhariṇī, śārdūlavikrīḍita, sragdharā. | Chhandomanjari-sopanam by Dr. Naresh jha,chaukhamba surbharti prakashan, Varansi.  Chhandomanjari by Dr. Brahmanand Tripathi, Chaukhamba Surbharti prakahan, Varansi. |

**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.

**Bharati College (University of Delhi)**

**Department of Sanskrit**

**Teaching Plan** (November 2021- March 2022)

**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.

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| **Section ‘A’** | | | |
| **Raghuvaṁśam: Canto-I (Verse: 1-25)** | | | |
| **UNIT** | **TOPIC (Theory/Practical)** | **WEEK** | **References** |

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

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| **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** | *Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.* |
| **I & II** | Kumārasambhavam : Text Reading Canto I Verses 11-20 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot. | **5th** | *Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.* |
| **II** | Kumārasambhavam : Text Reading Canto I Verses 21-30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot. | **6th** | *Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.* |

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| **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** | *Kirātārjunīyam - Canto I, Dr.*  *Rakesh Shastri & Dr. Prathibha Shastri.* |
| **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** | *Kirātārjunīyam - Canto I, Dr.*  *Rakesh Shastri & Dr. Prathibha Shastri.* |
| **II** | Kirātārjunīyam: Verses 17-25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis. | **9th** | *Kirātārjunīyam - Canto I, Dr.*  *Rakesh Shastri & Dr. Prathibha Shastri.* |

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

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| **Section ‘E’** | | | |
| **Origin and Development of Mahākāvya and Gītikāvya** | | | |
| **UNIT** | **TOPIC (Theory/Practical)** | **WEEK** | **References** |

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| **I** | Origin and development of different types of Māhākavya with special reference to Aśvaghoṣa, Kālidāsa. | **7th** | Keith, A.B.: *History of Sanskrit Literature*, 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, Śṝiharṣa. | **8th** | Keith, A.B.: *History of Sanskrit Literature*, 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.: *History of Sanskrit Literature*, MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta. |

## 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 2022 - April 2022)

**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.

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| **Week** | **Unit** | **Topics covered** | **Required Readings** |
| 1 | 1 | **Mahākāvya and Charitakāvya:**   * Svātantryasambhavam (Revaprasada Dwivedi) Canto 2, Verses 1-45 * Bhimāyanam (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 |
|  |  | भीमायनम.् (रचियता-ᮧभाशकं र जोशी) |
| 2 | 1 | **Mahākāvya and Charitakāvya:**   * Svātantryasambhavam (Revaprasada Dwivedi) Canto 2, Verses 1-45 * Bhimāyanam (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 |
|  |  | भीमायनम.् (रचियता-ᮧभाशकं र जोशी) |
| 3 | 2 | **Gadya and Rūpaka:**   * Śataparvikā (Abhirāja Rajendra Mishra) * Śārdūla-Śakatam (Virendra Kumar Bhattacharya)   – Intensive study of first three acts and general understanding of the rest | ᮧो०राजे:ᮤ िम᮰ (शतपᳶवका)  शादल´ू शकटम् - डा  वीरे:ᮤकु मारभᲵाचायण˜ िवरिचतम् |
| 4 | 2 | **Gadya and Rūpaka:**   * Śataparvikā (Abhirāja Rajendra Mishra) * Śārdūla-Śakatam (Virendra Kumar Bhattacharya)   – Intensive study of first three acts and general understanding of the rest | ᮧो०राजे:ᮤ िम᮰ (शतपᳶवका)  शादल´ू शकटम् - डा  वीरे:ᮤकु मारभᲵाचाय˜ण िवरिचतम् |

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| 5 | 3 | **Gitikāvya :**   * Bhatta Mathurna Nath Shastri (Kundaliyān), * BacchuLal Avasthi Jňāna (Kā ete, Kva Yataste), * Srinivasa Rath (Katamā Kavitā) etc. | Bhatta Mathurna Nath Shastri --Kundaliyān BacchuLal Avasthi Jňāna -  -Kā ete, Kva Yataste  Srinivasa Rath --Katamā Kavitā |
| 6 | 3 | **Gitikāvya :**   * Bhatta Mathurna Nath Shastri (Kundaliyān), * BacchuLal Avasthi Jňāna (Kā ete, Kva Yataste), * Srinivasa Rath (Katamā Kavitā) etc. | Bhatta Mathurna Nath Shastri --Kundaliyān BacchuLal Avasthi Jňāna -  -Kā ete, Kva Yataste  Srinivasa Rath --Katamā Kavitā |
| 7 | 4 | **Other genres:**   * 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, Varṣāvibhūtih –selected verses) | Joshi, K.R. & S.M. Ayachuit , *Post Independence Sanskrit Literature*, |
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| 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., *Post Independence Sanskrit Literature: A Critical Survey*, |
| 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., *Post Independence Sanskrit Literature: A Critical Survey*, |

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## 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

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**Bharati College (University of Delhi)**

**Department of Sanskrit**

**Teaching Plan** (January 2022 - April 2022)

**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.

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| **Week** | **Unit** | **Topics covered** | **Required Readings** |
| 1 | 1 | **Theatre: Types and Designing**  Types of theatre: vikṛṣṭa (oblong), caturasra (square), tryasra (triangular), Jyeshta (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 -gṛha (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), Jyeshta (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 -gṛha (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 - dṛśya, 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 |

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|  |  |  | Natak aur Rangmanch – Dr. Sitaram Jha  Natyadarpan – Ramchandra and Guna Chandra |
| 4 | 2 | Drama - vastu (subject-matter), netā (hero) and rasa Definition of drama and its various names - dṛśya, 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  Natak aur Rangmanch – Dr. Sitaram Jha  Natyadarpan – Ramchandra and Guna Chandra |
| 5 | 3 | Traditional Characters : Netā: Four kinds of heroes, Three kinds of heroines, sūtradhāra (stage manager), pāripārśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcukī (chamberlain), pratināyaka (villain). | Hass , The Daśarūpa: A Treatise on Hindu Dramaturgy |
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| 7 | 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  Dashrupakam – Acharya Dhananjaya  Natak aur Rangmanch – Dr. Sitaram Jha  Natyadarpan – Ramchandra and Guna Chandra |

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| 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. aśrāvya 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 |
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| 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 |

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