

**Department of Sanskrit**  
**Syllabus Distribution and Teaching Plan**  
**Session: 2023-2024 (ODD SEMESTER)**

Name of the Teacher: **Dr. Jagamohan Acharya, Associate Professor in Sanskrit**

<b>Semester 1</b>				
<b>Name</b>	<b>Paper</b>	<b>Syllabus Allotted</b>	<b>Lesson Plan</b>	
Dr. Jagamohan .Acharya	MJ 1T: Critical Survey of Sanskrit Literature	Section 'A' – Vedic Literature Section 'B'- Rāmāyaṇa, Mahābhārata & Purāṇa: Section 'C'- General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7 Lesson -8 Lesson -9 Lesson -10 Lesson -11 Lesson -12 Lesson -13 Lesson -14	Brief Introduction of Vedic Literature General outline of Brāhmaṇa Literature General outline of Āraṇyaka Literature General Introduction to Upaniṣad Literature Subject matter of principal Upaniṣads Discussion on Vedāṅga General outline of Six Vedāṅga-2 Purāṇa: Subject matter, Characteristics in the Puranas Purāṇa: Social, Cultural in Puranic Literature Purāṇa: Historical Importance in Puran literature General Introduction to Vyākaraṇa- a brief history of Vyākaraṇaśāstra General Introduction to Poetics- Six major schools of Indian Poetics-Rasa, Alamkāra, Rīti, General Introduction to Poetics- Six major schools of Indian Poetics-, Dhvani, Vakrokti and Aucitya.

Dr. Jagamohan .Acharya	<b>SEC 1: Reading &amp; Writing Skills in Devanāgarī &amp; Brāhmī scripts</b>	<b>Section- A: Kind of Early Indian Scripts</b> <b>Section – B: Devanāgarī alphabets</b>	<b>Lesson -1</b> Lesson -2 <b>Lesson -3</b> Lesson -4 <b>Lesson -5</b> Lesson -6 <b>Lesson -7</b> Lesson -8  <b>Lesson -9</b>  Lesson -10 <b>Lesson -11</b>	<b>North Indian Script: Siddhamāṭṛkā, Śāradā</b> South Indian Scripts: Grantha <b>East Indian Scripts: Gauḍī</b> West/Central Indian Scripts: Nandināgarī, Devanāgarī  <b>West/Central Indian Scripts: Nandināgarī, Devanāgarī</b> Vākātaka variety: <b>Devanāgarī alphabets with compound letter/Diphthongs</b> Uses of Devanāgarī in Roman scripts with Diacritics mark <b>Uses of Devanāgarī in Roman scripts with Diacritics mark</b>  Transcription:- from Devanāgarī to Brāhmī Scripts. <b>Transcription:- from Devanāgarī to Brāhmī Scripts.</b>
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### Semester III

Name	Paper	Syllabus Allotted	Lesson Plan	
Dr. Jagamohan .Acharya	<b>C5T: Classical Sanskrit Literature (Drama)</b>	Mudrārākasam - Viśākhadatta, Act-I, II & III Critical survey of Sanskrit Drama	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson-6 Lesson-7 Lesson-8 Lesson-9 Lesson-10	General Introduction of Nataka and Mudraraksasam Act-1: text reading and discussion Act-I: Text reading and discussion Act-II: Text reading and discussion Act-II: Text reading and discussion Act-III: Text reading and discussion Act-III: Text reading and discussion Summaries of the Drama. Critical survey of Sanskrit drama Critical survey of Sanskrit drama
Dr. Jagamohan .Acharya	<b>C6T: Poetics and literary criticism</b>	<b>1. Section C/Śabda-śakti and rasa-sūtra</b>	Lesson -1 Lesson -2 Lesson -3	Introduction to Poetics A discussion on literary criticism Power/Function of word and meaning (according to kāvyaprakāśa)

			Lesson -4	Discussion on abhidhā (expression/ denotative meaning), (according to kāvyaprakāśa).
			Lesson -5	Discussion on laksanā (indication/ indicative meaning) (according to kāvyaprakāśa).
			Lesson -6	Discussion on vyañjanā (suggestion/ suggestive meaning). (according to kāvyaprakāśa).
			Lesson -7	Rasa: rasa-sūtra of Bharata (as discussed in Kāvya prakāśa).
			Lesson -8	Discussion on : utpattivāda, anumitivāda, (as discussed in Kāvya prakāśa).
			Lesson -9	Discussion on : bhuktivāda and abhivyaktivāda, alaukikatā (as discussed in Kāvya prakāśa).
			Lesson -10	Rasa: rasa-sūtra of Bharata and its prominent expositions: utpattivāda, anumitivāda, (transcendental nature) of rasa (as discussed in Kāvya prakāśa).

Dr. Jagamohan .Acharya	<b>C7T: Indian Social Institutions and Polity</b>	<b>1. Section A/Indian Social Institutions: Nature and Concepts</b> <b>2. Section B/Structure of Society and Values of Life</b> <b>3. Section C/Indian Polity: Origin and Development</b> <b>4. Section D/Cardinal Theories and Thinkers of Indian Polity</b>	Lesson -1	Indian Social Institutions: Definition and Scope:
			Lesson -2	Sociological Definition of Social Institutions. Trends of Social Changes, Sources of Indian Social Institutions (Vedic Literature, Sūtra Literature, Purānas, Rāmāyana , Mahābhārata ,Dharmaśāstras, Buddhist and Jain Literature, Literary Works, Inscriptions, Memoirs of Foreign Writers)
			Lesson -3	Varna-System and Caste System: Four-fold division of Varna System, (Rgveda, 10.90.12), Mahābhārata, Śāntiparva, 72. 3-8);
			Lesson -4	Division of Varna according to Guna and Karma (Bhagvadgīta , 4.13, 18.41-44).
			Lesson -5	Origin of Caste-System from Inter-caste Marriages (Mahābhārata, Anuśāsanaparva, 48.3-11);
			Lesson -6	Emergence of non-Aryan tribes in Varna-System (Mahābhārata, Śāntiparva, 65.13-22).
			Lesson -7	Social rules for up-gradation and down-gradation of Caste System (Āpastambadharmasūtra, 2.5.11.10-11, Baudhāyanadharmasūtra, 1.8.16.13-14, Manusmṛti, 10, 64, Yājñavalkyasmṛti, 1.96)
			Lesson -8	Initial stage of Indian Polity (from Vedic period to Buddhist period). Election of King by the people: ‘Viśas’ in Vedic priod (Rgveda,10.173;10.174; Atharvaveda,3.4.2; 6.87.1-2).
			Lesson -9	Parliamentary Institutions: ‘Sabhā,’ ‘Samiti’ and ‘Vidatha’ in Vedic period (Atharvaveda,7.12.1;12.1.6 ; Rgveda ,10.85.26);

			Lesson -10	King-maker 'Rājakartārah' Council in Atharvaveda (3.5.6-7), Council of 'Ratnis' in śatapathabrāhmaṇa (5.2.5.1);
			Lesson -11	Coronation Ceremony of Samrāt in śatapathabrāhmaṇa (51.1.8-13; 9.4.1.1-5).
			Lesson -12	Republic States in the Buddhist Period (Digghnikāya, Mahāparinibbana Sutta, Añ guttaranikāya, 1.213; 4.252,256)
			Lesson -13	Later Stages of Indian Polity (From Kautilya to Mahatma Gandhi).
			Lesson -14	Concept of Welfare State in Arthaśāstra of Kautilya (Arthaśāstra, 1.13 : 'matsyanyāyābhibhuth' to 'yo' asmāngopāyatīti');
			Lesson -15	Essential Qualities of King (Arthaśāstra, 6.1.16-18: 'sampādayatyasampannaḥ' to 'jayatyeva na hīyate');
			Lesson -16	State Politics 'Rajadharma' ( Mahābhārata , Śāntiparva, 120.1-15; Manusmṛti, 7.1-15; Śukranīti, 1.1-15);
			Lesson -17	Constituent Elements of Jain Polity in Nitivākyāmṛta of Somadeva Suri, (Dandanīti- samuddeśa, 9.1.18 and Janapada- samuddeśa, 19.1.10).
			Lesson -18	Relevance of Gandhian Thought in Modern Period with special reference to 'Satyāgraha' Philosophy ('Satyāgrahagītā' of Panditā Ksamārāva and 'Gandhi Gītā', 5.1-25 of Prof. Indra)

			Lesson -19	Cardinal Theories of Indian Polity: 'Saptānga' Theory of State: 1.Svāmi, 2. Amātya, 3. Janapada 4. Pura, 5. Kośa, 6. Danda and 7. Mitra (Arthaśāstra, 6.1. Mahābhārata, Śāntiparva, 56.5, Śukranīti, 1.61-62).
			Lesson -20	'Mandala' Theory of Inter-State Relations: 1.Ari, 2. Mitra, 3. Ari-mitra,4.Mitra- mitra, 5.Ari-mitra- mitra;
			Lesson -21	'Śādgunya' Policy of War and Peace : 1. Sandhi, 2. Vighraha, 3. Yāna, 4. Āsana, 5. Samśraya 6. Dvaidhibhāva.
			Lesson -22	'CaturvidhaUpāya'for Balancing the power of State : 1.Sāma 2.Dāma,3.Danda.4.Bheda;
			Lesson -23	Three Types of State Power 'Śakti': 1.Prabhu- śakti, 2. Mantra- śakti, 3. Utsāha-śakti.
			Lesson -24	Important Thinkers on Indian Polity: Manu, Kautilya, Kāmandaka, Śukrācārya, SomadevaSuri, Mahatma Gandhi.

Dr. Jagamohan .Acharya	SEC-1: Acting and Script Writing	Section A/Acting (Abhinaya)	Lesson -1	General outline about Abhinaya
		Section B/Script Writing	Lesson -2	Persons competent for presentation (acting) : kuśala (skilful), vidagdha (learned), pragalbha (bold in speech), jitaśramī (inured to hard-work) .
			Lesson -3	Lokadharmī and Nātyadharmī Abhinaya Nātya-prayoktā-gana (members of theatrical group)
			Lesson -4	sūtradhāra (director), nātyakāra (playwrighter), nata (actor) kuśīlava(musician), bharata, nartaka (dancer), vidūsaka (jester) etc.
			Lesson -5	Assignment of role: a. General principles of distribution b. Role of minor characters c. Role of women characters d. Special cases of assigning of role
			Lesson -6	Kinds of roles: anurūpa (natural), virūpa (unnatural), rūpānuserinī (imitative)
			Lesson -7	Types of dramatic production: sukumāra (delicate), āviddha (energetic).
			Lesson -8	Nature of plot (vastu): Ādhikārika (principal), Prāsangika (subsidiary), Drśya (presentable), Sūchya (restricted scenes).
			Lesson -9	Division of Plot a. Source of plot: Prakhyāta (legendary), Utpādyā (invented), Miśra (mixed); b. Objectives of plot- Kārya (dharma, artha, kāma);

			Lesson -10	c. Elements of plot- Five kinds of Arthaprakṛtis (caustations), Kāryāvasthā (stages of the action of actor); Sandhis (junctures) and their sub-divisions (segments)
			Lesson -11	d. Five kinds of Arthopakṣepaka (interludes);
			Lesson -12	Dialogue writing: kinds of samvāda ( dialogue) a. Sarvaśrāvya or Prakāśa (aloud) b. Aśrāvya or Svagata (aside) c. Niyataśrāvya : Janāntika (personal address), Apavārita (confidential) d. Ākāśabhāṣita (conversation with imaginary person).
			Lesson -1	Duration of play  a. Three Unities: Time, Actions and place. b. Starting of a play: Pūrvaranga –Rangadvāra, Nāndī, Prastāvanā, Prarocanā.
			Lesson -1	Analysis of acting, plot and dialogue in the context of Abhijñānaśākuntalam.
Dr. Jagamohan .Acharya	<b>GE-3: Fundamentals of Indian Philosophy</b>	<b>Orthodox Schools of Philosophy</b>	Lesson -1	Sāmkhya – General Introduction with emphasis on prakṛti, gunatraya & purusa Entities (Based on Sāmkhyakārikā)
			Lesson -2	Sāmkhya – General Introduction with emphasis on prakṛti, gunatraya & purusa Entities (Based on Sāmkhyakārikā)
			Lesson -3	Yoga - Eight fold path of Yoga (Based on Yogasūtra Sāadhanapāda and their on Yogabhāṣya thereon)
			Lesson -4	Yoga - Eight fold path of Yoga (Based on Yogasūtra Sāadhanapāda and their on Yogabhāṣya thereon)



			Lesson -5	Nyāya –General introduction with emphasis on Vaiśeṣika : Seven Padārthas (Based on Tarkasamgrah)
			Lesson -6	Nyāya –General introduction with emphasis on Vaiśeṣika : Seven Padārthas (Based on Tarkasamgrah)
			Lesson -7	Advaita Vedānta – General introduction with emphasis a Brahman, Māyā, Jīva and Jagat (Based on Vedāntasāra)
			Lesson -8	Advaita Vedānta – General introduction with emphasis a Brahman, Māyā, Jīva and Jagat (Based on Vedāntasāra)
<b>Semester V</b>				
<b>Name</b>	<b>Paper</b>	<b>Syllabus Allotted</b>	<b>Lesson Plan</b>	
Dr. Jagamohan .Acharya	CC-11 Vedic Literature	Section 'A' /Sāṃhitā and Brāhmaṇa Section 'B' /Vedic Grammar Section 'C' /Munḍakopaniṣad	Lesson -1	General Introduction to Veda
			Lesson -2	Sibasankalpa Sukta Mantra-1 to 3
			Lesson -3	Sivasankalpa Sukta Mantra-4-6
			Lesson -4	Vaidik Grammar: Declensions (śabdarūpa), Subjunctive Mood (leṭ )
			Lesson -5	Vaidik Grammar: Gerunds (ktvārthaka, Tumarthaka)
			Lesson-6	Vaidic Accent
			Lesson-7	Padapatha
			Lesson-8	Mundakaupanishad
			Lesson-9	Mundakaupanishad
			Lesson-10	Mundakaupanishad
			Lesson-11	Mundakaupanishad

Dr. Jagamohan .Acharya	<b>CC-12 Grammar (Laghusiddhantakaumudi)</b>	Samjna Prakarana and Hal Sandhi Prakarana	Lesson -1	An outline about the grammar and Laghusiddhanta Kaumudi
			Lesson -2	Samjna Sutra according to Laghusiddhantakaumudi
			Lesson -3	Samjna Sutra according to Laghusiddhantakaumudi
			Lesson -4	Samjna Sutra according to Laghusiddhantakaumudi
			Lesson -5	Samjna Sutra according to Laghusiddhantakaumudi
			Lesson -5	Samjna Sutra according to Laghusiddhantakaumudi
			Lesson -5	Hal Sandhi Sutra according to Laghusiddhantakaumudi
			Lesson -5	Hal Sandhi Sutra according to Laghusiddhantakaumudi
			Lesson -5	Hal Sandhi Sutra according to Laghusiddhantakaumudi
Dr. Jagamohan .Acharya	<b>DSE-1B Art of Balanced Living</b>	<b>Section ‘C’ Refinement of Behavior</b>	Lesson -1	Methods of Improving Behavior :jñāna-yoga, dhyāna-yoga
			Lesson -2	Methods of Improving Behavior : karma-yoga and

			Lesson -3	bhakti-yoga (especially karma-yoga)
			Lesson -4	Karma : A natural impulse, essentials for life journey
			Lesson -5	co-ordination of the world, an ideal duty and (Gītā, 3.5, 8, 10-16, 20 & 21 )
				metaphysical dictate
Dr. Jagamohan .Acharya	<b>DSE-2 Theatre and Dramaturgy in Sanskrit</b>	<b>Section ‘A’ Theatre: Types and Construction</b> <b>Section ‘C’ Tradition and History of Indian Theatre</b>	Lesson -1	Types of theatre
			Lesson -2	vikranta (oblong), caturasra (square), tryasra (triangular), jyestha (big), madhyama (medium), avara (small)
			Lesson -3	bhūmīsodhana (Examining the land) and māpa (measurement of the site),
			Lesson -4	mattavāranī (raising of pillars), rangapītha and rangaśīrsa (stage), dārukarma (wood–work), nepathya -grha (greenhouse), prekskopaveśa (audience-hall), Doors for entrance & exit.
			Lesson -5	Origin and development of stage in different ages: pre-historic,
			Lesson -6	Origin and development of stage in different ages: pre-historic, Vedic age, epic-puranic age
			Lesson -7	open theatre, modern theatre: folk theatre,
			Lesson -8	commercial theatre
			Lesson -9	,national and state level theatre.

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**Name of the Teacher: Dr. Ganesh Tosh, SACT in Sanskrit**

<b>Semester I</b>				
<b>Name</b>	<b>Paper</b>	<b>Syllabus Allotted</b>	<b>Lesson Plan</b>	
<b>Dr. Ganesh Tosh</b>	<b>MJ 1T: Critical Survey of Sanskrit Literature</b>	<b>Section 'A' – Vedic Literature</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7	Samhita (Rik,) Samhita (, Yajur) Samhita ( Sama, Atharva) Time of the Veda subject- matter of the Veda religion & Philosophy of the Veda social life of the Veda
<b>Dr. Ganesh Tosh</b>	<b>SEC 1: Reading &amp; Writing Skills in Devanāgarī &amp; Brāhmī scripts</b>	<b>Section – C: Brahmi alphabets</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5	Discussion on Scripts Early Brahmi Alphabets Asokan Brahmi Alphabets Period of Brahmi Subject matter of Brahmi

**Semester III**

Name	Paper	Syllabus Allotted	Lesson Plan	
Dr. Ganesh Tosh	C5T: Classical Sanskrit Literature (Drama)	Abhijñānaśākuntalam– Kālidāsa , Act- I	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -6 Lesson -7	Introduction about Abhijnana Sakuntalam Discussion about the first Act Text reding and discussion Text reding and discussion Text reding and discussion Text reding and discussion
Dr. Ganesh Tosh	C6T: Poetics and literary criticism	1. Section A/Introduction to Sanskrit Poetics 2. Section D/ Figures of speech	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7 Lesson -8 Lesson -9 Lesson -10	Introduction to poetics Origin and development of Sanskrit poetics various names of the Poetics- kriyākalpa, alaôkāśāstra, sāhityaśāstra, saundryaśāstra. Figures of speech- anuprāsa, yamaka, ślesa, Figures of speech- upamā, rūpaka, sandehaFigures of speech- bhrāntimān, apahnuti, utpreksā, atīśayokti Figures of speech- tulyayogitā, dīpaka, drstānta, nidarśanā, Figures of speech- vyatireka, samāsokti, svabhāvokti, Figures of speech- aprastutaprasāmsā, arthāntaranyāsa Figures of speech-arthāntaranyāsa, kāvyalinga, vibhāvanā.

<b>Dr. Ganesh Tosh</b>	<b>C7T: Indian Social Institutions and Polity</b>	<b>Section A/Indian Social Institutions: Nature and Concepts</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7	Social Institutions and Dharmaśāstra Literature Dharmaśāstra as a special branch of studies of Social Institutions sources of Dharma (Manusmṛiti, 2, 12; Yājñavalkyasmṛiti, 1.7). Different kinds of Dharma in the sense of Social Ethics Manusmṛiti, 10, 63; Visnupurāṇa 2.16-17) Six kinds of Dharma in the sense of Duties (Mitākṣarātīkā on Yājñavalkyasmṛiti, 1.1). Tenfold Dharma as Ethical Qualities (Manusmṛiti, 6. 92) Fourteen – Dharmasthānas (Yājñavalkyasmṛiti, 1.3)
<b>Dr. Ganesh Tosh</b>	<b>SEC-1: Acting and Script Writing</b>	<b>Section A/Acting (Abhinaya) Unit: III</b>	Lesson -1 Lesson -2 Lesson -2 Lesson -2	Definition of abhinaya and its types: Āṅgika (gestures): anga, upāṅga and pratyāṅga Vācika(oral): svara, sthāna, varṇa, kāku, bhāṇā . Sāttvika (representation of the Involuntary gestures) Āhārya: pusta, alamkāra, angaracanā, sañjīva (dresses and make-up)

	<b>GE-3: Fundamentals of Indian Philosophy</b>	<b>Section C Problems in Indian Philosophy</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6	<b>Discussion on Epistemology:</b> six pramānas  <b>Metaphysics:</b> realism, idealism, Causation - Satkāryavāda.  <b>Metaphysics:</b> Asatkāryavāda, Parināmavāda, Vivartavāda,  <b>Metaphysics:</b> svabhāvavāda, consciousness and matter, theories of self  <b>Ethics:</b> Karma &Punarjanma theory  <b>Ethics:</b> Liberation
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**Semester V**

<b>Name</b>	<b>Paper</b>	<b>Syllabus Allotted</b>	<b>Lesson Plan</b>	
<b>Dr. Ganesh Tosh</b>	<b>CC-11 Vedic Literature</b>	<b>Section ‘A’ Samhitā</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5	Discussion on Veda  Agni Sukta  Usa Sukta  Hiranyagarbha Sukta  Aksa Sukta

<b>Dr. Ganesh Tosh</b>	<b>CC-12 Grammar (Laghusiddhantakaumudi)</b>	Vibhakti Prakarana	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7 Lesson -8	Discussion on Laghusiddhantakaumudi Sutra discussion, Prathama Sutra discussion , Dvitiya Sutra discussion, Tritiya Sutra discussion, Chaturthi Sutra discussion,Panchami Sutra discussion,Sasthi Sutra discussion,Saptami
<b>Dr. Ganesh Tosh</b>	<b>DSE-1B Art of Balanced Living</b>	<b>Section 'A' Self-presentation</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4	Method of Self-presentation Hearing (śravaṇa) Reflection (manana) meditation (nididhyāsana)
	<b>DSE-2 Theatre and Dramaturgy in Sanskrit</b>	<b>Section 'B' Drama - vastu (subject-matter), netā (hero) and rasa</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6	Definition of drama Vastu: (subject-matter) :ādhikārika (principal), Vastu: (subject-matter) :ādhikārika (principal), Vastu: (subject-matter) :ādhikārika (principal), prāsaṅgika (subsidiary), prāsaṅgika (subsidiary),



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**Name of the Teacher: Dr. Santanu Mandal, SACT in Sanskrit**

Semester I				
Name	Paper	Syllabus Allotted	Lesson Plan	
Dr. Santanu Mandal	MJ 1T: Critical Survey of Sanskrit Literature	Section ‘B’- Rāmāyaṇa	Lesson -1	Introduction of Sanskrit Literature
			Lesson -2	Introduction of Loukika Sanskrit Sahitya
			Lesson -3	Introduction of Ramayan as a Mahakavya
			Lesson -4	Source of Ramayana
			Lesson -5	Prksipta ansa of Ramayana
			Lesson -6	Time of Ramayana
			Lesson -7	Subject matter of Ramayan
			Lesson -8	Ramayan as an Adikavya
			Lesson -9	Ramayana as a Source of Text
			Lesson -10	Cultural Impact of Ramayana
			Lesson -10	Discussion about Question & Answer
			Lesson -10	Discussion about Question & Answer
Semester III				
Name	Paper	Syllabus Allotted	Lesson Plan	
Dr. Santanu Mandal	C5T: Classical Sanskrit Literature (Drama)	Abhijñānaśākuntalam– Kālidāsa, Act- IV	Lesson -1	History of Nataka
			Lesson -2	Introduction of Abijnana Sakuntalam
			Lesson -3	Discussion of Nandisloka
			Lesson -4	Text reding and discussion
			Lesson -5	Text reding and discussion
			Lesson -6	Text reding and discussion
			Lesson -7	Text reding and discussion
			Lesson -8	Text reding and discussion
			Lesson -9	Text reding and discussion

<b>Dr. Santanu Mandal</b>	<b>C6T: Poetics and literary criticism</b>	<b>1. Section A/Introduction to Sanskrit Poetics</b> <b>2. Section B/Forms of Kāvya-Literature</b>	Lesson -1 Lesson -3 Lesson -2 Lesson -3 Lesson -4 Lesson-5 Lesson-6 Lesson-7 Lesson-8	Introduction to Sanskrit Poetics Sadsampradaya Defination of Kavya Objectives(Prayojana) of Kavya Cause(Hetu) of Poetry Discussion about the forms of Kavya literature Forms of poetry: drśya, Forms of poetry: śravya, miśra, (campū) Forms of poetry: miśra, (campū)
<b>Dr. Santanu Mandal</b>	<b>C7T: Indian Social Institutions and Polity</b>	<b>Section B/Structure of Society and Values of Life</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7 Lesson -8	Discussion on Social Values of Life Social Relevance of Indian life style Discussion on Sixteen Samskāras Discussion on Sixteen Samskāras Four aims of life ‘Purusārtha Catustaya’- 1. Dharma, 2. Artha, Four aims of life ‘Purusārtha Catustaya’- 3. Kāma, 4. Moksa. Four Āśramas - 1. Brahmacharya, 2. Grhastha Four Āśramas - 3. Vānaprastha, 4. Samnyās
<b>Dr. Santanu Mandal</b>	<b>GE-3: Fundamentals of Indian Philosophy</b>	<b>Section B Schools of Indian Philosophy</b>	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7 Lesson -8 Lesson -9	Introduction to Philosophy Discussion of Astika and Nastika darshan Cārvāka – General introduction with emphasis on Chanllenge to Veda Rejection of Transcendental Entities Ethics (Based on Sarvadarshansamgrah) Jainism – General introduction with emphasis on Anekāntavāda, Syādvāda Jainism – General introduction with emphasis on Saptabhanginaya, triratna Buddhism- General Introduction with emphasis on Four Noble Truths

**Semester V**

Name	Paper	Syllabus Allotted	Lesson Plan	
Dr. Santanu Mandal	CC-11 Vedic Literature	Mundakaupanishad	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6	General outline about the Upanishad Introduction to Mundakaupanishad Text reading and discussion Text reading and discussion Text reading and discussion Text reading and discussion
Dr. Santanu Mandal	DSE-1B Art of Balanced Living	Section 'B' Concentration	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6	Concept of Yoga Area of Yogadarshan Restriction of fluctuations by practice (abhyāsa) Restriction of fluctuations by practice (abhyāsa) passionlessness (vairāgya) passionlessness (vairāgya)
Dr. Santanu Mandal	DSE-2 Theatre and Dramaturgy in Sanskrit	Section 'B' rasa	Lesson -1 Lesson -2 Lesson -3 Lesson -4 Lesson -5 Lesson -6 Lesson -7 Lesson -8	Discussion on Drama Subject matter of Drama Definition of Rasa Ingredients of rasa-nispatti: - bhāva (emotions), vibhāva (determinant) Ingredients of rasa-nispatti: anubhāva (consequent), sāttvikabhāva (involuntary state) Ingredients of rasa- vyabhicāribhāva (complementary psychological states), svāda (pleasure) Ingredients of rasa- Four kinds of mental levels: vikāsa (cheerfulness), vistāra (exaltation) Ingredients of rasa- Four kinds of mental levels: krobha (agitation), viksepa (perturbation).

**DEPARTMENT OF SANSKRIT**  
**SYLLABUS DISTRIBUTION AND TEACHING PLAN**  
**SESSION: 2023- 2024(ODD SEMESTER)**

**Name of the Teacher: Prof. Soumik Piri SACT in Sanskrit**

**Semester :2**

Name	Paper	Syllabus Allotted	Lesson Plan	
Soumik Piri	<b>MJ 1T: Critical Survey of Sanskrit Literature</b>	<b>Section ‘B’- Mahābhārata Section ‘C’- General Introduction to Darśana</b>	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7 Lesson-8 Lesson-9 Lesson-10 Lesson-11 Lesson-12	Introduction of Mahabharata Mahābhārata and its time development subject matter of , Mahābhārata Encyclopedic nature as a Source Text Cultural Importance. General Introduction to Darśana Discussion about the Major schools of Indian Philosophy Cārvāka, Bauddha Jaina ,Sāṅkhya-yoga Nyāya-Vaiśeṣika Purva-mīmāṃsā Uttara- mīmāṃsā

**Semester-4**

Name	Paper	Syllabus Allotted		Lesson Plan
Soumik Piri	CC4 Self Management in the Gita.	Section-‘C’ Gita : Self management through devotion.	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7	General introduction on Gita Surrender of ego - II.7 ; ,IX.27; VIII. 7; XI.55 ; II.4 7 Surrender of ego - VIII. 7; XI.55 ; II.4 7 Abandoning frivolous debates - VII.21, IV. I I; IX.26 Abandoning frivolous debates IX.26 Acquisition of moral qualities - XII. I I; XII.13-19 Acquisition of moral qualities - XII.13-19

Soumik Piri	<b>C5T: Classical Sanskrit Literature (Drama)</b>	Svapnavāsavadattam– Bhāsa, Act I & VI	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7 Lesson-8 Lesson-9	Introduction on Nataka Introduction on Swapnavasavadattam Writer of the swapnavasavadattam Reading Test and discussion Act-I Reading Test and discussion Act-I Reading Test and discussion Act-I Reading Test and discussion Act-VI Reading Test and discussion Act-VI Reading Test and discussion Act-VI
Soumik Piri	<b>C6T: Poetics and literary criticism</b>	<b>Section B/ Forms of Kāvya-Literature</b>  <b>Section D /Figures of speech</b>	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7 Lesson-8 Lesson-9 Lesson-10 Lesson-11 Lesson-12 Lesson-13 Lesson-14	General outline about the Kavya Forms of Kavya Mahākāvya, (according to Sāhityadarpana)  Khandakāvya(according to Sāhityadarpana)  gadya-kāvya(according to Sāhityadarpana)  kathā(according to Sāhityadarpana)  ākhyāyikā (according to Sāhityadarpana)  Introduction on Figures of Speech Metres- anustup, āryā Metres-, indravajrā, upendravajrā, Metres- drutavilambita, upajāti, Metres- vasantatilakā, mālīnī Metres- mandākrāntā, śikharinī, Metres- śārdūlavikrīdita, sragdharā
Soumik Piri	<b>C7T: Indian Social Institutions and Polity</b>	<b>Section B/Structure of Society and Values of Life</b>	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7 Lesson-8	Position of Women in the Society Position of Women in the Society Brief survey of position of women in different stages of Society. Brief survey of position of women in different stages of Society. Position of women in Mahābhārata (Anuśāsanaparva, 46.5-11, Sabhāparva, 69.4-13. Position of women in Mahābhārata (Anuśāsanaparva, 46.5-11, Sabhāparva, 69.4-13. Praise of women in The Brhatsamhitā of Varāhamihira (Strīprasassā, chapter-74.1-10) Praise of women in The Brhatsamhitā of Varāhamihira (Strīprasassā, chapter-74.1-10)
Soumik Piri	<b>GE-3: Fundamentals of Indian Philosophy</b>	<b>Section A Fundamentals of Philosophy</b> <b>Section B Schools of Indian</b>	Lesson-1 Lesson-2 Lesson-3 Lesson-4	Introduction to the Philosophy Darśana - concept and aims Classification of Indian Philosophical schools, Salient features of Indian Philosophy

		<b>Philosophy</b>	Lesson-5 Lesson-6 Lesson-7 Lesson-8	Mimāṃsā – Svata Prāmānyavāda  Bhakti Schools of Vedānta  General introduction with emphasis on God, Īśvara  nature of bhakti
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### Semester-6

Name	Paper	Syllabus Alloted	Lesson Plan	
Soumik Piri	<b>CC-11 Vedic Literature</b>	<b>Section 'A' Saṁhitā</b> <b>Unit: III</b> Atharvaveda-Sāṁmanasyam- 3.30, Bhūmi12.1-12	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7	Introduction on Veda Bhumi Sukta: Reading and discussion Bhumi Sukta: Reading and discussion Bhumi Sukta: Reading and discussion Samannsa Sukta: Reading and discussion Samannsa Sukta: Reading and discussion Samannsa Sukta: Reading and discussion
Soumik Piri	<b>CC-12 Grammar (Laghusiddhan takaumudi)</b>	Ac Sandhi Prakarana	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5	Introduction to Laghusiddhanta Kaumudi AC Sandhi Sutra and discussion AC Sandhi Sutra and discussion AC Sandhi Sutra and discussion AC Sandhi Sutra and discussion
Soumik Piri	<b>DSE-1B Art of Balanced Living</b>	<b>Section 'B' Concentration</b>	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7 Lesson-8 Lesson-9	Introduction on Jogadarshan Eight aids to Yoga (aṣṭāṅgayoga) Yogasūtra,( 2.29, 30,32, 46, 49, 50; 3.1-4). Eight aids to Yoga (aṣṭāṅgayoga) Yogasūtra, 2.29, 30,32, 46, 49, 50; 3.1-4). Yoga of action (kriyāyoga) Yogasūtra, 2.1 Four distinct means of mental purity (cittaprasādana) leading to oneness : (Yogasūtra, 1.33)
	<b>DSE-2 Theatre and Dramaturgy in Sanskrit</b>	<b>Section 'B' Drama - vastu (subject-matter), netā (hero) and rasa</b> <b>Unit: II</b>	Lesson-1 Lesson-2 Lesson-3 Lesson-4 Lesson-5 Lesson-6 Lesson-7	Four kinds of heroes Three kinds of heroines sūtradhāra (stage manager) pāripārśvika (assistant of sūtradhāra), vidūṣaka (jester) kañcukī (chamberlain) pratināyaka (villain).