

**Teaching Plan: Department of
Sanskrit: SEMESTER-I (BACHELOR OF
ARTS (HONOURS) MAJOR) under CCFUP, 2023**

UNIT S	PAPER: MJ-1: Critical Survey of Sanskrit Literature)	75		01.09.2 023 to 03.02.2 024	
	Section 'A' Vedic Literature				

I	- Samhitā (Ṛk, Yajuh, Sāma, Atharva) - time, subject – matter, religion & philosophy, social life		Gouri Sankar Das		1st Internal Assessment 06.12.2023 to 09.12.2023
II	-Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga (Brief Introduction)		Gouri Sankar Das		2nd Internal

	Section 'B' - Rāmāyaṇa, Mahābhārata & Purāṇa:				Assessment 27.01.2024 to 28.01.2024
I	-Rāmāyaṇa- time, Subject-matter, Rāmāyaṇa as an Ādikāvya, Rāmāyaṇa as a Source Text and its Cultural Importance.		Seuli Rani Khatua		
II	- Mahābhārata and its time, development and subject matter, Mahābhārata : Encyclopedic nature as a Source Text and its Cultural Importance.		Seuli Rani Khatua		
III	Purāṇa: Subject matter, Characteristics, Social, Cultural and Historical Importance		Shreyasi Koley		
	Section 'C' General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra				

I	-General Introduction to Vyākaraṇa- a brief history of Vyākaraṇaśāstra		Archana Panda		
II	-General Introduction to Darśana- Major schools of Indian Philosophy Cārvāka, Bauddha, Jaina Sāṅkhya- yoga, Nyāya-Vaiśeṣika, Purva- mīmāṃsā, Uttara- mīmāṃsā.		Archana Panda		
III	-General Introduction to Poetics- Six major schools of Indian Poetics-Rasa, Alaṅkāra, Rīti, Dhvani, Vakrokti and Aucitya..		Archana Panda		
Unit:	SEC 1: Reading & Writing Skills in Devanāgarī & Brāhmī scripts.				
	Section- A: Kind of Early Indian Scripts.				
I	North Indian Script: Siddhamāṭṛkā, Śāradā		Gouri Sankar Das		

II	South Indian Scripts: Grantha		Gouri Sankar Das	
III	East Indian Scripts: Gauḍī		Gouri Sankar Das	
iv	West/Central Indian Scripts: Nandināgarī, Devanāgarī		Gouri Sankar Das	
v	Vākātaka variety:		Gouri Sankar Das	
	Section – B: Devanāgarī alphabets			
I	Devanāgarī alphabets with compound letter/Diphthongs.		Gouri Sankar Das	
II	Uses of Devanāgarī in Roman scripts with Diacritics mark		Gouri Sankar Das	

III	Transcription:- from Devanāgarī to Brāhmī Scripts.		Gouri Sankar Das		
	Section – C: Brahmi alphabets				
I	Types of Brahmi scripts, Early Brahmi alphabets -Asokan period.		Shreyasi Koley		
II	Transcription:- from Brāhmī to Devanāgarī Scripts.		Shreyasi Koley		
Unit:	MI – 1: History of Sanskrit Literature				
	Section- A: History of Vedic Sanskrit Literature.				
I	Brief outline of Samhitā, Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga & Sūtras.		Gouri Sankar Das		

	Section 'B'' - Classical Rāmāyaṇa & Mahābhārata:			
I	: Arrangement of two great epics, legends and society available in these epics, their literary value and influence on Indian culture.		Seuli Rani Khatua	
II	: Purāṇas-Definition, contents, classification, legends, historical and literary value		Shreyasi Koley	
III	: Bhāsa, Kālidāsa and their works (General Acquaintance)		Seuli Rani Khatua	
	Section 'C' - History of Scientific & Technical Sanskrit Literature:			
I	: Jyotirvijñān, Āyurveda, Gaṇitaśāstra.		Archana Panda	

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Sanskrit: SEMESTER-I (BACHELOR OF
ARTS IN MULTIDISCIPLINARY STUDIES) under
CCFUP, 2023**

UNIT S	PAPER: MJ-1: Critical Survey of Sanskrit Literature)	75		01.09.2 023 to 03.02.2 024	
	Section 'A' Vedic Literature				

I	- Samhitā time, subject Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga (Brief Introduction)		Gouri Sankar Das		1st Internal Assessment 06.12.2023 to
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	Section 'B'' - Classical Sanskrit Literature: Rāmāyaṇa & Mahābhārata:				09.12.2023
I	: Arrangement of two great epics, legends and society available in these epics, their literary value and influence on Indian culture		Seuli Rani Khatua		2nd Internal Assessment 27.01.2024 to 28.01.2024
II	Purāṇas-Definition, contents, classification, legends, historical and literary value		Shreyasi Koley		
III	: Bhāsa, Kālidāsa and their works (General Acquaintance).		Seuli Rani Khatua		
	Section 'C' - Scientific & Technical Sanskrit Literature:				

I	: Jyotirvijñān, Āyurveda, Gaṇitaśāstra		Archana Panda		
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Unit:	SEC 1: Reading & Writing Skills in Devanāgarī & Brāhmī scripts.			
	Section- A: Kind of Early Indian Scripts.			
I	North Indian Script: Siddhamātrkā, Śāradā		Gouri Sankar Das	
II	South Indian Scripts: Grantha		Gouri Sankar Das	
III	East Indian Scripts: Gauḍī		Gouri Sankar Das	
iv	West/Central Indian Scripts: Nandināgarī, Devanāgarī		Gouri Sankar Das	
v	Vākātaka variety:		Gouri Sankar Das	
	Section – B: Devanāgarī alphabets			

I	Devanāgarī alphabets with compound letter/Diphthongs.		Gouri Sankar Das	
II	Uses of Devanāgarī in Roman scripts with Diacritics mark		Gouri Sankar Das	
III	Transcription:- from Devanāgarī to Brāhmī Scripts.		Gouri Sankar Das	
	Section – C: Brahmi alphabets			
I	Types of Brahmi scripts, Early Brahmi alphabets -Asokan period.		Shreyasi Koley	
II	Transcription:- from Brāhmī to Devanāgarī Scripts.		Shreyasi Koley	
Unit:	MI – 1: History of Sanskrit Literature			
	Section- A: History of Vedic Sanskrit Literature.			

I	Brief outline of Saṁhitā, Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga & Sūtras.		Gouri Sankar Das	
	Section 'B'' - Classical Rāmāyaṇa & Mahābhārata:			
I	: Arrangement of two great epics, legends and society available in these epics, their literary value and influence on Indian culture.		Seuli Rani Khatua	

II	: Purāṇas-Definition, contents, classification, legends, historical and literary value		Shreyasi Koley	
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	Section 'C' - History of Scientific & Technical Sanskrit Literature:			
I	: Jyotirvijñān, Āyurveda, Gaṇitaśāstra.		Archana Panda	

Department of Sanskrit											
Teaching Plan (Honours Courses)											
	Semester I			Semester III				Semester V			
Name of the Teacher	CC1	CC2	GE1	CC5	CC6	CC7	SEC1	CC11	CC12	DSE1B	DSE2A
Seuli Rani Khatua	Sec-A&E		Sec-B Unit-I, II & III	Sec-D	Sec-B	Sec-B	Sec-B Unit -I & II	Sec-A	Sec-B	Sec-A	
Archana Panda	Sec-B	Sec-B	Sec-B Unit-Iv	Sec-C	Sec-D	Sec-A	Sec-A Unit - II Sec-B Unit -III &	Sec-B	Sec-A		Sec-C
Gouri Sankar Das	Sec-D	Sec-A	Sec-A	Sec-B		Sec-C	Sec-A Unit-I & III	Sec-C		Sec-B	Sec-B
Shreyasi Koley	Sec-C	Sec-C	Sec-C	Sec-A	Sec-A & C	Sec-D			Sec-C	Sec-C	Sec-A

**Teaching Plan: Department of
Sanskrit: SEMESTER-I (HONOURS)**

Teaching Plan: Department of Sanskrit: SEMESTER-I (HONOURS)					
UNIT S	PAPER: CC-1 : Classical Sanskrit Literature(Poetry)	75		19.09.2 022 to 04.02.2 023	1st Internal Assessment 20th to 22 december 2022
	Section 'A' Raghuvamśam: Canto-I (Verse: 1-25)				
I	Raghuvamśam: Introduction (Author and Text), Appropriateness of title, Canto I, 1-10 Grammatical analysis, Meaning/translation, Explanation, content analysis, Characteristics of Raghu Clan.		Seuli Rani Khatua		2nd Internal Assessment 01 feb to 03 feb 2023

II	Raghuvaṁśam: Canto I (Verses 11-25) grammatical analysis, Meaning/translation,Explanation, Role of Dilīpa in the welfare of subjects		Seuli Rani Khatua	
	Section 'B' Kumārasambhavam: Canto-V (Verse: 1-30)			
I	Kumārasambhavam: Introduction (Author and Text), Appropriateness of title, Background of given contents. Text Reading Canto I Verses 1-15,(Grammatical analysis, Translation, and Explanation), Poetic excellence and Plot.		Archana Panda	
II	Kumārasambhavam : Text Reading Canto I Verses16-30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.		Archana Panda	
	Section 'C' Kirātārjunīyam - Canto I (1-25)			

	Verses)				

I	Kirātārjunīyam: Introduction (Author and Text), Appropriateness of title, Background of given contents, Canto I Verses 1-16, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis		Shreyasi Koley		
II	Kirātārjunīyam: Verses 17-25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.		Shreyasi Koley		
	Section 'D' Nīṭisatakam (1-20 Verses, 1st two Paddhatis)-M. R. Kale Edition.				
I	Nīṭisatakam: Verses (1-10) Grammatical		Gouri Sankar Das		

	analysis Translation, explanation.			
II	Nītiśatakam: Verses (11-20) Grammatical analysis Translation, explanation, thematic analysis bhartṛhari's comments on society.		Gouri Sankar Das	
	Section 'E' Origin and Development of Mahākāvya and Gītikāvya			
I	Origin and development of different types of Māhākāvya with special reference to Aśvaghoṣa, Kālidāsa, Bhāravi, Māgha, Bhatti, Śṛīharṣa		Seuli Rani Khatua	
II	Origin & Development of Sanskrit gītikāvaya with special reference to Kālidāsa, Bilhaṇa, Jayadeva, Amarūk, Bhartṛhari and their works.		Seuli Rani Khatua	

UNIT	PAPER: CC-2 : Classical Sanskrit	7			
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S	Literature(Prose)	5		
	Section 'A' Śukanāśopadeśa (Ed. Prahlad Kumar)			
I	Introduction- Author/Text, Text up to page 116 of Prahlad Kumar Up to the end of the Text		Gouri Sankar Das	
II	Society, Āyurveda and political thoughts depicted in Śukanāśopadeśa, logical meaning and application of sayings like , etc.		Gouri Sankar Das	
	Section 'B' Viśrutacaritam Upto 15th Para			
I	Para 1 to 10 - Introduction- Author, Text, Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action		Archana Panda	
II	Para 11 to 15 - Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action. Society,		Archana Panda	

	language and style of Daṇḍin. Exposition of Saying , I			
	Section 'C' Origin and development of prose, Important prose romances and fables			
I	Origin and development of prose, important prose romances and fables		Shreyasi koley	

II	(i) Subandhu, Daṇḍin, Bāṇa, Ambikādatta Vyāsa. (ii) Pañcatantra, Hitopadeśa, Vetālapañcaviṃśatikā, Siṃhāsanadvātrimśikā,		Shreyasi koley	
UNIT S	PAPER: GE-1 : Basic Sanskrit	75		

	Section 'A' Grammar and composition Part I			
I	Nominative forms of pronouns- asmad, yuṣmad, etat and tat in masculine, feminine and neuter. Nominative forms of 'a' ending masculine and neuter gender nouns with paṭh, khād, likh and similar simple verbs in present, past and future. Objective forms of the above nouns and pronouns in singular with more simple verbs		Seuli Rani Khatua	
II	Instrumental, dative, ablative forms of the abovenouns and pronouns in singular, dual and plural instrumental, dative, ablative forms of all the words in this syllabus.		Seuli Rani Khatua	
III	'ā' and 'ī' ending feminine words in nominative and accusative cases with loṭ lakāra (imperative)		Archana Panda	

IV	'ā' and 'ī' ending feminine nouns in singular in Genitive/ possessive and locative cases, genitive and locative cases in singular in pronouns tat, etat, yat, kim		Gouri Sankar Das	
V	Masculine and Feminine nouns ending in 'ī' and masculine nouns ending in 'u' in various cases insingular		Gouri Sankar Das	
VI	Masculine nouns ending in consonants – bhavat,guṇin, ātman and Feminine nouns ending in consonants – vāk, Neuter nouns ending in consonants – jagat , manas		Seuli Rani Khatua	
	Section 'B' Grammar and composition Part II			
I	Special Verb forms – in parasmaipada –past,present, future and imperative - kṛ, śrū		Gouri Sankar Das	

II	Special Verb forms – in parasmaipada – past, present, future and imperative jñā . Special Verbforms – in parasmaipada –past, present, future and imperative dā.		Gouri Sankar Das	
	ātmanepada – sev, lab		Gouri Sankar Das	
III	Phonetic changes – visarga sandhi vowel sandhis.		Archana Panda	
IV	Participles - śatṛ, śānac, ktavatu, kta. Pratyayas – ktvā, lyap, tumun. Active – passive structures in lakāras – (third person forms only) and pratyayaskta, ktavatu		Archana Panda	
	Section 'C' Literature			

I	Gita Chapter XII		Shreyasi Koley	
Teaching Plan: Department of Sanskrit: SEMESTER-III (HONOURS)				
UNIT S	PAPER: CC-5: Classical Sanskrit Literature(Drama)	75		13.10 .2023 to 27.01 .2024
	Section A: Svapnavāsavadattam– Bhāsa Act I & VI			1st Internal 05th& 06th January 2 Week
I	Svapnavāsavadattam: Act I&VI Story, Meaning/Translation and Explanation.		Shreyasi koley	

II	Svapnavāsavadattam: Unique features of Bhāsa's style, Characterization, Importance of 1st and 6th Act, Society, Norms of Marriage, Story of 'regains'.		Shreyasi koley		of January, 2 nd Internal 19 th 2024
	Section B: Abhijñānaśākuntalam– Kālidāsa I & IV				
I	Abhijñānaśākuntalam : Act I- (a) Introduction, Author, Explanation of terms like nāndī, prastāvanā, sūtradhāra, naṭī, viṣkambhaka, vidūṣaka, kañcukī, (b) Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, dhvani in Upamā Kālidāsa, Purpose and design behind Abhijñānaśākuntalam and other problems related to texts, popular saying about Kalidasa		Gouri Sankar Das		

	&Sākuntalam .			
II	Abhijñānaśākuntalam Act IV- Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action.		Gouri Sankar Das	
	Section C: Mudrārākṣasam - Viśākhadatta I, II & III			
I	Mudrārākṣasam: Act I – (a) Introduction, Author, Purpose and design behind Mudrārākṣasa. (b) Text Reading prescribed verses for translation and explanation- 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 14, 16, 18, 19, 21, 22, 24, 26, 27. (Grammar, Translation, Explanation), Poetic		Archana Panda	

	excellence, Plot, Timing of Action.			
II	Mudrārāṅgīyam: Act II - prescribed verses for translation and explanation- 1, 3, 4, 5, 7, 8, 9, 10, 13, 15, 16, 17, 18, 19, 22, and 23, Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot,		Archana Panda	
III	Mudrārāṅgīyam: Act III - prescribed verses for translation and explanation- 1, 3, 4, 6, 12, 13, 14, 15, 16, 17, 20, 21, 22, 23, 24, 25, 26, 27, 29, 31 and 33. Text Reading (Grammar, Translation, Explanation), Poetic		Archana Panda	

	excellence, Plot, Timing of Action.)			
	Section D : Critical survey of Sanskrit Drama			
I	Sanskrit Drama: Origin and Development, Nature of Nāṭaka,		Seuli Rani Khatua	
II	Some important dramatists and dramas: Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, Śri Harṣa, Bhavabhūti, Bhaṭṭanārāyaṇa and their works.		Seuli Rani Khatua	
UNITS	PAPER: CC- 6: Poetics and literary criticism	75		
	Section A: Introduction to Sanskrit poetics			
I	Introduction to poetics: Origin and development of Sanskrit poetics, its		Shreyasi Koley	

	various names- kriyākalpa, alaôkārasāstra, sāhityasāstra, saundryasāstra.			
II	Definition (lakṣaṇa), objectives (prayojana) and causes (hetu) of poetry. (according to kāvyaprakāśa)		Shreyasi Koley	
	Section B: Forms of Kāvya-Literature			
I	Forms of poetry: dṛśya, śravya, miśra, (campū)		Seuli Rani Khatua	
II	Mahākāvya, khaṇḍakāvya, gadya-kāvya: kathā, ākhyāyikā (according to Sāhityadarpaṇa)		Seuli Rani Khatua	
	Section C: Śabda-śakti (Power of Word) and rasa-sūtra			
I	Power/Function of word and meaning (according to kāvyaprakāśa). abhidhā		Shreyasi Koley	

	(expression/ denotativemeaning), lakṣaṇā (indication/ indicative meaning)and vyañjanā (suggestion/ suggestive meaning).			
II	Rasa: rasa-sūtra of Bharata and its prominent expositions: utpattivāda, anumitivāda, bhuktivādaand abhivyaktivāda, alaukikatā (transcendental nature) of rasa (as discussed in Kāvya prakāśa).		Shreyasi Koley	
	Section D: Alamkāra (figures of speech) andchandasa (metre)			
I	Figures of speech- anuprāsa, yamaka, śleṣa, upamā, rūpaka, sandeha, bhrāntimān, apahnuti, utprekṣā, atiśayokti, tulyayogitā, dīpaka, dṛṣṭānta, nidarśanā, vyatireka, samāsokti, svabhāvokti,		Archana Panda	

II	Metres- anuṣṭup, āryā, indravajrā, upendravajrā, drutavilambita, upajāti, vasantatilakā, mālinī, mandākrāntā, śikhariṇī, śārdūlavikrīḍita, sragdharā.		Archana Panda	
UNITS	PAPER: CC-7: Indian Social Institutions and Polity	75		
	Section A: Indian Social Institutions: Nature and Concepts			
I	Varṇa-System and Caste System: Four-fold division of Varṇa System, (Ṛgveda, 10.90.12), Mahābhārata, Śāntiparva, 72. 3-8); Division of Varṇa according to Guṇa and Karma (Bhagvadgīta ,4.13, 18.41-44). Origin of Caste-System from Inter-caste Marriages (Mahābhārata, Anuśāsanaparva, 48.3-11); Emergence of non-Aryan tribes in Varṇa-System		Seuli Rani Khatua	

	<p>(Mahābhārata, Śāntiparva, 65.13-22).</p> <p>Social rules for up-gradation and down-gradation of Caste System</p> <p>(Āpastambadharmasūtra, 2.5.11.10-11, Baudhāyanadharmasūtra, 1.8.16.13-14, Manusmṛti, 10, 64, Yājñavalkyasmṛti, 1.96)</p>				
II	<p>Position of Women in the 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. Praise of women in The Bṛhatsamhitā of Varāhamihira (Strīprasamsā, chapter-74.1-10)</p>		Seuli Rani Khatua		

III	Social Values of Life: Social Relevance of Indian lifestyle with special reference to Sixteen Saṁskāras. Four aims of life 'Puruṣārtha Catuṣṭaya'- 1. Dharma, 2. Artha, 3. Kāma, 4. Mokṣa. Four Four Āśramas - 1. Brahmacharya, 2. Gṛhastha, 3. Vānaprastha, 4. Saṁnyāsa		Seuli Rani Khatua		
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	Section C: Indian Polity: Origin and Development				
I	<p>Initial stage of Indian Polity (from Vedic period to Buddhist period). Election of King by the people: 'Viśas' in Vedic priod (Ṛgveda,10.173;10.174; Atharvaveda,3.4.2; 6.87.1-2). Parliamentary Institutions: 'Sabhā,'Samiti' and 'Vidatha' in Vedicperiod (Atharvaveda,7.12.1;12.1.6 ; Ṛgveda ,10.85.26); King-maker 'Rājakartārafi' Council in Atharvaveda (3.5.6-7),Council of 'Ratnis' in śatapathabrāhmaṇa (5.2.5.1); Coronation Ceremony</p>		Gouri Sankar Das		

	of Samrāṭ in śatapathabrāhmaṇa (51.1.8-13; 9.4.1.1-5). Republic States in the Buddhist Period (Digghnikāya, Mahāparinibbaṇa Sutta, Aṅguttaranikāya, 1.213; 4.252,256)				
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<p>II</p>	<p>Later Stages of Indian Polity (From Kauṭilya to Mahatma Gandhi). Concept of Welfare State in Arthaśāstra of Kauṭilya (Arthaśāstra, 1.13 : 'matsyanyāyābhibhutfi' to 'yo' asmāngopāyatīti'); Essential Qualities of King (Arthaśāstra, 6.1.16-18: 'sampādayatyasampannafi' to 'jayatyeva na hīyate'); State Politics 'Rajadharmā' (Mahābhārata , Śāntiparva,120.1-15; Manusmṛti, 7.1-15; Śukranīti,1.1-15); Constituent Elements of Jain Polity in Nitivākyāmṛta of Somadeva Suri, (Daṇḍanīti-samuddeśa, 9.1.18 and Janapada- samuddeśa, 19.1.10). Relevance of Gandhian Thought in Modern Period with special</p>		<p>Gouri Sankar Das, Shreyasi Koley</p>		
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	reference to 'Satyāgraha' Philosophy ('Satyāgrahagītā' of Panditā Kṣamārāva and 'Gandhi Gītā', 5.1-25 of Prof. Indra)				
	Section D: Cardinal Theories and Thinkers of Indian Polity				

I	<p>Cardinal Theories of Indian Polity: 'Saptāᅅga' Theory of State: 1.Svāmi, 2. Amātya, 3. Janapada 4. Pura, 5. Kośa, 6. Daᅅᅅa and 7. Mitra (Arthaśāstra, 6.1. Mahābhārata, Śāntiparva, 56.5, Śukranīti, 1.61- 62). 'Maᅅᅅala 'Theory of Inter- State Relations: 1.Ari, 2. Mitra, 3. Ari- mitra,4.Mitra- mitra, 5.Ari-mitramitra; 'Śāᅅgunya' Policy of War and Peace : 1. Sandhi, 2. Vighraha, 3. Yāna, 4. Āsana, 5. Saᅅśraya 6. Dvaidhibhāva. 'CaturvidhaUpāya'for Balancing the power of State : 1.Sāma 2.Dāma,3.Daᅅᅅa.4.Bheda; Three Types ofState Power 'Śakti': 1.Prabhu- śakti, 2. Mantra- śakti, 3.</p>		Seuli Rani Khatua. Gouri Sankar Das		
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	Utsāha-śakti.				
II	Important Thinkers on Indian Polity: Manu, Kautilya, Kāmandaka, Śukrācārya, SomadevaSuri, Mahatma Gandhi.		Seuli Rani Khatua		
UNITS	PAPER: SEC-1: Acting and Script Writing	50			

	Section A: Acting (Abhinaya				
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I	<p>a. Persons competent for presentation (acting) : kuśala (skilful), vidagha (learned), pragalbha (bold in speech), jitaśramī (inured to hard-work) .</p> <p>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.</p>		Gouri Sankar Das, Shreyasi Koley		
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II	<p>(i.) 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</p> <p>(ii.) Kinds of roles: anurūpa (natural), virūpa (unnatural), rūpānusariṇī (imitative)</p>		Archana Panda	
III	<p>Definition of abhinaya and its types: a. Āṅgika (gestures): aṅga, upāṅga and pratyaṅga b.</p> <p>Vācika(oral): svāra, sthāna, varṇa, kāku, bhāṣā . c.Sāttvika (representation of the Involuntary gestures) d. Āhārya: pusta, alaṅkāra, aṅgaracanā, sañjiva (dresses and make-up)</p>		Gouri Sankar Das, Shreyasi Koley	
	Section B: Script Writing			

	(Paṭakathālekhana)			
I	Types of dramatic production: sukumāra (delicate), āviddha (energetic). Nature of plot (vastu): Ādhikārika (principal), Prāsaṅgika (subsidiary), Dṛsya (presentable), Sūchya (restricted scenes).		Seuli Rani Khatua	
II	Division of Plot a. Source of plot: Prakhyāta (legendary), Utpādyā (invented), Miśra (mixed); b. Objectives of plot- Kārya (dharma, artha, kāma); c. Elements of plot- Five kinds of Arthaprakṛtis (caustations), Kāryāvasthā (stages of the action of actor); Sandhis (junctures) and their sub-divisions (segments) d.		Seuli Rani Khatua	

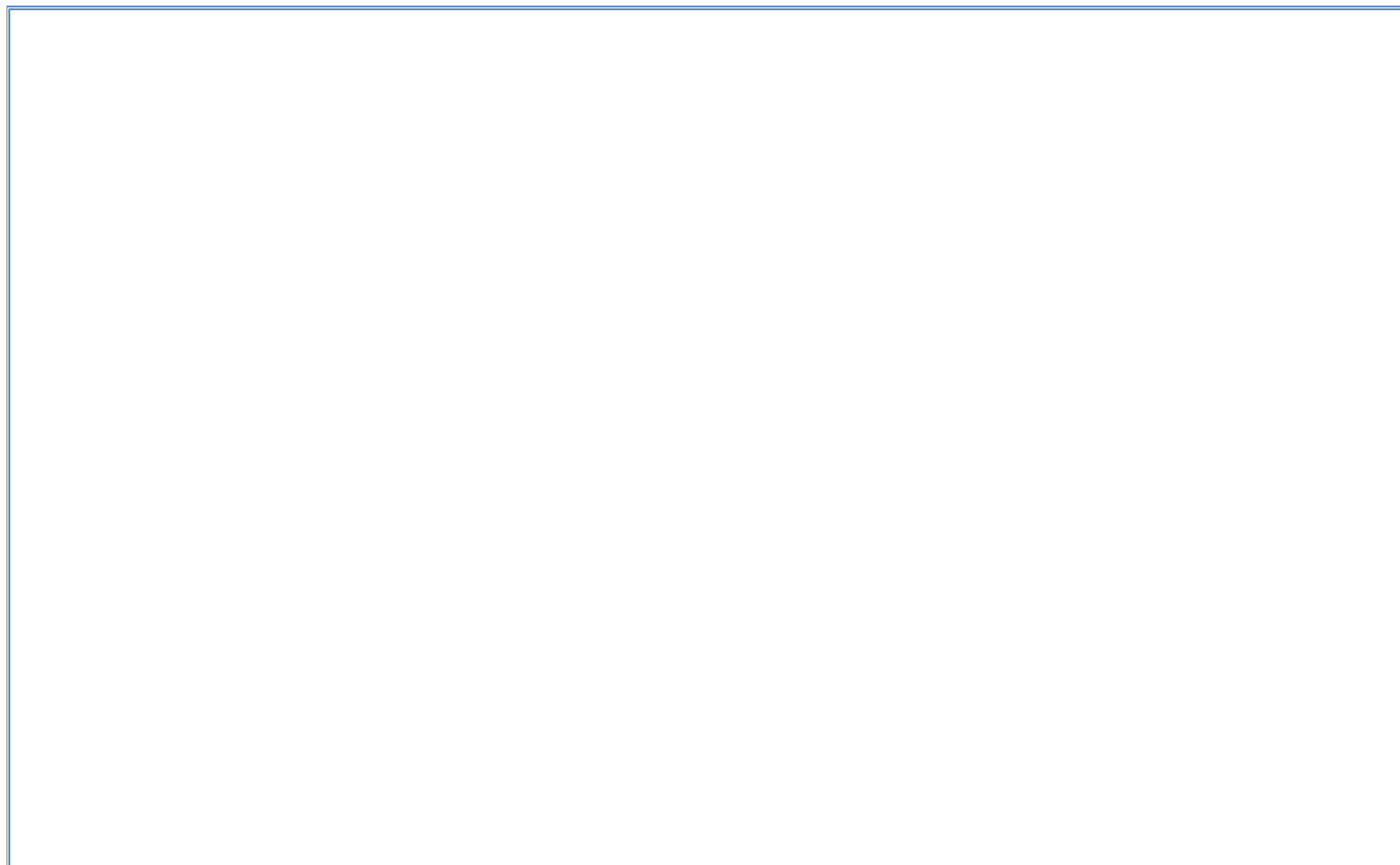
	Five kinds of Arthopakṣepaka (interludes);				
III	Dialogue writing: kinds of saṁvāda (dialogue) a. Sarvaśrāvya or Prakāśa (aloud) b. Aśrāvya or Svagata (aside) c. Niyataśrāvya : Janāntika (personal address), Apavārita (confidential) d. Ākāśabhāṣita (conversation with imaginary person).		Archana Panda		

IV	a. Duration of play b. Three Unities: Time, Actions and place. c. Starting of a play: Pūrvaraṅga – Raṅgadvāra, Nāndī, Prastāvanā, Prarocanā. d. Analysis of acting, plot and dialogue in the context of Abhijñānaśākuntalam.		Seuli Rani Khatua	
UNITS	PAPER: GE-3: Fundamentals of Indian Philosophy	75		
	Section A: General Introduction			
I	Darśana - concept and aims, Classification of Indian Philosophical schools,		Seuli Rani Khatua	

	Salient features of Indian Philosophy		Seuli Rani Khatua		
	Section B: Schools of Indian Philosophy				
I	Heterodox Schools • Cārvāka – General introduction with emphasis on Challenge to Veda, Rejection of Transcendental Entities, Ethics(Based on Sarvadarshansamgrah) • Jainism – General introduction with emphasis on Anekāntavāda, Syādvāda, Saptabhaṅginaya, triratna • Buddhism- General Introduction with emphasis on Four Noble Truths		Archana Panda		

II	Orthodox Schools of Philosophy • Sāṃkhya – General Introduction with emphasis on prakṛti, guṇatraya & puruṣa Entities (Based on Sāṃkhyakārikā) • Yoga - Eight fold path of Yoga (Based on Yogasūtra Sādhanapāda and their on Yogabhāṣya thereon)		Archana Panda	
III	Nyāya – General introduction with emphasis on Vaiśeṣika : Seven Padārthas (Based on Tarkasamgrah)		Shreyasi Koley	
IV	Advaita Vedānta – General introduction with emphasis a Brahman, Māyā, Jīva and Jagat (Based on Vedāntasāra)		Archana Panda	
V	Mīmāṃsā - Svatafi Prāmāṇyavāda		Gouri Sankar Das	

VI	Bhakti Schools of Vedānta – General introduction with emphasis on God, Īśvara & nature of bhakti		Gouri Sankar Das		
	Section C: Problems in Indian Philosophy				
I	Epistemology: six pramāṇas		Archana Panda		
II	Metaphysics: realism, idealism, Causation - Satkāryavāda. Asatkāryavāda, Pariṇāmavāda, Vivartavāda, svabhāvavāda, consciousness and matter, theories of self		Archana Panda		
III	Ethics: Karma & Punarjanma theory, Liberation		Archana Panda		



**Teaching Plan:
Department of Sanskrit:
SEMESTER-V(HONOURS)**

UNITS	PAPER: CC-11: Vedic Literature	75		18.09.20 23 to 06.01.20 24	1st Internal 01st December, 2023& 2nd Internal 5th & 6th January 2024
	Section'A' Sanhita and Brahmana,				
I	<i>Rgveda</i> - Agni- 1.1, Usas- 3.61, Aksha Siikia 10.34,		Seuli Rani Khatua		

	Hiranyagarbha- 10.121			
II	<i>Yajurveda- k</i> ivasamkalpa Sñkta- 34.1-6		Seuli Rani Khatua	
III	<i>Athorvaveda-</i> Sammanasyam- 3.30, Bhiimi- 12.1- 12		Seuli Rani Khatua	
	Section'B' Vedic Grammar,			
I	Declensions { <i>s'abdarupo</i> }, Subjunctive Mood (<i>let</i>) , Gerunds		Archana Panda	

	{ktvârthaka, Tumarthaka }, VedicAccent and Padapatha			
	Section'C' Mundakopanisad.			
I	Mundakopanisad – 1.1 to 2.1		Gouri Sankar Das	
II	Mundakopanisad – 2.2 to 3.2		Gouri Sankar Das	
UNITS	PAPER: CC-12: Sanskrit Grammar	75		
	Section'A' Laghusiddhanta Kaumudi- Samjna Prkarana,			

I	<i>Sanjñi Prakarana</i>		Archana Panda		
	Section'B' Laghusiddhanta Kaumudi- SandhiPrkarana,				
I	ac sandhi: <i>yen, giiyn, di°rg̃ha, ayâdi, vrddhi</i> and yirvor<i/>o.		Seuli Rani Khatua		
II	halsandhi. .it-on n, <i>ititva, aiiinusikatvn,</i> cli/iofvn and jastava		Seuli Rani Khatua		

III	visarga sandhi: <i>uwn, lapa, saiva and rutva</i>		Seuli Rani Khatua	
	Section'C' Laghusiddhanta Kaumudi- VibhaktiPrkarana			
I	Vibhaktyartha Prakarana		Seuli Rani Khatua	
UNITS	PAPER: DSE-1B: Art of Balanced Living	75		
	Section'A' Self Presentation,			
I	Method of Self-presentation : Hearing (: <i>sravana</i>), Reflection (<i>manana</i>) & meditation (<i>niâidhyâsano</i>)		Seuli Rani Khatua	

	(Brhadñiranyakopanisad, 2.4.5)				
	Section'B' Concentration,				
I	<p>Concept of Yoga : (<i>Yogasutra</i>, 1.2)</p> <p>Restriction of fluctuations by practice (<i>obhyâsa</i>) and passionlessness (<i>vairâgya</i>) :(<i>Yogasñlra</i>, 1.12- 16)</p> <p>Eight aids to Yoga (<i>a:stâñgayogo</i>) . (Xognstifra, 2.29, 30,32, 46, 49, 50; 3.1-4).</p>		Gouri Sankar Das		

	<p>Yoga of action (<i>kriyâyoga</i>) : <i>yogasñtra</i>, 2.1) Four distinct means of mental purity</p> <p>{<i>cittaprasâdana</i> } leading to oneness : (<i>Yogasñtra</i>,</p> <p>1.33)</p>				
	Section 'C' Refinement of behaviour				

I	<p>Methods of Improving Behavior : jñâna- yoga, 'dhyâna-yoga, karma-yoga and bhakti-yoga (especially karma-yoga)</p> <p>Karma : A natural impulse, essentials for like , journey, co-ordination of the world, an ideal dutyand a metaphysical dictate (Ciik, 3.5, 8, 10-16, 20&21)</p>		Shreyasi Koley		
UNITS	PAPER: DSE-2A: Theatre and Dramaturgy inSanskrit	50			
	Section'A' Theatre: Types and Constructions				

I	Types of theatre: <i>vikrsla</i> (oblong), <i>catwasra</i> (square), <i>tryazra</i> (tnangular), <i>jyestha</i> (big), <i>madhyamo</i> (medium), <i>avara</i> (small). <i>bh5mi- s'odhana</i> (Examining the land) and <i>mâpa</i> (measurement of the site), <i>matlavârayi</i> (raising of pillars), <i>raiigap!tpa and rangaéir;a</i> (stage), <i>dârukarma</i> (wood—work), <i>nepalhya -grha</i> (green-house), <i>preks.Lopaves'a</i> (audience-hall), Doors for entrance &exit		Shreyasi Koley		
	Section'B' Drama: Vastu, Neta and Rasa,				

I	<p>Definition of drama and its various names - <i>dr̥s'ya</i>, <i>r̥ñpa</i>, <i>r̥ñpaka</i> , <i>abhineya</i>, ' <i>abhinaya</i> and its types:</p> <p><i>âkgika</i>(gestures), <i>vficiR</i>(oral), <i>sâttvika</i> (representaion of the sattva), <i>âhârya</i> (dresses andmake-up).</p> <p><i>Kastu</i>• (subject-matter) : <i>âdhikOrika</i> (principal), <i>prâsangika</i> (subsidiary), Five kinds of <i>arlhaprkr.ti</i>, <i>LOryâvsthâ</i> (stages of the action of actor) and <i>Gandhi</i> (segments), <i>orlhopak.epaka</i> (interludes),</p>		Gouri Sankar Das		
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	<p>kinds of dialogue:1. <i>Barvaérâvya</i> or <i>prakâs'a</i></p> <p>(aloud) "</p> <p><i>râvya</i> or <i>Eva Sta</i> (aside) 3. <i>niyoias'rdvya :janântiLa</i>(personal address), <i>apavârita</i>(confidence) 4. <i>â.Uś'abhâ:sita</i>(conversation with imaginary person).</p>				
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II	<p><i>Neta</i>: Four kinds of heroes, Three kinds of heroines, <i>sñ1radfiñrn</i> (stage manager), <i>pâripârFika</i> (assistant of <i>siitradhñra</i>), <i>vidusaka</i> (jester), <i>koñcukl</i> (chamberlain), <i>pratinâyaka</i> (villain).</p>		Gouri Sankar Das		
III	<p><i>Rasa</i>: definition and constituents, ingredients of <i>rasa-ni</i>; <i>patti</i>: - <i>bhâva</i> (emotions), <i>vibhâva</i> (determinant), <i>anubhâva</i> (consequent), <i>sâttvikabhâva</i> (involuntary state), <i>sthâyibhâva</i> (permanent states), <i>vyabhicâribhâva</i></p>		Gouri Sankar Das		
	Section 'C' Tradition and History of Indian Theatre				

I	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		Archana Panda		
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Department of Sanskrit
Teaching Plan (Honours Courses)

Department of Sanskrit											
Teaching Plan (Honours Courses)											
	Semester II			Semester IV				Semester VI			
Name of the Teacher	CC03	CC04	GE2	CC5	CC6	CC7	SEC1	CC13	CC14	DSE3A	DSE4A
Seuli Rani Khatua	Sec-B&C	Sec-B Unit-I & II	Sec-A & D	Sec-A & B	Sec-D	Sec-D	Sec-C & D	Sec-A		Sec-A Unit-I & II	Sec-A
Archana Panda	Sec-E	Sec-B Unit-III	Sec-B Unit-I	Sec-C	Sec-C	Sec-B & C	Sec-A	Sec-B	Sec-B	Sec-A Unit -III	Sec-C
Gouri Sankar Das	Sec-A	Sec-A	Sec-B Unit- II & III	Sec-D	Sec-A	Sec-A			Sec-C	Sec-A Unit-IV	
Shreyasi Koley	Sec-D	Sec-C	Sec-C		Sec-B	Sec-E & F	Sec-B	Sec-C	Sec-A		Sec-B

**Teaching Plan: Department of
Sanskrit: SEMESTER-
II(HONOURS)**

UNITS	PAPER: CC-3: Critical Survey of SanskritLiterature	75		20.03. 20223 to	1 st internal examination on 28thJuly,

				28.07. 2023	2023 and 2 nd internal examination on 3rd Augst,2023
	Section 'A' : Vedic Literature				
I	Samhita (R.k, Yajul:., Sama, Atharva) time, subject-matter, religion & Philosophy, social life		Gouri Sankar Das		
II	Brahma,:ia, Ara,:iyaka, Upaniᅡad, Vedanga (Brief Introduction)		Gouri Sankar Das		
	Section 'B': Ramayana				
I	Ramaya,:ia-time, subject-matter, Ramaya,:za as anAdikavya.		Seuli Rani Khatua		
II	Ramaya,:ia as a Source Text and its Cultural Importance.		Seuli Rani Khatua		

	Section 'C':Mahabharata			
I	Mahabharata and its Time, Development, andsubject matter		Seuli Rani Khatua	

II	Mahibhiirata : Encyclopaedic nature, as a Source,Text, Cultural Importance		Seuli Rani Khatua		
	Section 'D':Purana				
I	PurarJas : Subject matter, Characteristic		Shreyasi Koley		
II	Pura1Jas Social, Cultural and Historical Importance		Shreyasi Koley		
	Section 'E':General Introduction to Vyakarana,Darsana and Sahitvasastra				
I	General Introduction to Vyakaral)a- Brief Historyof Vyakara1Jasastra		Archana Panda		
II	General Introduction to Darsana- Major schools ofindian Philosophy Carvaka, Bauddha, Jaina, Sankhya- yoga, Nyaya-Vaisesika,		Archana Panda		

	Purvamimarhsaand Uttara ml111a1i1sa.			
III	General Introduction to Poetics- Six major Schoolsof Indian Poetics-Rasa, Alari1kara, Riti. Dhvani,Vakrokti and Aucitya.		Archana Panda	
UNITS	PAPER: CC-4: Self Management in the Gita	75		
	Section.' A' Gita: Cognitive and emotive apparatus			

I	Hierarchy of indriya. manas. buddhi and atman 111.42; xv. 7 Role of the atman -XV. 7: XV.9 Mind as a product of prakrti VI 1.4 Properties of three gu1)as and their impact on the mind- XIII. 5-6; XIV.5-8, 11-13; XIV.17		Gouri Sankar Das		
	Section 'B' GIHI: Controlling the mind				
I	Nature of conflict I. I; IV .16; 1.45; II.6 Causal factors - Ignorance - II.41; Indriya - II.60, Mind - 11.67; Rajogu,:za - III.36-39; XVI.21; Weakness of mind- 11.3: IV.5		Seuli Rani Khatua		
II	Means of contro 11 ing the mind Vleditatic;;1- d{{fic11lties · V!J:t		Seuli Rani Khatua		

III	Importance of knowledge - II.52; IV.38-39; IV.42 Clarity of huddhi - XVIII.30-32 Process of decisionmaking - XV.63 Control over senses - II.59, 64 Surrender of kartbhava - XVIII.13-16; V.8-9 Desirelessness - II.48; II.55 Putting others before self - IT 1.25		Archana Panda	
	Section 'C' Git'i: Self management through devotion			
I	Surrender of ego - II.7 ; IX.27; VIII.7; XI.55 ; II.47 Abandoning frivolous debates - VII.21, IV.11; IX.26 Acquisition of moral qualities - XII.11; XII.13-19		Shreyasi Koley	

UNITS	PAPER: GE-2: Sanskrit and other Modern Indian Languages	75			
	Section 'A' Indo-Arynn Languages				
I	Stages of Indo-Aryan - Old Indo-Aryan, Middle Indo-Aryan Stages of development in the presentday		Seuli Rani Khatua		
	Section 'B' Philology				
I	Phonetics of Sanskrit and other Modern Indian Languages		Archana Panda		
II	Morphology of Sanskrit and other Modern Indian Languages		Gouri Sankar Das		
III	Syntax of Sanskrit and other Modern Indian Languages		Gouri Sankar Das		
	Section 'C' Litcraturc				
I	Sanskrit as a source of Modern Indian Literature		Shreyasi koley		
II	Vernacular Languages as a source of enrichmentof Sanskrit		Shreyasi koley		

UNITS	PAPER: GE-2: Sanskrit and other Modern Indian Languages	75			
	Section 'A' Indo-Arynn Languages				
I	Stages of Indo-Aryan - Old Indo-Aryan, Middle Indo-Aryan Stages of development in the presentday		Seuli Rani Khatua		

	Section 'B' Philology			
I	Phonetics of Sanskrit and other Modern Indian Languages		Archana Panda	
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III	Syntax of Sanskrit and other Modern Indian Languages		Gouri Sankar Das	
	Section 'C' Litcraturc			
I	Sanskrit as a source of Modern Indian Literature		Shreyasi koley	
II	Vernacular Languages as a source of enrichment of Sanskrit		Shreyasi koley	

**Teaching Plan: Department of
Sanskrit: SEMESTER-
IV(HONOURS)**

UNITS	PAPER: CC-8: Indian Epigraphy, Paleography ,pd Chronology	75		28.02.2023 to 08.07.2023	1st Internal 13th -14th June,2023 &2nd Internal 27th June,2023
	Section 'A' :Epigraphy				
I	Introduction to Epigraphy and Types of Inscriptions		Seuli Rani Khatua		

II	Importance of Indian Inscriptions in the reconstruction of Ancient Indian History and Culture		Seuli Rani Khatua		
III	History of Epigraphical Studies in India		Seuli Rani Khatua		
IV	History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Prinsep, Buhler, Ojha, D.C.Sircar.		Seuli Rani Khatua		
	Section 'B': Paleography,				
I	Antiquity of the Art of Writing		Seuli Rani Khatua		
II	Writing Materials, Inscribers and Library		Seuli Rani Khatua		
III	Introduction to Ancient Indian Scripts.		Seuli Rani Khatua		
	Section 'C': Study of selected inscriptions,				
I	Asoka's Giranara Rock Edict-I Asoka's Saranatha Pillar Edict		Archana Panda		
II	Gimara Inscription of Rudradaman		Archana Panda		
III	Eran Pillar Inscription of Samudragupta Mehrauli Iron Pillar Inscription of Candra		Archana Panda		

IV	Delhi Topra Edict of Bt Saladeva		Archana Panda		
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	Section 'D': Chronology			
I	General Introduction to Ancient Indian Chronology		Gour Sankar Das	
II	System of Dating the Inscriptions (Chronograms)		Gouri Sankar Das	
III	Main Eras used in Inscriptions - Vikrama Era, Saka Era and Gupta Era		Gouri Sankar Das	
UNITS	PAPER: CC-9: Modern Sanskrit Literature	75		
	Section 'A': Mahakavya and Charitakavya,			
I	Svatantrya Sam bhavam (Revaprasada Dwi vedi) Canto 2, verses 1-45 Bhimayanam (Prabha Shankar Joshi) Canto X. verses 20-29; Canto - XI. Verses 13- 20 & 40-46.		Gouri Sankar Das	
	Section 'B': Gadya Kavya and Rupaka,			
I	Sataparvika (Abhiraja Rajendra Mishra)		Shreyasi Koley	
II	Sardula Sakatam (Virendra Kumar Bhattacharya)		Shreyasi Koley	
	Section 'C': Giti Kavya and Other genres,			

I	Bhatta Mathuma Nath Shastri (Kundaliyan, Bacchu Lal Avasthi Jnaana (Kaete, Kva Yataste), Srinivasa Rath (Katama Kavita) etc		Archana Panda	
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II	Hariram Acharya (Sankalpa Gitih) Dikshit (Bruhi kosminYuge ..) Pushpa Radha Vallabh Tripathi (Naukamahasaramsaram ...); DhivaraGitih		Archana Panda	
III	Harshdev Madhava Haiku-Snanagrihe, vedana,mrityuh I, mrtyuh 2; kanih; shatavadhani R. Ganesh (kavi-vi~adah, var~avibhutih		Archana Panda	
	Section 'D': General Survey of Modern SanskritLiterature			
I	Pandita Kshama Rao, P.K. Narayana Pillai, S. B. Varnekar, ParmanandShastri, Reva Prasad Dwivedi		Seuli Rani Khatua	
	Janaki VallabhShastri, Ram Karan Sharma, Jagannath Pathak, S. Sunderrajan, Shankar DevAvatare		Seuli Rani Khatua	
II	Haridas SiddhantaVagish, Mula Shankar M. Yajnika, Mahalinga Shastri, Leela Rao Dayal, Yatindra Vimal Chowdhury, Virendra Kumar Bhattacharya		Seuli Rani Khatua	
UNITS	PAPER: CC-10: Sanskrit and World Literature	75		

	Section 'A':Survey of Sanskrit Literature in the World,			
I	Vedic cultural elements in ancient Eastern andWestern societies.		Gouri Sankar Das	

II	Presence of Sanskrit words in the World languages.		Gouri Sankar Das	
III	General survey of the Classical Sanskrit Literature in the Eastern and Western literature.		Gouri Sankar Das	
	Section 'B': Upanisads and Gita in World Literature,			
I	Dara Shikoh's Persian Translation of Upanisads and their Influence on Sufism, Latin translation and its influence on Western thought		Archana Panda	
II	Translation of the Gita in European languages and religious-philosophical thought of the west.		Archana Panda	
	Section 'C': Sanskrit Fables in World Literature,			
I	Translation of Pancatantra in Eastern and Western Languages. Translation of Vetala-pancavirhsatika, Sirhasanadvairipsika and Sukasaptati in Eastern		Archana Panda	
II	Languages and Art.		Archana Panda	
	Section 'D': Ramayana and Mahabharata in South East Asian Countries,			
I	Rama Katha in south eastern countries		Seuli Rani Khatua	
II	Mahabharata stories as depicted in folk cultures of SE Asia		Seuli Rani Khatua	

	Section'E':Kalidasa's Literature in World Literature			
I	English and Gennan translation of Kalidasa 's writings and their influence on western literature and theatre.		Shreyasi Koley	
	Section'F': Sanskrit Studies across the World			
I	i. Sanskrit Study Centers in Asia ii. Sanskrit Study Centers in Europe iii. Sanskrit Study Centers in America		Shreyasi Koley	
UNITS	PAPER: SEC-2: Sanskrit Meter and Music	50		
	Section 'A': Brief Introduction to Chhanda}.Isastra			
I	Brief Introduction to Chhandal)sastra		Archana Panda	
	Section 'B': Classification and Elements of Sanskrit Meter,			
II	Syllabic verse (ak~aravrtta): Syllabo-quantitative verse (van:iavrtta) Quantitative verse (matravrtta) Syllables: laghu and guru		Shreyasi Koley	
III	Ga1;1a Feet		Shreyasi Koley	
	Section 'C': Analysis of Selected Vedic Meters and their musical			

	rendering,			
I	Definition, Example, Analysis and Lyrical Methods of following Meters: gayatrf, uniika, anu~fupa, brhatf, pwnkti, .tri~Jup and jagatf		Seuli Rani Khatua	
	Section 'D': Analysis of Selected Classical Meters and their musical rendering			
I	Definition, Example, Analysis and Lyrical Methods of following Meters: bhujaligaprayata, sragvb;zf, vidyunmala, anunupa, arya, vasantatilaka, mandakranta, fardulvikrftjita Suggested Books/Readings: tofaka, harigftika, malinf, sikharil;f, sragdhara and,		Seuli Rani Khatua	
UNITS	PAPER: GE-4: Basic Principles of Indian Medicine System (Ayurveda)	75		
	Section 'A' Introduction to Indian Medicine System: Ayurveda			
I	Definition of Ayurveda, Ayuh (Life), Sarira (Body), Health, Aim of Ayurveda, Subject Matter Credits 06 of Ayurveda, Salient Features of Ayurveda, Concept of Health according to Ayurveda, Unique features of .Ayurveda.		Archana Panda	
II	History of Ayurveda, Atharvaveda as an early source for medicinal speculations, Introduction to Major Texts (Susrut Samhita and Caraka Samhita) and Authors (Susruta and Caraka) and A~tanga Hrdayam, A~tanga Sali.graha of Vagbhata.		Archana Panda	
III	Eight Components of .Ayurveda (a~tangaAyurveda): 1. Kaycikitsa (General Medicine) 2. Kaumarabhftya(Pediatrics) 3. SalyaTantra (Surgery) 4. Salakya-Tantra (Ent. and Ophthalmology) 5. Bhuta Vidya (Psychiatry Medicine). 6. Vi~a Vijfiana (Toxicology). 7. Rasayana (Rejuvenates). 8.		Archana Panda	

	Vajikaral).a (Aphrodisiac).			
	Section 'B' Basic Principles of Ayurveda Dietetics,			
I	1. The Triguna: Sattva, Rajas and Tamas. 2. The Panchamahabhutas: Akasa (Space), Vayu (Air), Teja or Agni (Fire), Jala (Water) and Prthvi (Earth). 3. The Tridoshas: Vata, Pitta and Kapha. 4. The Saptadhatu: Rasa (fluid), Rakta (blood), Meda (fat), Asthi, Majja and Sukra. 5. The Trayodoshagni: Jatharagni (gastric fire), Saptadhatvagni and Panchabhutagni. 6. The Trimalas: Purisha (faeces), Mitraka (urine) and Sveda (sweat).		Seuli Rani Khatua	
II	Ayurvedic understanding of lifestyle and concepts of preventive medicine. Seasonal regimen & social conduct and its effect on health, Concepts of Prakriti, Agni, and Kosta. SvasthaVritta (Preventive Medicine) Understanding Health and Disease in Ayurveda		Seuli Rani Khatua	
III	Diagnosis of illness: eight ways to diagnose illness, called Nadi (pulse), Mitraka (urine), Mala (stool), Jihva (tongue), Sabda (speech), Sparsha (touch), Drk (vision), and Akriti (appearance).		Seuli Rani Khatua	
	Section 'C' Nutrition and Treatments in Ayurveda .			
I	Ayurvedic understanding of nutrition and metabolism, Classification of Ahara according to Ayurveda and Viruddhahara (incompatible diet) & role of diet		Gouri Sankar Das	
II	Commonly used substances and		Gouri Sankar Das	

	their therapeutic properties and Pharmacology: Intro to basic principles of Ayurvedic pharmacology, Art and science of Ayurvedic Pharmacy and Understanding Ayurvedic Herbs and common formulations				
III	Paficakarma and Other Ayurvedic Specialty Treatments: Method and classification of treatments in Ayurveda, Pretreatment, Therapeutic vomiting (Yamana), Purgation Therapy, Enema (Basti), Nasal Administration - Nasya, Blood Letting (RaktaMok~a), Introduction and importance of Paficakarma/Detoxification, Science and art of rejuvenation (Rasayana and VajikaraQa). Ayurvedic prenatal and postpartum care for healthy mothers and babies, Sarhskara, care of infants and children.		Gouri Sankar Das		
	Section 'D' Important Medicinal Plants and their based on Ayuyveda.				
I	19 Medicinal Plants in Susruta Sarhhita: Tuls1, Haridra, Sarpagandha, Gh:rtakuman, Guggulu, Brahm1, Amala, Aswagandha, Arjun Tree, Turmeric, Ceylon Hydrolea, Neema Plant, Lady Fems, Blackberries, Pot Marigold, Camomile, Peppermint, Fenugreek and Aloe Vera.		Shreyasi Koley		
Teaching Plan: Department of Sanskrit: SEMESTER-VI (HONOURS)					
UNITS	PAPER: CC-13: Ontology and Epistemology	75		06.02.2023 to 14.06.2	1st Internal 18th &

				023	19th May,202 3 & 2nd Internal 13th & 14th June,202 3
	Section 'A' Essentials of Indian Philosophy,				
I	Meaning and purpose of darsana, general Classification of philosophical schools in classical Indian philosophy		Seuli Rani Khatua		
II	Realism (<i>athârthavâda</i> or <i>vastuvâda</i>) and Idealism (<i>rotyayavâda</i>), Monism (<i>ekoiwavâdo</i>), Dualism (<i>dvairavnvâda</i>) & Pluralism (<i>bahuttvavâda</i>); dharma (property)-dharmi (substratum)		Seuli Rani Khatua		

III	Causation { kOryalâra yavâda) naturalis m (svabhâvavâda), doctrine of pre-existence of effect {saikOryavâda j, doctrine of real transformation Unit: THtparinâmavâda), doctrine f illusory transformation {vivartavâda), doctrine of non- pre-existence of effect in cause		Seuli Rani Khatua		
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	(asatkOryavâdaand ârambhavâda)			
	Section 'B' Ontology (Based on Tarkasamgraha)			
I	Concept of padartha, three dharmas of padirthas, definition of Dravya,		Archana Panda	
II	Samanya, Vis'esa, Samavaya, Abhava.		Archana Panda	
III	Definitions of first sevendravayas and their examination; Atma and its qualities,manas.		Archana Panda	
IV	Qualities (other than the qualitiesoftheitman) Five types of Karma.		Archana Panda	
	Section 'C' Epistemology (Based onTarkasamgraha)			
I	Buddhi(jdana) — nature ofjfiâna in Nyaya vai4esika; smriti-anubhava; yaths nha andayalhartha ,		Shreyasi Koley	

II	Kara9a and kirana, definitions and types of prams, kartñ-karana-vyapara-phala, model Pratyaksa		Shreyasi Koley		
III	Anumana including hetvabhñsa		Shreyasi Koley		
IV	Upamina and sabda pramina		Shreyasi Koley		
V	Types of ayaihñrtha anubhava		Shreyasi Koley		
UNITS	PAPER: CC-14: Sanskrit Composition and Communication	75			
	Section 'A' Vibhakyartha, Voice and Krt,				
I	Yibhakyartha Prakarana Laghusiddhânt akaumuM Voice (katfi. karma and bhâva)		Shreyasi Koley		
II	Selections from <i>Krt Prokarana</i> - from <i>Laghusiddhântakaumudi</i> Major Sutras for the formation of <i>krdonta</i> words <i>ttavyat, tavya, anyar, yat, nyal,</i> <i>nvul, tric,an,kia,</i> <i>katavatu, éat5i, éânac,</i> <i>tumun, ktvâ-lyap,lyut</i> <i>,ghan, Min)</i>		Shreyasi Koley		
	Section 'B' Translation and Communication,				

I	Translation and Communication Translation from Hindi/English to Sanskrit on the basis of cases, Compounds and kbitsuffixes. Translation from Sanskrit and Hindi		Archana Panda		
II	Communicative Sanskrit: Spoken Sanskrit.		Archana Panda		
	Section 'C' Essay				
I	Essay (traditional subjects) e.g. veda, upnisad, ans it		Gouri Sankar Das		
II	Essay based on issues and topic related to modern subjects like entertainment, sports, national and international affairs and social problems.		Gouri Sankar Das		
UNITS	PAPER: DSE- 4A: Fundamentals of Ayurveda	75			
	Section 'A' Introduction of Ayurveda,				
I	Introduction of Ayurveda, History of Indian Medicine in the pre-caraka period, The two schools of Ayurveda: Dhanvantari and Punarvasu.		Seuli Rani Khatua		
II	Main Aciiryas of Ayurveda — Caraka, Sus"ruta, Viigbbatta, Miidhava, Siirñgadhara and Bhavamis'ra		Seuli Rani Khatua		
	Section 'B' Carakasahritha (Sutrasihanam),				

I	Carakasamhitā—(Sitra- sthanam):DivisionofTime and condition ofnature and body in sixseasons. Regmen of Fall Winter (Hemanta), Winter (Sis'ira) &Spring (Vasanta) seasons.(Varsa)and		Shreyasi Koley		
	Section 'C' Taittiriyanisad.				
I	Taittiriyanishad— Bguvalli,anuvak1-3		Archana Panda		
II	Taittiriyanisha Bh(guéal1i, anuvak 1-3		Archana Panda		

**Department of Sanskrit
Teaching Plan (General Courses)**

	Semester I	Semester III		Semester V		
Name of the Teacher	DSC-1A	DSC-3A	SEC-1	DSE-1A	GE-1	SEC-3
Seuli Rani Khatua	Sec-A	Sec-C	Sec-A	Sec-B	Sec-A Unit-I	
Archana Panda	Sec-B	Sec-A	Sec-C	Sec-A	Sec-A Unit -II	Sec-B
Gouri Sankar Das	Sec-C	Sec-B	Sec-B		Sec-B	Sec-A
Shreyasi Koley	Sec-D	Sec-D		Sec-C	Sec-C	Sec-C

**Teaching Plan: Department of
Sanskrit: SEMESTER-I (GENERAL)**

UNITS	PAPER: CC-1:: Sanskrit Poetry	75		01.10.2021 to 24.02.2022	
	Section 'A' Raghava_śam				1 st internal examinat

I	Introduction (Author and Text) Canto-I (Verses 1-10) Meaning/translation, Explanation, Story, Characteristics of Raghu Clan, Characteristics of Dilīpa.		Seuli Rani Khatua		ion on 4th week of Decembe r, 2022 and 2 nd internal examinat ion on 2 nd week of March,20 22
II	Canto-I (Verses: 11-25) Meaning/translation, Explanation, Role of Dilīpa for the welfare of the subjects. Appropriateness of title, Background of given contents		Seuli Rani Khatua		
	Section 'B' Śīsupālavadhā				
I	Introduction (Author and Text), Appropriateness of title, Background of given contents. Canto II, Verses 26- 37, Grammar, Translation, Explanation, Poetic excellence, thematic analysis		Archana Panda		
II	Verses 42-56, Grammar, Translation, Explanation, Poetic excellence, thematic analysis.		Archana Panda		
	Section 'C' Nīśatakam				
I	Verses (1-10) Translation, explanation		Gouri Sankar Das		
II	Verses (11-20) Translation, explanation, Social experiences of Bhartṛhari, Types of Fool		Gouri Sankar Das		
	Section 'D' History of Sanskrit Poetry				
I	Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Śriharṣa, Jayadeva, Bhart_hari and their works		Shreyasi Koley		
II	Origin and Development of Different types of Mahakavya and Gītikāvya with special reference to the following Poets and their works.		Seuli Rani Khatua		

**Teaching Plan: Department of
Sanskrit: SEMESTER-III (GENERAL)**

UNITS	PAPER: DSC-IC (CC-3): Sanskrit Drama	75		13.10.2023 to 27.01.2024	1 st Internal 05 th & 06 th Januar y 2 Week of Januar y, 2 nd Internal 19 th Januar y 2024
	Section 'A' Pratimanatakam: Act I&III - Bhasa				
I	First Act Introduction, Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.		Archana Panda		
II	Third Act Introduction, Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.		Archana Panda		
	Section 'B' Abhijianakuntalam Act IV- Kalidasa				
I	Fourth Act (a) Introduction, Explanation of terms like nfindf, prastfivanii, sfitradhiira, naff, vi\$skambhaka, vidii\$aka and kmicukz. (b) Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature		Gouri Sankar Das		
II	kiivye\$U nfitakarrt ramyam, upamfi, Language of Kalidasa, dhvani in Kalidasa, Pllrpo~e a_i: id dcf: Sign		Gouri Sankar Das		
	Section 'C' Technical Terms from Sanskrit Dramaturgy				
I	Nataka, Nayaka, Nayika, Nandi, Sutradhara, Pratabana, Bidushaka.		Seuli Rani Khatua		
II	Anka, Prakasha, Apabarita, Akashbhasita,		Seuli Rani Khatua		

	Prabeshaka.			
	Section 'D' History of Sanskrit Drama and an Introduction to Principle of Sanskrit Dramas			
I	Origin and Development		Shreyasi Koley	
II	Some important dramatists and dramas: Bhasa, Kalidasa, Sudraka, Visiikhadatta, Harg Bhavabhuti, and their works.		Shreyasi Koley	
UNITS	PAPER: SEC-1: Computer awareness forSanskrit		5 0	
	Section A: Basic Computer Awareness			
I	Design, Architecture: Operating System		Seuli Rani Khatua	
II	MS Office Tools (Word, Power points, Excel etc.)		Seuli Rani Khatua	
III	Using Internet, Web Search (Searching E-text/ e-book for Sanskrit in Roman and Devanagari Scripts), Email etc		Seuli Rani Khatua	
	Section B: Typing in Unicode for Preservation andDigitalization of Sanskrit Text			
I	Character encoding, Unicode, ASCII, UTF-8, UTF-16		Archana Panda	
II	Typing in Unicode through various Softwares		Archana Panda	
III	Sanskrit Text Digitalization/Preservation/Storage		Archana Panda	
	Section C: Web Publishing			
I	Basics HTML, Java Scripts and CSS		Gouri Sankar Das	
II	Basics of Databases		Gouri Sankar Das	

**Teaching Plan: Department of
Sanskrit: SEMESTER-V (GENERAL)**

UNITS	PAPER: DSE1AT: Philosophy, Religion and Culture in Sanskrit Tradition	75		18.09.2023 to 06.01.2024	1st Intern 01st Decem ber, 2023 & 2nd Intern 5th & 6th January 2024
	Section-A-Dharma,				
I	Form of God, Mode of worship, Bhaktaas a morally evolved person - Gita Chapter XII		Seuli Rani Khatua		
II	dharma ten fold dharma and its versions, definitions of satya, ahimsā, asteya, aparigraha, pañcha mahā yajña; theory of three debts.		Seuli Rani Khatua		
III	Man's initiative and God's design; God's līlaand Kṛpā, Daiva versus puruṣakāra, adṛṣṭa, three types of karma - saṁchita, kriyamāṇaand prārabdha, karma.		Seuli Rani Khatua		

	SectinB-Samskara and Purusartha,			
I	Process of acculturation - importance ofSaṁskāra.		Archana Panda	
II	Aim of human life - theory of Puruṣārtha.		Archana Panda	
	Section c- Swadharma			
I	An amoral' person - svadharma and karmayoga, sthita prajna in the Gita (ChapterII).		Shreyasi Koley	
II	Prakriti- three gunas and their impact on personality.		Shreyasi Koley	
UNITS	PAPER: SEC-3: Basic Elements of Jyotisha	50		
	SecA- Origine, Development and Branches ofJyotisa			
I	Origin and Development of Jyotisa		Shreyasi Koley	
II	General introduction to following branches of Astrology: Siddhanta, Samhita, Horā, Tājika, Praśna,Vastuśāstra and Muhurtaśāstra.		Shreyasi Koley	
	SecB- Jyotischandrika: sanjna Prakaranam,			
I	Jyotiṣachandrikā- Sañjñā- Prakaraṇam, Verses:1-29		Gouri Sankar Das	
II	Jyotiṣachandrikā- Sañjñā- Prakaraṇam, Verses: 30-65		Gouri Sankar Das	

	Sec C: Jyotischandrika: sanjna Prakaranam			
I	Jyotischandrikā- Sañjñā- Prakaraṇam, Verses:66-90.		Seuli Rani Khatua	
II	Jyotischandrikā- Sañjñā- Prakaraṇam, Verses:91- 115 .		Seuli Rani Khatua	
UNITS	PAPER: GE 1T: Political Thoughts in Sanskrit	75		
	SecA- Basic features of Ancient Indian PoliticalThought			
I	Name, Scope and Sources of Ancient Indian Political Thought: Name of the Science: 'Dandanīti', 'Dharmaśāstra', 'Nītiśāstra'. Scope of Indian Political Thought: relation with Dharma, Artha and Nīti; Sources of Ancient Indian Political Thought :Vedic Literature, Purāṇa, Rāmāyaṇa, Mahābhārata, Dharmaśāstra, Nītiśāstra Kautilya's Arthaśāstra and Rajaśāsana (Inscriptions).		Seuli Rani Khatua	
II	Nature, Types and Theories of the State: Nature of the State in Arthaśāstra (6.1) and Manusmṛti (9.294) with Special reference to Saptanga-Theory: Svāmi, Amatya, Janapada, Pura, Kośa, Danda and Mitra. Types of the State: Rajya, Svarājya, Bhojya, Vairājya, Mahārājya, Sāmarājya (Aitreya Brāhmaṇa, 8.3.13-14 : 8.4.15-16).		Seuli Rani Khatua	

	Sec B- Ancient Indian Political Thought: Origineand Development				
I	<p>Ancient Indian Political Thought: Origin and Development</p> <p>Indian Political Thought from Vedic Period to Buddhist Period: Election of King by the People' Visas 'in Vedic period: (Rgveda, 10.173;10.174, Parliamentary Atharvaveda, 3.4.2;6.87.1-2), Institutions: 'Sabha, 'Samiti' and 'Vidatha' in Vedicperiod (Atharvaveda, 7.12.1;12.1.6 ; Rgveda,10.85.26), King-maker Council: 'Rajakartarah 'and Ratnis' in Vedic period (Atharvaveda, 3.5.6-7 and</p> <p>Satapathabrahmana, 5.2.5.1); Coronation Ceremony of the King 'Samrata' (Satapathabrāhmaṇa, 51.1.8-13; 9.4.1.1-5) Republics in the Buddhist Period (Diggnikaya, Mahāparinibbāṇa Sutta, Anguttaranikaya, 1.213;4.252,256)</p>		Archana Panda		
II	<p>Indian Political Thought from Kautilya to Mahatma Gandhi: Kautilya's concept of Welfare State (Arthaśāstra, 1.13); Essential Qualities of King (Arthaśāstra,6.1.16-18); Duties of King and State 'Rajadharmā'(Mahābhārata, Santiparva, 120.1-15; Manusmṛti,7.1-15; Sukranīti, 1.1-15) Constituent Elements of Jain political thought (Somadeva's Nitivakyamṛta,9.1.18 and,</p>		Archana Panda		
	Nitivakyamṛta, 9.1.18 and,				

	19.1.10); Relevance of Gandhian political thoughts in modern period (Gandhi Gītā of Prof. Indra, 5.1-25)				
	Sec C:- Cardinal theories and Ancient Indian Political Thinker				
I	Cardinal Theories of Indian Political Science: 'Saptānga' Theory of State: Svāmī, Amatya, Janapada, Pura, Kośa, Danda and Mitra (Arthaśāstra- 6.1 , Mahābhārata-Santiparva- 56.5 , Sukranīti, 1.61 -62). 'Mandala' Theory of Inter-State Relations: 'Sadgunya' Policy of War and Peace Diplomacy: Sandhi, Vighraha, Yana, Asana, Sanśraya and Dvaidhībhāva. 'Caturvidha Upaya' for balancing the power of State: Śāma, Dāma, Danda, Bheda. Three types of State power 'Sakti': Prabhu Śakti, Mantra Sakti, Utsāha Śakti.		Gouri Sankar Das		
II	Prominent Indian Political Manu, Śukrācārya, Kautilya, Somadeva Suri and Mahatma Gandhi. Thinkers: Kāmandaka, Somadebasuri and Mahatma Gandhi.		Gouri Sankar Das		

Department of Sanskrit
Teaching Plan (General Courses)

	Semester II	Semester IV		Semester VI		
Name of the Teacher	DSC-1B	DSC-1D	SEC-2	DSE-1B	GE-2	SEC-4
Seuli Rani Khatua	Sec-C Unit-ii	Sec-C	Sec-A	Sec-A	Sec-A	Sec-C
Archana Panda	Sec-B	Sec-B	Sec-C	Sec-B	Sec-B	Sec-D
Gouri Sankar Das	Sec-A	Sec-A			Sec-C	Sec-B
Shreyasi Koley	Sec-C Unit-i		Sec-B	Sec-C	Sec-D	Sec-A

**Teaching Plan: Department of
Sanskrit: SEMESTER-II (GENERAL)**

UNITS	PAPER: CC3 [DSC-1B] Sanskrit Prose	75		01.09.2023 to 03.02.2024	
	Section 'A' Suknasopadesa,				1 st internal examination on 28th July, 2023 and 2 nd internal
I	Introduction- Author/Text, Text up to page 116 of Prahlad Kumar upto ried (up to the end of		Gouri Sankar Das		

	the text.)				examination on 3rd Augst,2 023	
II	Society and political thought depicted in Sukanasopadeśa. logical meaning and application of savings.		Gouri Sankar Das			
	Section 'B' Sivarajavijayam, Nihswasa-1,					
I	Para 1 to 20 Introduction- Author/Text, Text reading (Grammar. Translation, and Explanation), poetic excellence, plot. Timing of Action.		Archana Panda			
II	From para 21 to the end of the text. Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot. Timing of Action.		Archana Panda			
	Section 'C' Survey of Sanskrit Literature-Prose					
I	Origin and development of prose and important prose romances		Shreyasi Koley			
II	Subandhu, Bāṇa, Dandin, Ambikadatta Vyāsa. Pañcatantra, Hitopadeśa, Vetālapañcavattikā, Simhasanadvātrimsika and Puruṣaparīksā.		Shreyasi Koley			
Teaching Plan: Department of Sanskrit: SEMESTER-IV (GENERAL)						
UNITS	PAPER: DSC-1D(CC-4): Sanskrit Grammer	75		28.02.2023 to 08.07.2023		1st Internal 13th

-14th
June,2
023
&2nd
Intern
al 27th
June,2
023

	Section 'A' Laghusiddhantakaumudi: SamjnaPrakarana,			
I	Samiñâ Prakarana		Gouri Sankar Das	
	Section 'B' Laghusiddhantakaumudi: Sandhi Prakarana,			
I	ac sandhi: yen, giyn, di°rgha, ayâdi, vrddhi and yïirvor<i/>o.		Archana Panda	
II	Hal sandhi. .it-on n, ititva, aiitinusikatvn, cli/iofvn and jastava		Archana Panda	
III	visarga sandhi: uwn, lapa, saiva and rutva		Archana Panda	
	Section 'C' Laghusiddhantakaumudi: Vibhakti			
I	Vibhaktyartha Prakaiana		Shreyasi Koley	
UNITS	PAPER: SEC-2: Yogsasutra of Patanjali	50		
	Section 'A' Yogsasutra of Patanjali: Samadhi Pada,			

I	Yogasiiria of' Patanjali: Samadhi Pada (Suiras: I - 15)		Seuli Rani Khatua	
II	ogiisiirla ofPatanjali:Sair<dhiPâd<i>(Sutras:16-		Seuli Rani Khatua	

	Section'B'Yogzasutra of Patanjali:Sadhana Pada ,			
I	Yogafirta of Patanjali : S3dhana Pada (Sutra: 29-45)		Shreyasi Koley	
II	Yogasiirta of Patanjali :S.adhiina P3da (Sutras: 46-55)		Shreyasi Koley	
	Section 'C' Yogzasutra of Patanjali: Vibhuti Pada			
I	Yogaxurta of Patanjali: Vibhiiti Piida (Sutra.s: 1-3)		Archana Panda	

**Teaching Plan: Department of
Sanskrit: SEMESTER-VI (GENERAL)**

UNITS	PAPER: DSE1BT: Literary Criticism	75		06.02.2023 to 14.06.2023	1st Intern al 18th & 19th May,2 023 & 2nd Intern al 13th & 14th June,2 023
	Sec A- Kavya Prakasa: Kavyavaisistya and Kavya Prayojana				
I	Kavya Prakāśa: Kavya Vaisiṣṭya and Kavya Prayojana		Shreyasi koley		
	Sec B- Kavya Prakasa: Kavyakarana				
I	Kavya Prakāśa: Kavya Kāraṇa		Gouri Sankar Das		
	Sec C- Kavya Prakasa: KavyaSvarupa and Kavyabheda				
I	Kavya Prakāśa: Kavya Svarūpa and Kavyabheda		Seuli Rani Khatua		

UNITS	PAPER: SEC4T: Indian Theatre	50		
	Sec A: Tradition and History of Indian Theatre			
I	Origin and development of stage in different ages: pre-historic, Vedic age.		Shreyasi koley	
II	Epic-puranic age, court theatre, temple theatre, open theatre, modern theatre, folk theatre, commercial theatre, national and state level theatre.		Shreyasi koley	
	Sec B: Theatre: Types and Constructins			
I	Theatre: Types and Constructions		Gouri Sankar Das	
	Sec C- Acting			
I	Acting: Ängika, Vācika		Seuli Rani Khatua	
II	Sättvika and Ähārya		Seuli Rani Khatua	

	Sec D- Drama			
I	Vastu (Subject-Matter)		Archana Panda	
II	Netā (Hero)		Archana Panda	
III	Rasa (Sentiment)		Archana Panda	
UNITS	PAPER: GE2T: Sanskrit Meter and Music			
	Section 'A' Brief Introduction to Chhanda sastra			
I	Brief Introduction to Chanda śāstra		Seuli Rani Khatua	
	Section 'B' Classification and Elements of Sanskrit Meter,			
I	Syllabic verse (akṣaravṛtta): Syllabo-quantitative verse (varṇavṛtta) Quantitative verse (mātrāvṛtta)		Archana Panda	
II	Syllables: laghu and guru Gana Feet		Archana Panda	

	Section 'C': Analysis of Selected Vedic Meters and their musical rendering,			
I	Definition, example, Analysis and Lyrical Methods of following Meters: gayatrī, uṣṇik, anuṣṭup, bṛhatī, pamkti, tristup and jagati.		Shreyasi koley	
	Section 'D': Analysis of Selected Classical Meters and their musical rendering			
I	Definition, example, Analysis and Lyrical Methods of following Meters: bhujangaprayāta, sragvinī, totaka, harigītikā, vidyunmālā, anuṣṭup, āryā, mālinī, śikharini, vasantatilakā, mandākrāntā, sragdharā and nyuśārdūlvikrīḍita		Seuli Rani Khatua	