

## TEACHING PLAN

Academic Session 2019-20

Teacher's Name: Jinti Smeeta Kakati

Department: Sanskrit

Month	Class	Title of the Subject/Topic	Content	No. of lectures to be delivered	Dates
1	2	3	4	5	6
Aug-Sep.	B.A 1 <sup>ST</sup> SEM(H)	Unit I Raghuvaṁśam: Canto-I (Verse: 1-25)	Raghuvaṁśam: Introduction (Author and Text), Appropriateness of title, Canto I, 1-10 Grammatical analysis, Meaning/translation, Explanation, content analysis, Characteristics of Raghu Clan. Raghuvaṁśam:Cantol(Verses11-25) grammatical analysis, Meaning/translation, Explanation, Role of Dilīpa in the welfare of subjects. 6		
	B.A 1 <sup>ST</sup> sem (R)	Grammar and composition Part-11	Special verb forms –in pasmoipadapast, present, future and imaretive-kr,sru,jna,da,sev,labh.		
	B.A 3 <sup>RD</sup> SEM(H)	Unit II Abhijānaśākuntalam– Kālidāsa Act I &Act IV	Abhijñānaśākuntalam : Act I- (a) Introduction, Author, Explanation of terms like nāndī, prastāvanā, sūtradhāra, naṭī, viṣkambhaka, vidūṣaka, kañcukī, Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, in Upamāalamkāra Purpose and design behind Abhijñānaśākuntalam and other problems related to texts, popular saying about Kālidāsa & Śākuntalam Abhijñānaśākuntalam Act IV- Text Reading (Grammar, Translation,		

			Explanation), Poetic excellence, Plot, Timing of Action.		
		Unit IV Critical survey of Sanskrit Drama Sanskrit Drama	Origin and Development, Nature of Nāṭaka, Some important dramatists and dramas: Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, ŚriHarṣa, Bhavabhūti, Bhaṭṭanārāyaṇa and their works.		
	B.A 3 <sup>RD</sup> SEM (R)	Unit-111 Dietetics, Nutrition and Treatment in Ayurveda	Ayurvedic understanding of nutrition and metabolism, classification of ahara according to Ayurveda and biddha ahara , role of diet .commonly used substances and their therapeutic properties.		
	B.A 5 <sup>TH</sup> sem(H)	Unit III (Muṇḍakopaniṣad)	Muṇḍakopaniṣad - 1.1 to 2.1 Muṇḍakopaniṣad – 2.2 to 3.2		
	B.A 1 <sup>ST</sup> SEM(H)	Unit II Kumārasambhavam: Canto-V (Verses: 1-30) (SKT-HC-1016)	Kumārasambhavam: Canto-V (Verses: 1-30) 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. Kumārasambhavam : Text Reading Canto I Verses 16-30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.		

Oct- Nov	B.A 1 <sup>ST</sup> sem (R)	Grammar and compositio n Part-11	<p>Phonetic change- VISARGA SANDHI, Vowel sandhi Participles –satr, sanac... ect. Pratyayas-ktva, lyap, tumun, active passive structure in la karas.</p> <p>Function of word and meaning (according to kāvyaprakāśa). abhidhā (expression/ denotative meaning), lakṣaṇā (indication/ indicative meaning) and vyañjanā (suggestion/ suggestive meaning)</p> <p>Varṇa-System and Caste System : Four- fold division of Varṇa System, (Rgveda, 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 (Mahābhārata, Śāntiparva, 65.13-22). 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) 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>		
	B.A 3 <sup>RD</sup> SEM(H )	Unit III Śabda-śakti and rasa- sūtra			
		Unit II Structure of Society and Values of Life			
		Unit III Indian Polity :	<p>Origin and Development Initial stage of Indian Polity (from Vedic period to Buddhist period). Election of King by the people: ‘ Viśas’ in Vedic period (Rgveda, 10.173; 10.174; Atharvave da, 3.4.2; 6.87.1-2). Parliamentary Institutions : ‘Sabhā, ‘Samiti’ and ‘Vidatha’ in Vedic period</p>		

			<p>(Atharvaveda,7.12.1;12.1.6 ; Ṛgveda ,10.85.26); 21 Detail of the Core Course for Sanskrit King-maker 'Rājakartārah' Council in Atharvaveda(3.5.6-7),Council of 'Ratnis' in śatapathabrāhmaṇa(5.2.5.1); Coronation Ceremony of Samrāt 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) (Arthaśāstra, 1.13 : 'matsyanyāyābhithuṭh' to 'yo' asmāngopāyatī' ); Essential Qualities of King ( Arthaśāstra,6.1.16-18: 'sampādayatyasampannaḥ' to 'jayatyeva na hīyate'); StatePolitics 'Rajadharma'( 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 GandhianThought in Modern Period with special reference to 'Satyāgraha' Philosophy ('Satyāgrahagītā' of Panditā Kṣamārāva and 'Gandhi Gītā', 5.1-25 of Prof. Indra)</p>		
	B.A3rd sem(R)	Unit-IV	Important medicinal plants in Ayurveda Medicinal plants in susrut samhita, Tulsi, Haridra,Sarpagandha,Ghrta kumari,Guggulu,Brahmi,Amla Aswagandha.etc.		
	B.A 5 <sup>TH</sup> sem(H)	Unit I General Introductio n to Vyakarana,	Schools of Sanskrit Grammer Mahesvarasutras, pratyahara, pratyaya, vibhakti,dhatu,ac, hal,it,prayatna, agama, adesa,avyaya, pratipadika, guna, vrddhi,samprasarana, samhita, ayogavahavarna, prakrti,nipat,		

		<p>Sivasutra, P aribhasa Sandhi</p> <p>Unit II Drama : vastu (subject- matter), netā (Hero) and rasa</p>	<p>upasarga, upadha, ti, Vibhasa Rules of Sandhi (Svara-Sandhi)</p> <p>vastu (subject-matter), netā (hero) and rasa Definition of drama and its various names - drśya, rūpa, rūpaka , abhineya; abhinaya and its types: āṅgika (gestures), vācika(oral), sāttvika (representaion of the sattva), āhārya (dresses and makeup). Vastu: (subject-matter) : ādhikārika (principal), prāsaṅgika (subsidiary), Five kinds of arthaprakṛti, kāryāvasthā (stages of the action of actor) and sandhi (segments), arthopakṣepaka (interludes), 45 kinds of dialogue:1. sarvaśrāvya or prakāśa (aloud) aśrāvya or svagata (aside) 3. niyataśrāvya : janāntika (personal address), apavārita (confidence) 4. ākāśabhāṣita (conversation with imaginary person). Netā: Four kinds of heroes, Three kinds of heroines, sūtradhāra (stage manager), pāripāśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcukī (chamberlain), pratināyaka (villain). Rasa: definition and constituents, ingredients of rasa- niṣpatti: - bhāva (emotions), vibhāva (determinant), anubhāva (consequent), sāttvikabhāva (involuntary state), sthāyibhāva Unit: (permanent states), vyabhicāribhāva (complementary psychological states), svāda (pleasure), Four kinds of mental levels : vikāsa (cheerfulness), vistāra (exaltation), kṣobha (agitation), vikṣepa (perturbation).</p>		
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