**Bharati College**

**(University of Delhi)**

**Department of Sanskrit**

**Teaching Plan** (2021-22)

**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)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 |

| 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 |

**Bharati College**

**(University of Delhi)**

**Department of Sanskrit**

**Teaching Plan** (2021-22)

**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. 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.  |

| 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** (2021-22)

**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.

| **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 |

| 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** (2021-22)

**Course: Self -Management in the Gita**

**Teacher: Dr Suman Rani**

**Semester: 2nd Semester 1year**

This is our main paper that is offered to Sanskrit Honors students.The objective of this paper is to study the philosophy of self -management in the Gita.the course seeks to help students negotiate the text independently without referring to the traditional commentaries so as to enable them to experience the richness of the text.

| **Week** | **Unit** | **Topics covered** | **Required Readings** |
| --- | --- | --- | --- |
| 1 | SEC AUnit -1 | Gita: Cognitive and emotive apparatus,Hierarchy of indriya ,mans | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 2 | 1 | Buddhi ,Atman,Role of Atman | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, Gita Rahasiya aur karmayog shastra by B.G Tilak |
| 3 | 1 | Mind as a product of prakriti |  Gita Rahasiya aur karmayog shastra by B.G Tilak,Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 4 | 1 | Properties of three gunas and their impact on the mind | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 5 | SEC-BUnit 1 | Nature of conflict ,Means of controlling the mind | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 6 |  1 | Causal factors -Ignorance,Indriya ,Mind,weakness of the mind | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 7 | unit 2 | Meditation -difficulties ,Balanced life |  Srinivasan N.K Gita:, Health & Fitness ,Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 8 | Unit 2 | Diet control ,Physical and mental discipline |  Panchamukhi :Theory and Practice Gita,Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 9 | Unit 2 | Importance of knowledge ,Clarity of buddhi,process of decision making | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 10 | Unit 3 | Control over senses | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 11 | Unit 3 | Surrender of kartrbhava |  Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 12 | Unit 3 | Putting others before self | Self Management in Gita by vinod kumar ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 13 | SEC -CUnit 1 | Self management through devotion,Surrender of ego |  Chinmayananda :the Art of Men Making,Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 14 | Unit 1  | Abandoning frivolous debates | Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |
| 15 | Unit 1  | Acquisition of moral qualities | ,Shrimad Bhagwat Gita-english commentary by jaya dayal,Self Management in Gita ,Shrimad Bhagwat Gita by Madan Mohan Agarwal, |

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** (2021-22)

**Course: Indian Theatre**

**Teacher(s):** Dr. Suman Rani with Dr Praveen Bala

**Semester: B.a program**

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 | SEC-AUnit -1 | **Theatre: Types and Designing**Types of theatre: vikṛṣṭa (oblong), chaturasra (square), tryasra (triangular), Jyeshta (big), madhyama (medium), avara (small). | Ghosh , M.M. - Natyashastra of Bharatamuni |
| 2 | Unit -2 |  bhūmi-śodhana (Examining the land) and māpa (measurement of the site), mattavāraṇī (raising of pillars), | Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni,Nāṭyaśāstra of Bharatamuni- Commentary of Prof. Brajmohan Chaturvedi |
| 3 | SEC-BUnit-1 | raṅgapīṭha and rangaśīrṣa (stage), dārukarma (woodwork), nepathya -gṛha (greenhouse), prekṣkopaveśa (audience-hall), Doors for entrance & exit.  | Ghosh , M.M. - Nāṭyaśāstra of BharatamuniDashrupakam – Acharya Dhananjaya ,Natak aur Rangmanch – Dr. Sitaram Jha Natyadarpan – Ramchandra and Guna Chandra |
| 4 | Unit-2 | Rasa: definition and constituents, ingredients of rasa-niṣpatti: - bhāva (emotions), vibhāva (determinant), anubhāva (consequent), sāttvikabhāva (involuntary state), sthāyibhāva (permanent states)  | Ghosh , M.M. - Nāṭyaśāstra of BharatamuniDashrupakam – Acharya Dhananjaya Natak aur Rangmanch – Dr. Sitaram Jha ,Natyadarpan – Ramchandra and Guna Chandra  |
| 5 | Unit-3 |  Abhinaya;abhinaya and its types: āṅgika (gestures), | Hass , The Daśarūpa: A Treatise on Hindu Dramaturgy  |
| 6 | SEC-CUnit-1 |  vācika(oral), sāttvika (representation of the sattva), āhārya (dresses,Make-up)Vastu: (subject-matter) : ādhikārika (principal), prāsaṅgika (subsidiary), Five kinds of arthaprakṛti, kāryāvasthā (stages of the action of actor) and sandhi (segments), arthopakṣepaka (interludes), | Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre |
| 7 | Unit -2 |  kinds of dialogue:1. sarvaśrāvya or prakāśa (aloud) 2. aśrāvya or svagata (aside) 3. niyataśrāvya : janāntika (personal address),  | Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre |
| 8 |   |  apavārita (confidence) 4. ākāśabhāṣita (conversation with imaginary person).  | Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre |
| 9 | Unit -3 | Dance: nṛtya, nṛtta, lāsya and tānḍava. |   |
| 10 |   | Importance of music in drama, dhruvā and its five kinds- 1) prāveśikī (entering) 2) ākṣepikī (casual), 3) naiṣkrāmikī (leaving), 4) prāsādikī (pleasing) 5) āntarikī (intermediate); | Ghosh , M.M. - Nāṭyaśāstra of BharatamuniDashrupakam – Acharya Dhananjaya Natak aur Rangmanch – Dr. Sitaram Jha ,Natyadarpan – Ramchandra and Guna Chandra |
| 11 |   | three types of gandharva-saṅgīta based on svara; tāla and pada . ātodya  | Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre |
| 12 |   | kinds of musical instruments ) 1. tata (stringed) 2. avanaddha (covered) 3. ghana (solid) 4. suṣira (hollow). | Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre |
| 13 | SEC-D | Origin and development of stage in different ages: prehistoric, Vedic age, epic-puranic age, court theatre, temple theatre, | Farley Richmond, (2007),ed. Indian Theatre: traditions of performance, vol-I, Origins of Sanskrit Theatre |
| 14 |   | 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 |

**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.