

1.3.2 Value Added Courses

NAME OF THE BHAVANAS
Bhasha Bhavana (Institute of Languages, Literature & Culture)
Palli Samgathana Vibhaga (Institute of Rural Reconstruction)

1.3.2 Value Added Courses

CONTENT LIST

BHASHA BHAVANA (Institute of Languages, Literature & Culture)
2015-2016
Diploma in Tamil
Certificate in Tamil
2016-2017
Diploma in Tamil
Certificate in Tamil
2017-2018
English AECC: English Communication
English SECC-1 Business communication
English SECC -2 Film Studies
English GEC-3 Media and Communication Skills
English GEC -4 Academic Writing and Composition
English GEC -1 Language, Literature and Culture
EnglishGEC-2 Contemporary India: Women and Empowerment
Certificate in Tamil
Diploma in Tamil
2018-2019
English AECC: English Communication
English SECC-1 Business communication
English SECC -2 Film Studies
English GEC-3 Media and Communication Skills
English GEC -4 Academic Writing and Composition
English GEC -1 Language, Literature and Culture
English GEC-2 Contemporary India: Women and Empowerment
Certificate in Tamil
Diploma in Tamil
M.Phil in Tamil
Ph.D in Tamil
2019-2020
English AECC: English Communication
English SECC-1 Business communication
English SECC -2 Film Studies
English GEC-3 Media and Communication Skills
English GEC -4 Academic Writing and Composition

English GEC -1 Language, Literature and Culture
English GEC-2 Contemporary India: Women and Empowerment
Sanskrit C-14 (Self Management in Gita)
Sanskrit DSE-2 (Art of Balanced Living)
Diploma in Tamil
Certificate in Tamil
Tamil Diploma in Epigraphy
Tamil Diploma in Theatre tradition in Tamilnadu
Tamil Diploma in temple art and architecture
Tamil Generic Elective-GE
Ph.D in Tamil
M.Phil in Tamil

Regulations & Syllabus



Diploma in Tamil

Duration: Minimum One (1) Year and Maximum Three (3) Years.

Eligibility: +2 (HSC) or Equivalent or Certificate in Tamil

Scheme of Evaluation: 3-hour final examination carrying 75% of the total weight and continuous assessment carrying 25% of the total weight. To complete each Course, the learner is required to secure minimum 35% (26 marks out of 75) of the 75% in the final examination and overall 40% in both final and continuous assessment taken together. Those students who secure 60% and above in aggregate will be placed in First Class, those who secure 50% and above but below 60% in aggregate will be placed in Second Class and those who secure 40% and above but below 50% in aggregate will be placed in Third/Pass Class.

Scheme of the Question Paper:

- Short essay of 200 words
(to attempt 2 out of 3 questions) 2x10 marks = 20 marks
- Reading comprehension 1x10 marks = 10 marks
- Grammar (Tenses, articles, etc.) 10x2 marks = 20 marks
- Precis writing 1x15 marks = 15 marks
- Dialogue writing 1x10 marks = 10 marks

Diploma in Tamil

Syllabus

Course Title

- PAPER I - Listening and Reading for Communication-
- PAPER II- Oral and Written Communication-
- PAPER III- Reading for Enrichment of Language Skills -
- PAPER IV- Practical/Project

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Listening for Communication

Types of Listening - Hearing Vs Listening - Barriers to Listening - Purpose of Listening - Listening to Speeches and Radio and TV news - Active Listening Skills - Short story recitation.

Oral and Written Communications

Nature of Communication - Types of Communication - Difficult Sounds of Tamil - Welcome Address - Vote of Thanks - Presentation - Voice Modulation - Master of Ceremonies - Prepared and impromptu speeches - Groups Discussion - Dialogue - Writing Letters - Memos - Complaints - Report Writing - Note Making - Punctuation - CV and Bio Data - Editing - Proof reading - Precise Writing - Proposal Writing - Email Communication - Writing for Media - Common Errors in Tamil - Sounds of Language.

Reading for Enrichment of Language Skills

Types of Reading - Purpose of reading - Reading for Vocabulary Barriers to Reading - Critical Reading - Flexible Reading - Reading Comprehension - Reading Magazine and Literature - Styles of Reading Ten short stories from world literatures are to prescribed to inculcate the LSRW skills along with interpretative capacity in learners.

Practical

The Learners are to be asked to attend the Language Laboratory at the university campus at least for a week during the period of programme. They have to complete the exercises in Grammar, Listening, Reading and Writing, available in the software. The system generated Performance Report will be counted for the final result of the programme.



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Units-I TO V

Marks: 80



Syllabus for Certificate Course Tamil

First Year syllabus

This course is meant for beginners of Tamil who do not have any background in Tamil prior to taking this course. Instruction for this course include teaching both the writing and spoken system. An assignment will be due on every Monday, and a quiz will be held once in two weeks. There will be a semester examination. Grade is issued based on the following:

Attendance - 5%, assignments - 10 %, Quizzes - 5 %, SEMESTER - 80

Unit I:

a) Introduction to Tamil Language, b) Introduction to writing system, c) Tamil vowels d) Tamil consonants, d) Visiting the Language Lab.

Homework: Assignment No. 1 - Writing Tamil vowels and consonants

Reading for next Level: WALT homepage: <http://ccat.sas.upenn.edu/plc/tamilweb/mkletter.html>, saylet.html, framesyll.html and HyperCard software: lessons 1 and 2)

Unit II

Class work: a) Making syllables in Tamil, b) Practice writing syllables, c) Making words and d) Pronunciation of Tamil words - reading words

Homework: Assignment No. 2 - Writing syllables and making words

Reading for next Level: WALT page: <http://ccat.sas.upenn.edu/plc/tamilweb/lessons/lesson1.html>, Reading on Sandhi rules will be provided.

Class work: a) Pronunciation of Tamil words contd., b) Making noun-noun sentences, c) Making interrogative questions versus information seeking questions and d) practice sandhi rules

Quiz: (45 minutes) covering writing vowels, consonants and making simple words and simple sentences

Assignment: Writing words, translating simple sentences with noun-noun construction

Reading: Sandhi Rules, Interrogative questions, Information seeking question and negative markers

Unit III

Class work: a) Sandhi rules, b) Use of case suffixes, c) Introducing the use of verbs and d) use of tense markers (present tense)

Assignment: Combination of words and vowels.

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P. Blanche Mathis
5-7-2016



Reading: Reading - I from the reader

Unit-IV

Tamil Grammer-Paku Padha Urupilakanam-Illakanak Kuripu-Punarchi Vethikal

Unit-V

Language Structures-Personal Pronouns-Noun-Present indefinite-Third Person Pronoun Singular-Masculine-Feminine formation-Present Continuous-Present Perfect-Future-Past indefinite-Past Continuous-Present Participle-Past Perfect-Future imperative-Future Perfect-Future Continuous.

Second Year Syllabus

Units-I TO V

Marks:80

Attendance - 5%, assignments - 10 %, Quizzes - 5 %, SEMESTER - 80

Unit I

Understanding the Tamil Language and dialects through various Multimedia sources-Tamil sentence formation and speech practice-Singing the Songs- Nursery Level.

Unit II

Find out the proper Tamil words to the task given by the Teachers.-Reading the Tamil texts and understand the Meaning (Practical)-Dictation of the Text-Tamil to English Translation-English to Tamil Translation-Conversation in Tamil with the Tamil scholars.

Unit-III-

Papaa Pattu- Koovum Kozhi-Thullum Muyal-Aatuk kutti-Mayulum Kuyulum

Unit-IV

Prose Reading- CHL Advanced Course Reader -Lessonas-1 to 10.

Unit-V

Letter Writing- Leave Letter- Letter to a Friend- Letter to the Teacher- Understanding Conversational Tamil


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Books Prescribed:

1. Tamilpada Nool- Books I,II,III

Government of Tamil Nadu Department of School Education School Textbooks in Tamil
Available in .pdf Format: <http://www.textbooksouline.in/toc.in/>

Books Recommended

1. Tamil Course for European School – Books I & II, Christian Literature Society, Chennai.
2. ABC of Tamil- T.B.Sidalingaiah, Paari Nilayam, Chennai.
3. Tamil Language in Context, Vasu Renganathan, Publisher: www.thetamilanguage.com; 1st edition (2011).

Translation, Dictionaries and Resources

- Tamilcube: <http://www.tamilcube.com/res/tamilpad.html>
- <http://www.dictionary.tamilcube.com/>
- University of Chicago Digital Dictionaries of South Asia University of Madras Tamil Lexicon Search Engine: <http://dsal.uchicago.edu/dictionaries/tamil-lex/>

Online Language Learning

- Government of Tamil Nadu Department of School Education School Textbooks in Tamil Available in .pdf Format: <http://www.textbooksouline.in/toc.in/>
- University of Pennsylvania Language Learning Center's Web Assisted Learning and Teaching of Tamil (WALTT): <http://plc.sas.upenn.edu/tamil>
- Tamil Virtual Academy (TVA): <http://www.tamilva.org/> by stage

Tamil learning Software

1. Tamil - A to Z
Instructional Tamil Software for
Macintosh
(in 105 graded lessons)

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Book Prescribed:-

For paper I:

1. A guide to Tamil- by P. Jothimuthu, published by c. l. s.
Madras-600103

2. "A Standard Grammar of modern & Classical Tamil" N. C.
B.H. Pvt Ltd, 6 Nallathambi chetty Street, Madras-2.

For Paper:-II

1. Prose :- Porkalavazhkki by Poovarran Paari Nilaiyam, 59 Broadway,
Madras-1

2. Poetry :-

(i) Nartrinai 3 Poems

(ii) Kurunadhogai 3 Poems

(iii) Kalithogai 1 Poems

(iv) Purananooru 3 Poems

(v) Aganananoou 1 Poems

(vi) Tirukkural 10 Stanzas.

(vii) Naladiyar 2 Poems

(viii) Devaram 5 Poems

(ix) Divyaprabandham 5 poems

(x) Sivage Sindhamani 3 Poems

(xi) Kamba Ramayanam 3 Poems

NOTE: The poems will be selected by the teacher and the students and
The Examiner will be informed accordingly.


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P. Bhammathi
5.7.2016


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3. Short Stories:-

'Veril Thudikkum Uyirgal' Published by Vanadhi Pathippage, 13
Deenadaylu Street, T. Nager, Madras-600017

For Paper:-III

History of Tamil Literature :- Sangam period to 12th century and 20th century

Books "A History of Tamil Literature" of any book available in Tamil or in
English.

For Reference only:-

i) "A History of Tamil Literature" by J.M Somasundram,
Kazhagam, 140 Broadway, Madras-1

ii) "A History of Tamil Literature" by T.P Meenakashi
Sundram Kazhagam, 140 Broadway, Madras-1

iii) "Tamizh Ilakkiya Varalru" by Dr. M. Varadarajan Paari
Nilaiya, 59, Broadway, Madras-1

iv) "Tamil Ilakkiya Varalaru" by T.P. Meenakashi Sundram
Kazhagam, 140 Broadway, Madras-1

P. Bhanumathi
5.7.2016

T. Raju
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**Department of English
Visva-Bharati**

Santiniketan

Syllabi for B. A. Undergraduate Course in English under CBCS

1. **AECC: English Communication (Sem I)**
2. **SEC: Business Communication (Sem III)**
3. **SEC: Introduction to Films/Cinema (Sem IV)**
4. **GEC: Language, Literature and Culture (Sem I)**
5. **GEC: Contemporary India: Women & Empowerment (Sem II)**
6. **GEC: Media and Communication Skills (Sem III)**
7. **GEC: Academic Writing and Composition (Sem IV)**

1. BA CBCS Ability Enhancement Compulsory Course (AECC) Semester I (July-December)

AECC: English Communication: English Communication

Course Objectives: The purpose of this course is to introduce students to the theory, fundamentals, and tools of communication and to develop in them vital communication skills which are integral to personal, social, and professional interactions. Keeping in mind the context of rapid globalization and increasing recognition of social and cultural pluralities, the course hopes to address various means of communication: both verbal and non-verbal, through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are: Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc. The questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

Learning Outcome: It is hoped that at the end of this course, students will find a difference in their personal and professional interactions -such as in interviews, group discussions and office environments -and recognize the significance of clear and effective communication.

1. Introduction: Theory of Communication, Types and modes of Communication
2. Language of Communication:
Verbal and Non-verbal

(Spoken and Written)

Personal, Social and Business

Barriers and Strategies

Intra-personal, Inter-personal and Group communication

3. Speaking Skills:

Monologue

Dialogue

Group Discussion

Effective Communication/ Mis-Communication

Interview

Public Speech

4. Reading and Understanding

Close Reading

Comprehension

Summary Paraphrasing

Analysis and Interpretation

Translation (from Indian language to English and vice-versa)

Literary/Knowledge Texts

5. Writing Skills

Documenting

Report Writing

Making notes

Letter writing

Recommended Readings:

1. *Fluency in English* - Part II, Oxford University Press, 2006.

2. *Business English*, Pearson, 2008.

3. *Language, Literature and Creativity*, Orient Blackswan, 2013.

4. *Language through Literature* (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

2. BA CBCS Skill Enhancement Courses (SEC) Semester III (July-December)

SEC: Business Communication

Course Objectives: The course aims to familiarize students with the nuances of business communication. Imparting correct strategies of business writing will necessitate introducing students to the organizational capacity of language along with an emphasis on the appropriate use of grammar, diction, and syntax, based on audience-specific purpose.

Learning Outcome: At the end of the course it is expected that the students will be well versed in the necessary communicative skills required to carry on professional negotiations with precision and clarity.

1. Introduction to the essentials of Business Communication: Theory & Practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc./business negotiations
5. Summarising annual reports of companies
6. Writing minutes of meetings

7. E-correspondence
8. Spoken English for business communication
Making oral presentation

3. Skill Enhancement Course (SEC): Semester IV (January-June)

SEC: Introduction to Films/Cinema

Course Objectives: The purpose of this course is to familiarize students with the role of film in society via an interdisciplinary approach. Students will be introduced to the history of international cinema and equipped with relevant theoretical approaches to read film as a cultural artefact by contextualising the interrelationship between thematic content, aesthetic choice, narrative strategies, and socio-political scenario.

Learning Outcome: At the end of the course students develop the skill to analyse film using theoretical tools and learn how film, both as a cultural text and an industry, is intimately intertwined with sociocultural and historical factors.

Module I: Introduction to Films/Cinema

Syllabus: History of Films – Development of Photography – History of Cinema – Technical developments in Film Narrations – Cinematography – Music/Sound – Editing – Cultural embedding – World Cinema – Cinema of/as Resistance – Film and Fiction – Intertextuality and Citation – Basic Film Theory – Adventure Films – Epic in Cinema – Visual Construct of the Hero – Text to Reel – Schoolboy Texts/Films – Boarding School Stories – Masculinity and Heroic Pose/s – Anthropocentrism in Cinema – Canon and the Cinema – Cinema and Spatiality – Partition Films – Gender & Cinema – Representation of the Body – Sports and/in Films – Sci-Fi Films – War Films – Regional Films – Films and Innovation – Films & New Media - etc.

Module II: Reading Films (Text may vary from semester to semester):

1. Ritwik Ghatak, *Meghe Dhaka Tara*, 1960
2. Deepa Mehta, *Earth/Earth: 1947*, 1998.

Interaction Between Film and Fiction

1. J.K. Rowling, *Harry Potter and the Philosopher's Stone*, 1997 (Text)
2. Chris Columbus (dir.), *Harry Potter and the Philosopher's Stone* (UK) / *Harry Potter and the Sorcerer's Stone* (US), 2001 (Film).
3. Bibhutibhushan Bandyopadhyay, *Chander Pahar* (*Mountain of the Moon*), 1937 (Text; originally in Bengali, translated by Jayanta Sengupta, 2011).
4. Kamalleshwar Mukherjee (dir.), *Chander Pahar* (*Mountain of the Moon*), 2013 (Film).

4. BA CBCS Generic Elective (GEC): Semester I (July-December)

GEC: Language, Literature and Culture

Course Objectives: This course aims at increasing students' awareness of how language functions and some aspects of the languages that they speak or encounter in their daily lives, keeping in mind the global context and issues pertaining to the multilingual and multicultural

nature of India. Furthermore, students will be made aware of significant formal and thematic features of the literature in Indian languages and trends in contemporary Indian culture, especially as they are reflected in the media.

Learning Outcome: At the end of the course it is expected that the student will have acquired knowledge of some basic aspects of language in general, a broad view of the languages and literatures of India, and an understanding of the values and assumptions underlying contemporary popular culture, with special reference to the media.

I. Language

(A) Language: Structure(s) and Literature(s)

(B) Language as Performance

Prescribed Texts:

1. William Wordsworth: "The Solitary Reaper"
2. Selections from William Shakespeare's *Julius Caesar*

II. Indian Literature

This section of the course will involve a study of some significant themes and forms of Indian literature through the ages with the help of selections from prescribed texts

(A) Bhasha Literatures

(B) Indian English: Language and Literature

Prescribed Texts: (two texts will be offered each semester)

1. One poem by an Indian poet
2. One short-story by Rabindranath Tagore

III. Culture and Society in Contemporary India

(A) Ideas of Culture: Culture – popular culture; Indian and global culture(s)

(B) Culture and Media:

Prescribed Texts: Teacher will choose exact texts from within the following components –

1. Advertisements – Print & TV commercials
2. Cinema/TV/Social Networking/FM Radio (any two will be selected each semester)

Evaluation

Internal Assessment: 15 marks

End-semester Exam: 60 marks

Total: 75 marks

Note: The allocation of marks for the three units of the course will be in the following ratio:

Language: 20%, Literature: 50%, Culture and Media: 30%

5. GEC: Contemporary India – Women & Empowerment: Semester II (January – June)

Course Objectives: The purpose of this course is to make students aware of women's role in shaping modern India and of being shaped by it. This will largely be a historical account with focus on women's education, women and various professions, women and politics, and women and social reform. There will be selections from standard textbooks for courses on Women's Studies along with selected fictional and non-fictional accounts by Indian women hailing from various strata of society.

Learning Outcome: At the end of the course students will be aware of the various ways in which women have contributed in shaping modern India, appreciate the role literature written by women plays in documenting their lived experience in relation to contemporary cultural milieu, and ultimately grasp the importance of understanding history and society via the intersection of gender, class, and caste.

1. Women's Voices

A. *Middle-class and upper caste women's writings*

1. Selected chapters, Rokeya Begum, *Sultana's Dream*
2. Ismat Chughtai "Amar Bel" ("The Eternal Vine"), *Quilt and Other Stories*
3. Selected poems, Kamala Das

B. *Dalit women's writings*

1. Baby Kamble, *Jina Amucha (Our Wretched Lives)*

6. GEC: Media and Communication Skills: Semester III (July-December)

Course Objectives: The purpose of this course is to equip students with skills required to utilize media for effective communication. In an age that emphasizes technological advancement and globalization the significance of media is incontestable. Students will be introduced to the fundamentals of different branches of mass communication and made aware of the research aptitude required and ethics involved in the process of producing content for various media platforms.

Learning Outcome: At the end of this course, it is hoped that students will employ clear and effective communication in various kinds of media writing and understand the processes involved in the dissemination of information.

Mass Communication

1. Introduction to Mass Communication
2. Mass Communication and Globalization
3. Forms of Mass Communication

Topics for Student Presentations:

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

Media Writing

1. Scriptwriting for TV and Radio

2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

Cyber Media and Social Media

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

7. GEC: Academic Writing and Composition: Semester IV (January-June)

Course Objectives: The course is an introduction to the fundamentals of academic writing and aims to equip students with the set of skills required for the purpose. Students will be given the opportunity to develop writing skills and be made aware of the research aptitude and critical thinking required for academic writing. Furthermore, students will be made aware of the process and ethics involved in research and be trained in putting forward their arguments in a clear and concise manner. The recommended readings are only suggestive- the students and teachers have the freedom to consult other materials on various units/topics that are a part of this course.

Learning Outcome: At the end of the course it is hope that students will understand and appreciate the process behind, develop critical thinking required, and acquire writing skills suited for academic writing.

Academic Writing and Composition (Any four)

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

Suggested Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009)



Department of Tamil
Bhasha Bhavana

M.Phil./Ph.D. Programme (Tamil) Course Structure

Course	Title of the Paper	Marks	Exam Hours	Credit
I	Research Methodology (Tamil)	100 (IA:40 UE:60)	3	4
II	Tamil Aaiyu Kalangal	100 (IA:40 UE:60)	3	4
III	Paper on Topic of Research (To be framed by the Guide)	100 (IA:40 UE:60)	3	4
Dissertation	Viva Dissertation 50 Marks 150 Marks	200		8

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தாள் 1 ஆராய்ச்சி நெறிமுறைகள்

நோக்கம்: ஆராய்ச்சி நெறிமுறைகளையும் ஆய்வேட்டு அமைப்பையும் அறிமுகப்படுத்தல்

அலகு 1

ஆய்வு - ஆய்வு நாகரிகம் - ஆய்வாளர் தகுதிகள் - ஆய்வு மொழிநடை - ஆய்வு அணுகுமுறைகள் - சமூகவியல் அணுகுமுறை (Sociological Approach), உளவியல் அணுகுமுறை (Psychological Approach), அமைப்பியல் அணுகுமுறை (Systems Approach), வடிவியல் அணுகுமுறை (Formalistic Approach) முதலியன.
ஆய்வு முறைகள்: தனிநிலை ஆய்வு முறை (Case Study Method), பயனிலை ஆய்வு முறை (Applied Research), ஒரு துறைசார் ஆய்வு (Monodisciplinary Research), பல்துறைசார் ஆய்வு (Interdisciplinary Research), விதிபுணர் முறை (Normative Method), உய்த்துணர் முறை (Deductive Method), பகுப்பு முறை ஆய்வு (Analytical Research), தொகுப்பு முறை ஆய்வு (Synthetic Research), தருக்க முறை ஆய்வு (Logical Method), அளவீட்டு முறை ஆய்வு (Survey Method), புள்ளியல் ஆய்வு (Statistical Method), வரலாற்று ஆய்வு முறை (Historical Method), ஒப்பியல் ஆய்வு (Comparative Method), விளக்க முறை ஆய்வு (Descriptive Method), கள ஆய்வு முறை (Field Method) முதலியன.

அலகு 2

ஆய்வுசெல் நெறி: ஆய்வுபொருள் சிக்கல் - ஆய்வுச் சிக்கலை இனங்காணுதலும் பகுத்துணர்தலும் - ஆய்வுச் சிக்கலின் தகவல் அறிதலும் உறுதிப்பாடும். தலைப்புத் தெரிவு - கருதுகோள் - கருதுகோளின் தேவை - கருதுகோளின் வகைகள் - எளிய கருதுகோள் - மாற்றுக் கருதுகோள் - பயனில் கருதுகோள் - எதிர்மறைக் கருதுகோள்.

அலகு 3

கள ஆய்வியல்: களப்பணி - விளக்கம் - களப்பணியின் தேவை - திட்ட மிடல் - கருவிகள் - காலம், பொழுது - சேகரிக்கும் இடம், சூழல் - தகவலாளர் அணுகுமுறை - நேர் காணல், வினா நிரல், வாய்மொழி மரபுச் செய்திகள், தகவல்கள் திரட்டுதல் - வகைப்பாடு.

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அலகு 4

ஆய்வில் கணினியின் பயன்பாடு: தரவுகளைச் சேகரிப்பதில் கணினியின் பங்கு, தமிழ் ஆய்வில் இணையத்தின் பயன்பாடு, தமிழ் வலைகள், மின்னஞ்சல், மின்னஞ்சல்கள், தமிழ் மின்னிதழ்கள், இணைய நூலகப் பயன்பாடு

அலகு 5

ஆய்வேட்டு அமைப்பியல்: ஆய்வுப்பொருள் அமைப்பும் இயல் பாகுபாடும் இயல் அமைப்பு - இயல்களின் வைப்பு முறை - நடைச் செம்மை - பிறன்கோட சுறல் - உடன்படல் - மறுத்தல் - மேற்கோள் காட்டும் முறைமை - ஆய்வு நாகரிகம் - அடிக்குறிப்பு - குறியீட்டு விளக்கம் - பின்னிணைப்புகள் - மூலநூற் பட்டியல் - மேற்கோள் நூற்பட்டியல் - ஆய்வேட்டு வடிவமைப்பில் கணினியின் பயன்பாடு.

பார்வை நூல்கள்:

1. ஆய்வியல் அறிமுகம் - தமிழண்ணல், இலக்குமணன், எம்.எஸ். - மீனாட்சி புத்தக நிலையம், மதுரை - 1977.
2. ஆய்வுக்கட்டுரை எழுதும்முறை - முத்துசண்முகம், வேங்கடராமன், க. - சர்வோதயா இலக்கியப்பண்ணை, மதுரை.
3. ஆய்வியல் தெறிமுறைகள் - கு.வெ. பாலகபிரமணியன், உமா நூல் வெளியீட்டகம், தஞ்சாவூர், 2001.
4. இலக்கிய ஆராய்ச்சி தெறிமுறைகள் - முத்துசண்முகம், க.வேங்கடராமன், முத்துப்பதிப்பகம், மதுரை, 1979.
5. நாட்டார் வழக்காற்றியல், கள ஆய்வு - தே. லார்து, பாரிவேள் பதிப்பகம், பானையங்கோட்டை.
6. தமிழில் கணிப்பொறியியல் - ச. பாஸ்கரன், உமா பதிப்பகம், தஞ்சாவூர்.
7. கணிப்பொறி ஓர் அறிமுகம் - இராம்குமார், சைவசித்தாந்த நூற்பதிப்புக் கழகம், சென்னை.
8. ஆய்வியல் கோட்பாடுகளும் செயல்முறைகளும் - எஸ்.என். கணேசன், டியோவீசியஸ் புக் சர்வீசஸ், சென்னை.
9. வீட்டுக்குள் வரும் உலகம் - சுஜாதா, டி'நெட் லிமிடெட், சென்னை.
10. இணையமும் இவியதமிழும் - முனைவர் க. துரையாசன், இசைப்பதிப்பகம், கும்பகோணம்.

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தாள் 2 தமிழாய்வுக் களங்கள்

நோக்கம்: தமிழாய்வுக் களங்களை மாணவர்களுக்கு வரலாற்று நோக்கில் அறிமுகப் படுத்துதலும் புதிய ஆய்வுக்களங்களை இனங்காணச் செய்தலும்.

அலகு 1

சங்க இலக்கிய ஆய்வுகள்: சங்க இலக்கியங்கள் குறித்த உள்ளடக்க ஆய்வுகள் - அகஇலக்கிய மரபுகள், புற இலக்கிய மரபுகள் சங்ககாலச் சமுதாயம் பற்றிய ஆய்வுகள் சங்க இலக்கிய உத்திகள் குறித்த ஆய்வுகள் - குறிப்புப்பொருள், உள்ளுறை, இறைச்சி, அணிநலன்கள், கற்பனை பற்றிய ஆய்வுகள்.

சங்கம் மருவியகால இலக்கிய ஆய்வுகள்: அக, புற இலக்கிய ஆய்வுகள். அறஇலக்கிய ஆய்வுகள்.

அலகு 2

காப்பியம், பக்தி, புராண மற்றும் சிற்றிலக்கிய ஆய்வுகள்: ஜம்பெருங்காப்பியம், ஜஞ்சிறுங்காப்பியம் குறித்த ஆய்வுகள் பக்தி இலக்கியம் - பன்னிரு திருமுறைகள், நாலாயிர திவ்ய பிரபந்தம் குறித்த ஆய்வுகள் புராணம் - தலபுராணம் பற்றிய ஆய்வுகள் சிற்றிலக்கியம் குறித்த ஆய்வுகள்.

அலகு 3

தற்கால இலக்கிய ஆய்வுகள்: உரைநடை ஆய்வுகள், சிறுகதை, புதினம், கவிதை, புதினக்கவிதை, நாடகங்கள் குறித்த ஆய்வுகள் தற்காலத் தமிழ் இலக்கிய ஆய்வுப் போக்குகள்.

அலகு 4

நாட்டுப்புறவியல் குறித்த ஆய்வுகள்: நாட்டுப்புறவியல் ஆய்வுமுறைகள் - நாட்டுப்புறப் பாடல் வகைப்பாடுகள் - நாட்டார் பண்பாட்டு ஆய்வுகள் - சமயம், நம்பிக்கைகள், பழக்கவழக்கங்கள், விழாக்கள் பற்றிய ஆய்வுகள் - விடுகதைகள், பழமொழிகள், தொன்மம் குறித்த ஆய்வுகள் - நாட்டுப்புற கலைகள் பற்றிய ஆய்வுகள்.

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அலகு 5

இலக்கண ஆய்வுகள் தமிழில் இலக்கண ஆய்வுகள் - எழுத்து, சொல், பொருள், யாப்பு, அணி பற்றிய ஆய்வுகள் - இலக்கண உரையாசிரியர்கள் பற்றிச் செய்யப்பட்டுள்ள ஆய்வுகள் - இலக்கணக் கலைச்சொல் ஆய்வுகள் - மொழியியல் ஆய்வுகள்.

பார்வை நூல்கள்:

1. சங்க இலக்கிய ஒப்பீடு - இலக்கியக் கொள்கைகள், தமிழண்ணல், மீனாட்சி புத்தக நிலையம், மதுரை, 1979.
2. வுசயனவைழைடு ரு ஷயாநுவெ னை ஊயபெயஅ ிழநவசலஇ ஷயஅணையபெயடு ஆயனரசயன ரீடிடனளாபெ ிழநளநஇ ஆயனரசயனஇ 1976.
3. ஒப்பிலக்கிய நோக்கில் சங்க காலம், கதிர் மகாதேவன், லட்சுமி வெளியீடு, மதுரை, 1977.
4. தமிழ்க்காதல், வ.க.ப. மாணிக்கம், பாரிநிலையம், சென்னை, 1962.
5. புறத்திணையியல், கு.வெ. பாலசுப்பிரமணியம், தமிழ்ப்பல்கலைக்கழக வெளியீடு.
6. தமிழில் காப்பியக் கொள்கைகள், து. சீனிச்சாமி, தமிழ்ப்பல்கலைக்கழக வெளியீடு.
7. தொகையியல், அ. பாண்டிரங்கன், திருவரங்கப் பதிப்பகம், புதுச்சேரி.
8. நாட்டுப்புறவியல் ஆய்வுஇ சு. சக்திவேல் மணிவாசகர் பதிப்பகம், 1983.
9. நாட்டுப்புறவியலஇ சு. சண்முக சுந்தரம், மணிவாசகர் பதிப்பகம், 1982.
10. நாட்டார் வழக்காறுகள், லார்து, மணிவாசகர் நூலகம், 1988.
11. மொழி வரலாறு, மு. வரதராசன், கழக வெளியீடு.
12. மொழிநூல், மு. வரதராசன், கழக வெளியீடு.
13. தமிழாய்வுத் திறனாய்வு வரலாறு, முனைவர் ம. மதியழகன், மித்ரா வெளியீடு, சென்னை, 2009.

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BOS: 12.05.2017

**NEW SYLLABUS
FOR
UNDERGRADUATE COURSE FOR SANSKRIT (HONS.)
UNDER CHOICE BASED CREDIT SYSTEM (CBCS)**



**DEPARTMENT OF SANSKRIT, PALI & PRAKRIT
BHASHA-BHAVANA, VISVA-BHARATI
SANTINIKETAN**

2018-2019

DECLARATION

All the unit-wise divisions follow the textual prescriptions provided by the U.G.C. The present syllabus does not exceed 20% deviation (as allowed) from the original unit-wise divisions fixed by U.G.C.

C-12 (Sanskrit Grammar) has been fully formulated by the Department, since U.G.C. has no prescription on the said core course. This syllabus has been approved by the B.O.S., Department of Sanskrit, Pali & Prakrit on 12.05.2017.

Visva-Bharati

Head
Department of Sanskrit, Pali & Prakrit
Visva-Bharati, Santiniketan

Core Papers (14) B.A. (Hons) Sanskrit		
Semester: I		
C-1 Classical Sanskrit Literature (Poetry)	C-2 Critical Survey of Sanskrit Literature	
Semester: II		
C-3 Classical Sanskrit Literature (Prose)	C-4 Sanskrit Composition and Communication	
Semester: III		
C-5 Classical Sanskrit Literature (Drama)	C-6 Poetics and Literary Criticism	C-7 Indian Social Institutions and Polity
Semester: IV		
C-8 Indian Epigraphy, Palaeography and Chronology	C-9 Modern Sanskrit Literature	C-10 Sanskrit and World Literature
Semester: V		
C-11 Vedic Literature	C-12 Sanskrit Grammar	
Semester: VI		
C-13 Indian Ontology and Epistemology	C-14 Self-Management in the Gītā	
Discipline Specific Elective (DSE)		
Semester-V : DSE-1 Indian System of Logic and Debate	Semester-V : DSE-2 Art of Balanced Living	
Semester-VI : DSE-3 Sanskrit Linguistics	Semester-VI : DSE-4 Environmental Awareness in Sanskrit Literature	
Generic Elective (GE)		
Semester-I : GE-1 Basic Sanskrit	Semester-II : GE-2 Indian Culture and Social Issues	
Semester-III : GE-3 Ancient Indian Polity	Semester-IV : GE-4 Fundamentals of Indian Philosophy	
Skill Based Ability Enhancement Elective Course (AEEC)		
Semester-III : AEEC-1 Evolution of Indian scripts	Semester-IV : AEEC-2 Sanskrit Meters and Music	

Core Course : B.A. (Hons.) Sanskrit

C-1		
Classical Sanskrit Literature (Poetry)		
Prescribed Course:		Total 56 Credits
Section 'A'	Raghuvamśam: Canto-I (Verse: 1-25)	12 Credits
<u>B.A.(honours) in Sanskrit</u>		
7. Raghuvamśam: & Origin and Development of Mahākāvya and Gītikāvya		
Course Content- These two texts are prescribed for the students of B.A. Semester-I [C-1- Classical Sanskrit Literature (Poetry), Section A & E]. Raghuvamsa of Kalidasa is divided into 19 cantos. From this book only 25 verses of Canto-I are prescribed as text. Origin and Development of Mahākāvya and Gītikāvya are also prescribed as text from history of Sanskrit Literature.		
Objective- This course aims to get students acquainted with Classical Sanskrit Poetry. It intends to give an understanding of literature, through which students will be able to appreciate the development of Sanskrit Mahākāvyas and Gītikāvyas.		
Outcome- Though Students will take the detailed study of a very small text of a great Mahakavya, yet the course is structured in such a way that the provision is there by which they will make themselves familiar with the contents of the poem as a connected whole and the chronological development of Mahākāvya and Gītikāvya helps the students to negotiate texts independently.		
Section 'B'	Kumārasambhavam: Canto-V (Verse: 1-30)	12 Credits
Section 'C'	Kirātārjunīyam - Canto I (1-25 Verses)	12 Credits
Section 'D'	Nītiśatakam (1-20 Verses, 1st two Paddhatis)-M. R. Kale Edition.	08 Credits
Paper: C-1, Sec-B: (a) Nītiśatakam (1-20 Verses)		
Paper: C-1, Sec-D: (b) Kumārasambhavam Canto-v (1-30 Verses)		
Course Content:		
(a) Nītiśatakam comprises wise advices of Bhartrhari for an ideal human life. (b) Kumārasambhavam (Canto-v) written by Kālidāsa depicts divine love between Śiva and Parvati through his high literary sensibility.		
Objective:		
(a) Objective is to acquaint the young students with the realities of life and with how to face it successfully. (b) Our aim is to teach students the grammar and artistry of Sanskrit (or of any language) language.		
Outcome:		
(a) Students become sound in Sanskrit language and in understanding the ups and downs of life. (b) They inculcate finer feelings, literary sensibilities, spiritual practices and the deeper understanding of Sanskrit language.		
Section 'E'	Origin and Development of Mahākāvya and Gītikāvya	12 Credits
Unit-Wise Division:		
Section 'A'		
Raghuvamśam: Canto-I (Verse: 1-25)		

Unit: I	Raghuvaṁśam: Introduction (Author and Text), Appropriateness of title, Canto I, 1-10 Grammatical analysis, Meaning/translation, Explanation, content analysis, Characteristics of Raghu Clan.	06 Credits
Unit: II	Raghuvaṁśam: Canto I (Verses 11-25) grammatical analysis, Meaning/translation, Explanation, Role of Dilīpa in the welfare of subjects.	06 Credits
Section 'B' Kumārasambhavam: Canto-V (Verses: 1-30)		
Unit: 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.	06 Credits
Unit: II	Kumārasambhavam : Text Reading Canto I Verses 16-30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.	06 Credits
Section 'C' Kirātārjunīyam - Canto I (1-25 Verses)		
Unit: 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.	06 Credits
Unit: II	Kirātārjunīyam: Verses 17-25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.	06 Credits
Section 'D' Nīśatakam (1-20 Verses, 1st two Paddhatis)-M. R. Kale Edition		
Unit: I	Nīśatakam: Verses (1-10) Grammatical analysis Translation, explanation.	04 Credits
Unit: II	Nīśatakam: Verses (11-20) Grammatical analysis Translation, explanation, thematic analysis bhartṛhari's comments on society.	04 Credits
Section 'E' Origin and Development of Mahākāvya and Gītikāvya		
Unit: I	Origin and development of different types of Māhākāvya with special reference to Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Bhatti, Śfīharṣa.	06 Credits
Unit: II	Origin & Development of Sanskrit gītikāvayas with special reference to Kālidāsa, Bilhaṇa, Jayadeva, Amarūk, Bhartṛhari and their works.	06 Credits

C-2		
Critical Survey of Sanskrit Literature		
Prescribed Course:		Total 56 Credits
Section 'A'	Vedic Literature	20 Credits
Section 'B'	Rāmāyaṇa	08 Credits
Section 'C'	Mahābhārata	08 Credits
Section 'D'	Purāṇas	06 Credits
Section 'E'	General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra	14 Credits
Unit-Wise Division:		
Section 'A'		
Vedic Literature		
Unit: I	<i>Saṁhitā (Ṛk, Yajuh, Sāma, Atharva)</i> time, subject–matter, religion & Philosophy, social life	12 Credits
Unit: II	<i>Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga</i> (Brief Introduction)	08 Credits
Section 'B'		
Rāmāyaṇa		
Unit: I	<i>Rāmāyaṇa-time, subject–matter, Rāmāyaṇa</i> as an <i>Ādikāvya</i> .	4 Credits
Unit: II	<i>Rāmāyaṇa</i> as a Source Text and its Cultural Importance.	4 Credits
Section 'C'		
Mahābhārata		
Unit: I	<i>Mahābhārata</i> and its Time, Development, and subject matter	4 Credits
Unit:II	<i>Mahābhārata</i> : Encyclopaedic nature, as a Source, Text, Cultural Importance.	4 Credits
Section 'D'		
Purāṇas		
Unit: I	Purāṇas : Subject matter, Characteristics	02 Credits
Unit: II	Purāṇas : Social, Cultural and Historical Importance	04 Credits
Section 'E'		
General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra		
Unit-I	General Introduction to Vyākaraṇa- Brief History of Vyākaraṇaśāstra	04 Credits
Unit-II	General Introduction to Darśana-Major schools of Indian Philosophy Cārvāka, Bauddha, Jaina, Sāṅkhya-yoga, Nyāya-Vaiśeṣika, Pūrva- mīmāṃsā and Uttara mīmāṃsā.	05 Credits

Unit-III	General Introduction to Poetics- Six major Schools of Indian Poetics-Rasa, Alaṃkāra, Rīti, Dhvani, Vakrokti and Aucitya.	05 Credits
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C-3		
Classical Sanskrit Literature (Prose)		
Prescribed Course:		Total 56 Credits
Section 'A'	Śukanāśopadeśa	24 Credits
Section 'B'	Viśrutacaritam Upto 15th Para	16 Credits
Section 'C'	Origin and development of prose, Important prose romances and fables	16 Credits
<p>(a) Śukanāśopadeśaḥ Course Content : The text deals with a moral preaching of a teacher towards his disciple, the nature of Laxmi or wealth and nature of a king. Objectives : The significance of peaching of a teacher and which changes the life of young generation and shows a right path. Outcome : Young students learn about the bad impact of enjoyment of material world from this text. Moreover, they learn about the importance of wealth and influence of political powers. They learn what is to be done and what is not be done.</p> <p>(b) Viśrutacaritam : Course Content : The text is based on the story of a prince of the book Daśakumāracaritam of Daṇḍī. Objectives : The text reveals a real social picture during the period Daṇḍī. Outcome : From this text students learn that how to help others from the character of Viśruta.</p> <p>(c) Kathā-Sāhitya/Fulklore : Course Content : This paper prescribes various kathās or ancient stories with example of different characters concerned with various texts, viz., Kathāsaritsāgara of Somadeva, Bṛhatkathā of Guṇāḍya, Pañcatantra of Viṅṣuśarma, Hitopadeśa of NārāyaṇaPaṇḍit etc. The Prose literature makes a link between the ancient prose writer like Subandhu, Banabbhatta and Dandī with the most famous prose writer PanditAmbikaDutta Objectives : The teaching of Kathā-Sāhiya changes young mind from bad thinking to good thinking. There was a big gap between ancient and modern prose writing. The modern prose writer filled up the gap of this and showed a new light to the students of modern age. Outcome : The moral teaching of the kathā-Sāhiya creates positive thinking in the mind of students. The modern prose literature has very important role to make a link between ancient and modern thoughts reflected in the contemporary literature.</p>		

Unit-Wise Division:		
Section 'A' Śukanāśopadeśa (Ed. Prahlad Kumar)		
Unit: I	Introduction- Author/Text, Text up to page 116 of Prahlad Kumar Up to the end of the Text.	12 Credits
Unit: II	Society, <i>Āyurveda</i> and political thoughts depicted in <i>Śukanāśopadeśa</i> , logical meaning and application of sayings like etc.	12 Credits
Section 'B' Viśrutacaritam Upto 15th Para		
Unit: I	Para 1 to 10 - Introduction- Author, Text, Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action.	10 Credits
Unit: II	Para 11 to 15 - Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action. Society, language and style of Daṇḍin. Exposition of Saying	06 Credits
Section 'C' Origin and development of prose, Important prose romances and fables		
Unit: I	Origin and development of prose, important prose romances and fables	08 Credits
Unit: II	(i) Subandhu, Daṇḍin, Bāṇa, Ambikādatta Vyāsa. (ii) Pañcatantra, Hitopadeśa, Vetālapañcaviṃśatikā, Siṃhāsanadvātriṃśikā, Puruṣaparīkṣā, Śukasaptati.	08 Credits

C-4 Sanskrit Composition and Communication		
Prescribed Course:		Total 56 Credits
Section 'A'	Vibhaktyartha, Voice and Kṛt	16 Credits
Section 'B'	Translation and Communication	20 Credits
Section 'C'	Essay	20 Credits
Unit-Wise Division:		
Vibhaktyartha, Voice & Kṛt Section 'A'		
Unit: I	(i). <i>Vibhaktyartha Prakaraṇa</i> of <i>Laghusiddhāntakaumudī</i> (ii). Voice (<i>karṭṛ</i> , <i>karma</i> and <i>bhāva</i>)	06 Credits

Unit: II	Selections from <i>Kṛt Prakaraṇa</i> - from <i>Laghusiddhāntakaumudī</i> Major Sūtras for the formation of <i>kṛdanta</i> words (<i>tvyat, tavya, anīyar, ṇyat, yat, ṇvul, tṛc, aṇ, kta, ktavatu, śatṛī, śānac, tumun, ktvā, lyap, lyuṭ, ghañ, ktin</i>)	10 Credits
Section ‘B’ Translation and Communication		
Unit: I	(i). Translation from Hindi/English to Sanskrit on the basis of cases, Compounds and kṛit suffixes. (ii). Translation from Sanskrit to Hindi and English	10 Credits
Unit: II	Communicative Sanskrit: Spoken Sanskrit.	10 Credits
NB: For Unit –I First Book of Sanskrit should be introduced		
Section ‘C’ Essay		
Unit: I	Essay (traditional subjects) e.g. <i>veda, upaniṣad, Sanskrit Language, Sanskṛti, Rāmāyaṇa, Mahābhārata, Purāṇa, Gītā</i> , principal Sanskrit poets.	10 Credits
Unit: II	Essay based on issues and topic related to modern subjects like entertainment, sports, national and international affairs and social problems.	10 Credits
NB: Essay – 8 Samāsa – 12		

C-5 Classical Sanskrit Literature (Drama)		
Prescribed Course:		Total 56 Credits
Section ‘A’	Svapnavāsavadattam– Bhāsa Act I & VI	10 Credits
Section ‘B’	Abhijñānaśākuntalam– Kālidāsa I to IV	16 Credits
Section ‘C’	Abhijñānaśākuntalam– Kālidāsa V to VII	20 Credits
Abhijñānaśākuntalam & Critical Survey of Sanskrit Drama		
Course Content- These two texts are prescribed for the students of B.A. Semester-III [C-5- Classical Sanskrit Literature (Drama), Section B,C &D]. Abhijñānaśākuntalam is a drama of seven act based on the well-known love story of king Dusyanta and maiden Sakuntala as given in the ancient Indian epic, the Mahabharata. The scene of the first four Acts as laid at Kanva’s hermitage at the foot of the Himalaya is prescribed for		

<p>Section B. In Acts V-VII where the scene shifts to the capital, Hastinapur and Marica's hermitage on the Hemakuta mountain is prescribed for Section C. Critical Survey of Sanskrit Drama is prescribed for Section D in the syllabus.</p> <p>Objective- Kalidasa excels other poets in his description of the sublime and the beautiful. Characters depicted here are romantic and idealistic in their conception. His descriptive power is so great and so enchanting that he holds his readers spell-bound. The purpose of this course is to expose students to the richness of thought of a profound dramatist named Kalidasa and at the same time to acquaint with the rich tradition of Sanskrit drama.</p> <p>Outcome- Through the study of this text students become familiar with the characteristic peculiarities of Indian drama on the basis of structure, diversity of language to be spoken by the characters etc.</p>		
Section 'D'	Critical survey of Sanskrit Drama	10 Credits
<p>Unit-Wise Division:</p> <p style="text-align: center;">Section 'A'</p> <p style="text-align: center;">Svapnavāsavadattam– Bhāsa Act I & VI</p>		
Unit: I	Svapnavāsavadattam: Act I & VI Story, Meaning/Translation and Explanation.	05 Credits
Unit: II	Svapnavāsavadattam: Unique features of Bhāsa's style, Characterization, Importance of 1st and 6th Act, Society, Norms of Marriage, Story of 'regains'. भासो हासः।	05 Credits
<p style="text-align: center;">Section 'B'</p> <p style="text-align: center;">Abhijñānaśakuntalam– Kālidāsa I to IV</p>		
Unit: I	Abhijñānaśakuntalam : Act I- (a) Introduction, Author, Explanation of terms like <i>nāndī</i> , <i>prastāvanā</i> , <i>sūtradhāra</i> , <i>naī</i> , <i>viṣkambhaka</i> , <i>vidūṣaka</i> , <i>kañcukī</i> , (b) Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, <i>dhvani</i> and of Upamā Kālidāsa, Purpose and design behind <i>Abhijñānaśakuntalam</i> and other problems related to texts, popular saying about Kālidāsa & śākuntalam.	08 Credits
Unit II	Abhijñānaśakuntalam Act II to IV- Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of action.	08 Credits
<p style="text-align: center;">Section 'C'</p> <p style="text-align: center;">Abhijñānaśakuntalam– Kālidāsa V to VII</p>		
Unit: I	Abhijñānaśakuntalam Act V to VII Text Reading (Grammar, Translation, Explanation).	10 Credits
Unit-II	Abhijñānaśakuntalam Act V to VII Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, <i>dhvani</i> Upamā and in Kālidāsa, Purpose and design behind	10 Credits

	<i>Abhijñānaśākuntalam</i> and other problems related to texts, popular saying about Kālidāsa & Śakuntalam.	
Section ‘D’ Critical survey of Sanskrit Drama		
Unit-I	Sanskrit Drama : Origin and Development, Nature of Nāṭaka,	05 Credits
Unit-II	Some important dramatists and dramas: Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, Śrīharṣa, Bhavabhūti, Bhaṭṭanārāyaṇa and their works.	05 Credits

C-6 Poetics and Literary Criticism		
Prescribed Course:		Total 56 Credits
Section ‘A’	Introduction to Sanskrit poetics	10 Credits
Section ‘B’	Forms of Kāvya-Literature	10 Credit
Section ‘C’	<i>Śabda-śakti</i> (Power of Word) and <i>Rasa-sūtra</i>	16 Credits
Section ‘D’	(Figures of speech) (<i>Alaṃkāra</i>) and metre (<i>chandasā</i>)	20 Credits
<p>Paper: C-6, Sec-A: (a) Introduction to Sanskrit poetics Paper: C-6, Sec-B: (b) Forms of Kāvya-literature Paper: C-6, Sec-C: (c) Power of Word and Rasa-sutra</p> <p>Course Content: (a) Aspects of Sanskrit poetics and aesthetics (b) Types of Sanskrit creative writings (c) Powers of poetic words and aesthetic delight</p> <p>Objective: (a) The objective of this course is to acquaint students with ancient literary criticism of India from various angles (b) The knowledge of the typology of Sanskrit literature is to be achieved so that students can have a knowledge of the features of different form of Sanskrit poetry. (c) Having the knowledge of the powers of the poetic words, the students can better understand all the levels of meaning in poetry of the languages they know. This is expected to lead to the fitness to relish aesthetic delight and appreciate it.</p> <p>Outcome: (a) Having passed through the course, the students understand the intricacies of aesthetics and poetics (b) They have a comparative view of the ancient and modern forms of poetry (c) Knowing the powers of words a student acquires the capability of relishing and critically appreciating the different levels of meaning in poetic expressions and the aesthetic delight.</p>		
Unit-Wise Division:		
Section ‘A’ Introduction to Sanskrit Poetics		
Unit: I	Introduction to poetics: Origin and development of Sanskrit poetics, its various names- kriyākalpa, alaṃkāraśāstra, sāhityaśāstra, saundryaśāstra.	05 Credits

Unit: II	Definition (lakṣaṇa), objectives (prayojana) and causes (hetu) of poetry. (according to <i>kāvya prakāśa</i>)	05 Credits
Section 'B' Forms of Kāvya-Literature		
Unit: I	Forms of poetry : <i>dṛśya, śravya, miśra, (campū)</i>	04 Credits
Unit: II	<i>Mahākāvya, khaṇḍakāvya, gadya-kāvya: kathā, ākhyāyikā</i> (according to <i>Sāhityadarpaṇa</i>)	06 Credits
Section 'C' Śabda-śakti and Rasa-sūtra		
Unit: I	Power/Function of word and meaning (according to <i>Kāvya prakāśa</i>). abhidhā (expression/ denotative meaning), lakṣaṇā (indication/ indicative meaning) and vyañjanā (suggestion/ suggestive meaning).	6 Credits
Unit: II	<i>Rasa: Rasa-sūtra</i> of Bharata and its prominent expositions: <i>utpattivāda, anumitivāda, bhuktivāda</i> and <i>abhivyaktivāda, alaukikatā</i> (transcendental nature) of <i>rasa</i> (as discussed in <i>Kāvya prakāśa</i>).	10 Credits
Section 'D' Figures of speech and Meter		
Unit: I	Figures of speech- <i>anuprāsa, yamaka, śleṣa, upamā, rūpaka, sandeha, bhrāntimān, apahnuti, utprekṣā, atīśayokti, tulyayogitā, dīpaka, dṛṣṭānta, nidarśanā, vyatireka, samāsokti, svabhāvokti, aprastutaprasaṅgā, arthāntaranyāsa, kāvyaliṅga, vibhāvanā.</i>	16 Credits
Unit: II	Metres- <i>anuṣṭup, āryā, indravajrā, upendravajrā, drutavilambita, upajāti, vasantatilakā, mālinī, mandākrāntā, śikhariṇī, śārdūlavikrīḍita, sragdharā.</i>	04 Credits

C-7 Indian Social Institutions and Polity		
Prescribed Course:		Total 56 Credits
Section 'A'	Indian Social Institutions : Nature and Concepts	12 Credits
Section 'B'	Structure of Society and Values of Life	14 Credits
Section 'C'	Indian Polity : Origin and Development	18 Credits
Section 'D'	Cardinal Theories and Thinkers of Indian Polity	12 Credits
Unit-Wise Division:		
Section 'A' Indian Social Institutions : Nature and Concepts		

Unit: I	Indian Social Institutions : Definition and Scope: Sociological Definition of Social Institutions. Trends of Social Changes, Sources of Indian Social Institutions (Vedic Literature, <i>Sūtra</i> Literature, <i>Purāṇas</i> , <i>Rāmāyaṇa</i> , <i>Mahābhārata</i> , <i>Dharmaśāstras</i> , Buddhist and Jain Literature, Literary Works, Inscriptions, Memoirs of Foreign Writers)	06 Credits
Unit: II	Social Institutions and <i>Dharmaśāstra</i> Literature: <i>Dharmaśāstra</i> as a special branch of studies of Social Institutions, sources of Dharma (<i>Manusmṛti</i> , 2,12; <i>Yājñavalkyasmṛti</i> ,1.7). Different kinds of <i>Dharma</i> in the sense of Social Ethics <i>Manusmṛti</i> , 10,63; <i>Viṣṇupurāṇa</i> 2.16-17); Six kinds of <i>Dharma</i> in the sense of Duties (<i>Mitākṣarāṭīkā</i> on <i>Yājñavalkyasmṛti</i> ,1.1). Tenfold <i>Dharma</i> as Ethical Qualities (<i>Manusmṛti</i> ,6.92); Fourteen- <i>Dharmasthānas</i> (<i>Yājñavalkyasmṛti</i> ,1.3)	06 Credits
Section ‘B’ Structure of Society and Values of Life		
Unit: I	Varṇa-System and Caste System : Four-fold division of <i>Varṇa</i> System, (<i>Rgveda</i> , 10.90.12), <i>Mahābhārata</i> , <i>Śāntiparva</i> ,72.3-8); Division of <i>Varṇa</i> according to <i>Guṇa</i> and <i>Karma</i> (<i>Bhagvadgīta</i> , 4.13, 18.41-44). Origin of Caste-System from Inter-caste Marriages (<i>Mahābhārata</i> , <i>Anuśāsanaparva</i> , 48.3-11); Emergence of non-Aryan tribes in <i>Varṇa</i> -System (<i>Mahābhārata</i> , <i>Śāntiparva</i> , 65.13-22). Social rules for up-gradation and down-gradation of Caste System (<i>Āpastambadharmasūtra</i> , 2.5.11.10-11, <i>Baudhāyanadharmasūtra</i> , 1.8.16.13-14, <i>Manusmṛti</i> , 10,64, <i>Yājñavalkyasmṛti</i> , 1.96)	05 Credits
Unit: II	Position of Women in the Society : Brief survey of position of women in different stages of Society. Position of women in <i>Mahābhārata</i> (<i>Anuśāsanaparva</i> , 46.5-11, <i>Sabhāparva</i> , 69.4-13). Praise of women in The <i>Bṛhatsaṁhitā</i> of Varāhamihira (<i>Strīprasāṅgā</i> , chapter-74.1-10)	04 Credits
Unit: III	Social Values of Life : Social Relevance of Indian life style with special reference to Sixteen <i>Saṁskāras</i> . Four aims of life ‘ <i>Puruṣārtha-Catuṣṭaya</i> ’- 1. <i>Dharma</i> , 2. <i>Artha</i> , 3. <i>Kāma</i> , 4. <i>Mokṣa</i> . Four <i>Āśramas</i> - 1. <i>Brahmacarya</i> , 2. <i>Gārhasthya</i> , 3. <i>Vānaprastha</i> , 4. <i>Saṁnyāsa</i>	05 Credits
Section ‘C’ Indian Polity : Origin and Development		

Unit: I	<p>Initial stage of Indian Polity (from Vedic period to Buddhist period). Election of King by the people: ‘<i>Viśas</i>’ in Vedic period(<i>Ṛgveda</i>, 10.173;10.174;<i>Atharvaveda</i>,3.4.2; 6.87.1-2). Parliamentary Institutions:‘<i>Sabhā</i>,‘<i>Samiti</i>’ and ‘<i>Vidatha</i>’ in Vedic period (<i>Atharvaveda</i>,7.12.1;12.1.6 ; <i>Ṛgveda</i> ,10.85.26); King-maker ‘<i>Rājakartāraḥ</i>’ Council in <i>Atharvaveda</i>(3.5.6-7),Council of ‘<i>Ratnis</i>’ in <i>śatapathabrāhmaṇa</i>(5.2.5.1); Coronation Ceremony of <i>Samrāṭ</i> in <i>śatapathabrāhmaṇa</i> (51.1.8-13; 9.4.1.1-5) Republic States in the Buddhist Period (Digghanikāya, Mahāparinibbaṇa Sutta, Aṅguttaranikāya,1.213;4.252,256)</p>	09 Credits
Unit: II	<p>Later Stages of Indian Polity (From Kauṭilya to Mahatma Gandhi). Concept of Welfare State in <i>Arthaśāstra</i> of Kauṭilya (<i>Arthaśāstra</i>, 1.13 : ‘<i>mātsyanyāyābhībhutḥ</i>’ to ‘<i>yo’ asmāngopāyatīti</i>’); Essential Qualities of King (<i>Arthaśāstra</i>,6.1.16-18: ‘<i>sampādayatyasampannaḥ</i>’ to ‘<i>jayatyeva na hīyate</i>’); State Politics ‘<i>Rājadharmā</i>’(<i>Mahābhārata</i> , <i>Śāntiparva</i>,120.1-15; <i>Manusmṛti</i>, 7.1-15; <i>Śukranīti</i>,1.1-15); Constituent Elements of Jain Polity in <i>Nītivākyāmṛta</i> of Somadeva Suri, (<i>Daṇḍanīti-samuddeśa</i>, 9.1.18 and <i>Janapada- samuddeśa</i>, 19.1.10). Relevance of Gandhian Thought in Modern Period with special reference to ‘<i>Satyāgraha</i>’ Philosophy (‘<i>Satyāgrahagītā</i>’ of Paṇḍitā Kṣamārāva and ‘<i>Gandhi Gītā</i>’, 5.1-25 of Prof. Indra)</p>	09 Credits
Section ‘D’ Cardinal Theories and Thinkers of Indian Polity		

Unit: 1	Cardinal Theories of Indian Polity: 'Saptāṅga' Theory of State: 1.Svāmi, 2. Amātya, 3. Janapada 4. Pura, 5. Kośa, 6. Daṇḍa and 7. Mitra(Arthaśāstra, 6.1. Mahābhārata, Śāntiparva, 56.5, Śukranīti, 1.61-62). 'Maṇḍala'Theory of Inter-State Relations: 1.Ari, 2. Mitra, 3. Ari-mitra,4.Mitra- mitra, 5.Ari-mitra-mitra; 'śāḍgunya'Policy of War and Peace : 1. Sandhi, 2. Vighraha, 3. Yāna, 4. Āsana, 5. Saṁśraya 6.Dvaidhibhāva. 'CaturvidhaUpāya'for Balancing the power of State : 1.Sāma 2.Dāma,3.Daṇḍa.4.Bheda; Three Types of State Power 'Śakti': 1.Prabhu-śakti,2.Mantra-śakti, 3. Utsāha-śakti.	06 Credits
Unit: 2	Important Thinkers on Indian Polity: Manu, Kauṭilya, Kāmandaka, Śukrācārya, SomadevaSūri, Mahatma Gandhi.	06 Credits

C-8		
Indian Epigraphy, Palaeography and Chronology		
Prescribed Course:		Total 56 Credits
Section 'A'	Epigraphy	14 Credits
Section 'B'	Palaeography	14 Credits
Section 'C'	Study of selected inscriptions	18 Credits
Section 'D'	Chronology	10 Credits
Unit-Wise Division:		
Section 'A'		
Epigraphy		
Unit: I	Introduction to Epigraphy and Types of Inscriptions	04 Credits
Unit: II	Importance of Indian Inscriptions in the reconstruction of Ancient Indian History and Culture	04 Credits
Unit: III	History of Epigraphical Studies in India	02 Credits
Unit: IV	History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Prinsep, Buhler, Ojha, D.C.Sircar.	04 Credits
Section 'B'		
Palaeography		
Unit: I	Antiquity of the Art of Writing	04 Credits
Unit: II	Writing Materials, Inscribers and Library	04 Credits
Unit: III	Introduction to Ancient Indian Scripts.	06 Credits
BA- Semester IV – Epigraphy and Inscriptions, Buddhist Hybrid Sanskrit		

Course Content – Indian Epigraphy, Ancient Indian History, History of Indian Inscriptions, Ancient scripts, Some selected inscriptions, such as, Aśokan Inscriptions (Girnār versions), Pillar edict of Aśoka (Sarnath), Junagar Inscription of Rudradaman, Eran Inscription of Samudragupta, Mehrauli Inscriptions etc. Moreover the chronology is also added in the syllabus. Inscriptions, along with the language and the script are given importance in the curriculum. Lalitavistara, the Buddhist Hybrid Sanskrit text has also been included in the syllabus.

Objectives – Epigraphy and Inscriptions are the living documents of the history. Mostly the ancient Indian inscriptions are inscribed in Brāhmī and Kharoṣṭhī scripts and interestingly the language used in the inscriptions is Prakrit. Prakrit being the language of the mass of ancient India, had been considered to be the languages of the Inscriptions that it should be easily accessible to the common people.

Outcome – The study of Epigraphy and Inscriptions had always been the source of the history. Ancient scripts help to understand the development of the script in modern vernaculars also. Through the study of Inscriptions ancient tradition, heritage and culture etc are known. So it acquaints with the ample sources of human civilization. Here is the necessity of the study.

Section ‘C’ Study of selected inscriptions		
Unit: I	Aśoka's Girnāra Rock Edict-1 Aśoka's Sāranātha Pillar Edict	02 Credits 02 Credits
Unit: II	Girnāra Inscription of Rudradāman	04 Credits
Unit: III	Eran Pillar Inscription of Samudragupta Mehrauli Iron Pillar Inscription of Candrar	04 Credits 04 Credits
Unit: IV	Delhi Topra Edict of Bīsaladeva	02 Credits
Section ‘D’ Chronology		
Unit: I	General Introduction to Ancient Indian Chronology	03 Credits
Unit: II	System of Dating the Inscriptions (Chronograms)	03 Credits
Unit: III	Main Eras used in Inscriptions - Vikrama Era, Śaka Era and Gupta Era	04 Credits

C-9 Modern Sanskrit Literature		
Prescribed Course:		Total 56 Credits
Section ‘A’	Mahākāvya and Charitakāvya	14 Total Credits
Section ‘B’	GadyaKāvya and Rūpaka	18 Total Credits
Section ‘C’	GītiKāvya and Other genres	12 Total Credits
Section ‘D’	General Survey	12 Total Credits

Paper: C-9, Sec-C: Gitikāvya and other genres

Sec-D: General survey

Course Content:

(C) Poems of Modern Sanskrit poets who are lyrical and some of whom also experiment poetic forms of other countries (D) A general study of selected modern Sanskrit poets.

Objective:

(C) Aim of the course is to introduce various modern forms of poetry with new experiments to the students (D) objective of this part of course is to take the young students on a literary journey with a wide variety of modern Sanskrit poets.

Outcome:

(C) Students become capable in composing different forms of Sanskrit literature and in becoming literary critics (D) With exposure to different works of poets, students become proficient in being good teachers and composers.

NB: Section B – Sanskrit rendering of Tagore’s play Muktaghara by Dhyanes: Paraya Chakraborty

Unit-Wise Division:

**Section ‘A’
Mahākāvya and Charitakāvya**

Unit: I	SvātantryaSambhavam (Revaprasada Dwivedi) Canto 2, verses 1-45 Bhīmāyanam (Prabha Shankar Joshi) Canto X. verses 20-29; Canto - XI. Verses 13-20 & 40-46.	14 Credits
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SvātantryaSambhavam and Bhīmāyanam

Course Content- Two texts entitled SvātantryaSambhavam of Revaprasada Dwivedi (Canto 2, verses 1-45) and Bhīmāyanam of Prabha Shankar Joshi (Canto X. verses 20-29; Canto - XI. Verses 13-20 & 40-46) are prescribed for B.A. (Honours) Semester-IV [C-9, Modern Sanskrit Literature]. The first text is from a Mahakavya and the second text is from a Charita Kavya of Modern Sanskrit Literature.

Objective- The purpose of this course is to expose students to the rich & profound tradition of modern creative writing in Sanskrit, enriched by new genres of writing.

Outcome- Through the study of these texts students become familiar with the vast area of modern Sanskrit Literature.

**Section ‘B’
Gadya Kāvya and Rūpaka**

Unit: I	Śataparvikā (Abhirāja Rajendra Mishra)	8 Credits
Unit: II	Muktadhārā (Sanskrit version of Tagore’s play)	10 Credits

C-9, Semester-IV: Muktaghara

Course Content:

A playlet was written by Rabindranath Tagore, and translated in Sanskrit by Sri Dhyanes Narayan Chakraborty. This deals with the struggle of the peasants of the village Shivatarai against the king of Uttarakuta, who constructed a dam on the spring Muktaghara and had stopped the water supply to the villagers of Shivatarai.

Objective:

<p>Rabindranath considered nationalism as the manifestation of humanity. So the great message can be achieved from this drama that the autocracy of science destroys the divine quality of human beings and humanism can not be established through the hatred, conflict, bloodshed and chauvinism.</p> <p>Outcome: Through the reading of the Sanskrit rendering of this playlet a student finds real pleasure and this is very encouraging for modern Sanskrit translation-studies as well as the development of a modern literature in Sanskrit.</p>		
<p>Section ‘C’ Gītikāvya and Other genres</p>		
Unit: I	Bhaṭṭa Mathurā Nath Shastri (Kundaliyān), BacchuLal Avasthi Jñāana (Ka ete, Kva Yataste), Srinivasa Rath (Katamā Kavītā) etc	4 Credits
Unit: II	Hariram Acharya (Sankalpa Gītiḥ) ; Pushpa Dikshit (Bruhi kosminYuge..) RadhaVallabhTripathi DhivaraGītiḥ (Naukāmihasaramsaram...);	4 Credits
Unit III	Harshdev Madhava Haiku- Snānagrhe, vedanā, mṛtyuh-1, mṛtyuh-2; khaniḥ; Śatāvadhāni R. Ganesh (Kavi-viṣādaḥ, Varṣāvibhūtiḥ –selected verses)	4 Credits
<p>Section ‘D’ General Survey</p>		
Unit 1	Pandita Kṣhama Rao, P.K. Narayana Pillai, S. B. Varnekar, ParmanandShastri, Reva Prasad Dwivedi	04 Credits
Unit 2	Janaki VallabhShastri, Ram Karan Sharma, Jagannath Pathak, S. Sundarrajan, Shankar Dev Avatare	04 Credits
Unit 3	Haridas SiddhantaVagish, Mula Shankar M. Yajnika, Mahalinga Shastri, Leela Rao Dayal, YatindraVimal Chowdhury, Virendra Kumar Bhattacharya	04 Credits

<p>C-10 Sanskrit and World Literature</p>		
Prescribed Course:		Total 56 Credits
Section ‘A’	Buddhist Hybrid Sanskrit Literature	10 Credits
Section ‘B’	Upaniṣads and Gītā in World Literature	08 Credit
Section ‘C’	Sanskrit Fables in World Literature	08 Credits
Section ‘D’	Rāmāyaṇa and Mahābhārata in South East Asian Countries	10 Credits
Section ‘E’	Kālidāsa’s Literature in World Literature	10 Credits

Section 'F'	Sanskrit Studies across the World	10 Credits
C-10 (CBCS) Sanskrit and World Literature: Upanisad and Gita in world literature		
Content: Sanskrit and World Literature : Upanisad and Gita in world literature Course Objective: This course focuses on the Persian translation of Upanisads done by Dara Shikoh in 17 th century and the Latin version of it. To produce a sketch of the historical background of the translation of Bhagavadita, the most prominent source of Indian spirituality and philosophy, in different languages of the world, is another objective of this unit of the course.		
Learning outcome: Students comprehended how Sanskrit is associated with the world literature and how the academia of the world came to know about the two major texts of ancient literature of India through translations.		
B.A. Sem IV (Paper - C-10) Sanskrit and world literature		
Content – Buddhist hybrid Sanskrit literature, Upanisad, Gita, Sanskrit Fable, Ramayana & Mahabharata in South-east asian countries, Kalidasa literature and Sanskrit studies across the world. This paper taught to the students of Graduation.		
Objectives – This paper has the objectives like- To acquaint the students of graduation about spread of Sanskrit throughout the world.		
Outcome – Students of the targeted group actually acquainted with the subject matters.		
Paper: C-10: Sec-E: Kalidasa in World lit Sec-F: Sanskrit studies across the world		
Course Content: (E) Kalidasa in World lit creature (F) Sanskrit studies across the world		
Objective: (E) To give students a world vision on Kalidasa (F) To give them an idea of the acceptability of Sanskrit in the world.		
Outcome: (E & F) Students be come able to have a world view on Kalidasa and on Sanskrit language and literature as well.		
Unit-Wise Division:		
Section 'A' Buddhist Hybrid Sanskrit Literature Lalita Vistara – Chapter-III		
Unit: I	Translation.	03 Credits
Unit: II	Shortnote.	03 Credits
Unit: III	Explanation Description.	04 Credits
Section 'B' Upaniṣads and Gītā in World Literature		
Unit: I	Dara Shikoh's Persian Translation of Upanisads and their Influence on Sufism. Latin translation and its influence on Western thought	04 Credits

Unit: II	Translation of the Gītā in European languages and religio–philosophical thought of the west.	04 Credits
Section ‘C’ Sanskrit Fables in World Literature		
Unit: I	Translation of Pañcatantra in Eastern and Western Languages.	04 Credits
Unit: II	Translation of Vetālapañcaviṃśatikā, Siṃhāsānadvātriṃśikā and Śukasaptati in Eastern Languages and Art.	04 Credits
Section ‘D’ Rāmāyaṇa and Mahābhārata in South East Asian Countries		
Unit: I	Rāma Kathā in south eastern countries	05 Credits
Unit: II	Mahābhārata stories as depicted in folk cultures of SE Asia	05 Credits
Section ‘E’ Kālidāsa’s Literature in World Literature		
Unit: I	English and German translation of Kālidāsa 's writings and their influence on western literature and theatre.	10 Credits
Section ‘F’ Sanskrit Studies across the World		
Unit: I	i. Sanskrit Study Centers in Asia ii. Sanskrit Study Centers in Europe iii. Sanskrit Study Centers in America	10 Credits

C-11 Vedic Literature		
Prescribed Course:		Total 56 Credits
Section ‘A’	<i>Saṃhitā and Brāhmaṇa</i>	30 Credits
Section ‘B’	Vedic Grammar	10 Credits
Section ‘C’	Muṇḍakopaniṣad	16 Credits
B.A. Sem. V, Vedic History, Paper C-11		
Course Content : The paper prescribes the Vedic history, chronology, socio-cultural behavior etc.		
Objective : Students would know the history of the Vedic literature in this paper. It unravels before them the ancient-most Indian Culture, Pantheon, knowledge-system and way of life.		
Outcome : The paper helps student to know the history of Vedic literature.		
Unit-Wise Division:		
Section ‘A’ <i>Saṃhitā and Brāhmaṇa</i>		
Unit: I	<i>Ṛgveda-</i> Agni- 1.1, Uṣas- 3.61, Akṣa Sūkta 10.34, Hiraṇyagarbha- 10.121	20 Credits
Unit: II	<i>Yajurveda-</i> Śivasamkalpa Sūkta- 34.1-6	05 Credits

Unit: III	<i>Atharvaveda-</i> Sāmmanasyam- 3.30, Bhūmi- 12.1-12	05 Credits
Section ‘B’ Vedic Grammar		
Unit: I	Declensions (<i>śabdarūpa</i>), Subjunctive Mood (<i>leṭ</i>), Gerunds (<i>ktvārthaka, Tumarthaka</i>), Vedic Accent and Padapāṭha.	10 Credits
Section ‘C’ (Muṇḍakopaniṣad)		
Unit: I	<i>Muṇḍakopaniṣad</i> - 1.1 to 2.1	8 Credits
Unit: II	<i>Muṇḍakopaniṣad</i> – 2.2 to 3.2	8 Credits

C-12 Sanskrit Grammar		
Prescribed Course		Total 56 Credits
Section ‘A’	Samjñā and Sandhi Sections	18 Credits
Section ‘B’	Ajanta Puṁliṅga Section	18 Credits
Section ‘C’	Bhvādi – Section	20 Credits

All these sections shall be taught from Laghusiddhānta-kaumudī. You may hope relevant page-134 – 5 of CBCS, UGC

Course Content: Laghusiddhantakaumudi (Vibhaktiyartha, krt, Samjna and Sandhi sections and Bhavadi section), Sanskrit Composition and Communication, Basic Sanskrit Grammar etc.

Course Objective: To enable learners to achieve linguistic competence and to be able to use grammar as a tool or resource in the comprehension and creation of oral and written discourse efficiently, effectively and appropriately according to the situation.

Course Output: Students will develop the abilities in Sanskrit grammar, oral skills, reading, writing and communication skills. They will also improve their accuracy and fluency in producing and understanding spoken and written Sanskrit.

C-13 Indian Ontology and Epistemology		
Prescribed Course		Total 56 Credits
Section ‘A’	Essentials of Indian Philosophy	16 Credits
Section ‘B’	Ontology (Based on Tarkasaṁgraha)	20 Credits
Section ‘C’	Epistemology (Based on Tarkasaṁgraha)	20 Credits
Unit-Wise Division:		
Section ‘A’ Essentials of Indian Philosophy		
Unit: I	Meaning and purpose of darśana, general classification of philosophical schools in classical Indian philosophy	05 Credits

Unit: II	Realism (<i>yathārthavāda</i> or <i>vastuvāda</i>) and Idealism (<i>pratyayavāda</i>), Monism (<i>ekattvavāda</i>), Dualism (<i>dvaitavāda</i>) & Pluralism (<i>bahuttvavāda</i>) ; dharma (property)-dharmi (substratum)	05 Credits
Unit: III	Causation (<i>kāryakāraṇavāda</i>) : naturalism (<i>svabhāvavāda</i>), doctrine of pre-existence of effect (<i>satkāryavāda</i>), doctrine of real transformation (<i>pariṇāmvāda</i>), doctrine of illusory transformation (<i>vivartavāda</i>), doctrine of non-preexistence of effect in cause (<i>asatkāryavāda</i> and <i>ārambhavāda</i>)	06 Credits
Section ‘B’ Ontology (Based on Tarkasangraha)		
Unit: I	Concept of padārtha, three dharmas of padārthas, definition of Dravya,	05 Credits
Unit: II	Sāmānya, Viśeṣa, Samavāya, Abhāva.	05 Credits
Unit: III	Definitions of first seven dravyas and their examination; Ātman and its qualities, manas.	05 Credits
Unit: IV	Qualities (other than the qualities of the ātman) Five types of Karma.	05 Credits
Section ‘C’ Epistemology (Based on Tarkasangraha)		
Unit: I	Buddhi(jñāna) – nature of jñāna in Nyāya Vaiśeṣika; smṛiti-anubhava; yathārtha and ayathārtha ,	4 Credits
Unit: II	Karaṇa and kāraṇa, definitions and types of pramā, kartā-kāraṇa-vyāpāra-phala, model	4 Credits
Unit: III	Pratyakṣa	3 Credits
Unit: IV	Anumāna including hetvābhāsa	3 Credits
Unit: V	Upamāna and śabda pramāṇa	3 Credits
Unit: VI	Types of ayathārtha anubhava	3 Credits

C-14 Self Management in the Gītā		
Prescribed Course:		Total 56 Credits
Section ‘A’	Gītā: Cognitive and emotive apparatus	16 Credits
Section ‘B’	Gītā: Controlling the mind	24 Credits
Section ‘C’	Gītā: Self management through devotion	16 Credits
BA Sem-VI, C-14 Self Management in the Gita		
Content: Self Management in the Gita		
Objective: The purpose of Bhagavad Gita is to revive our Sanatana occupation or Sanatana dharma which is eternal occupation of the living entity. It gives knowledge about diet control, blanced life, physical and mental discipline.		
Output: It has been found that the students got more interest about the text. They become		

more aware about their physical and mental health.		
Unit-Wise Division:		
Section ‘A’		
Gītā: Cognitive and emotive apparatus		
Unit: I	Hierarchy of <i>indriya</i> , <i>manas</i> , <i>buddhi</i> and <i>ātman</i> III.42; XV. 7 Role of the <i>ātman</i> –XV.7; XV.9	8 Credits
Unit: II	Mind as a product of <i>prakṛti</i> VII.4 Properties of three <i>guṇas</i> and their impact on the mind – XIII. 5-6; XIV.5-8, 11-13; XIV.17	8 Credits
Section ‘B’		
Gītā: Controlling the mind		
Unit: I	Confusion and conflict Nature of conflict I.1; IV.16; I.45; II.6 Causal factors – Ignorance – II.41; <i>Indriya</i> – II.60, Mind – II.67; <i>Rajoguṇa</i> – III.36-39; XVI.21; Weakness of mind- II.3; IV.5	8 Credits
Unit: II	Means of controlling the mind Meditation– difficulties –VI.34-35; procedure VI.11-14 Balanced life- III.8; VI.16-17 Diet control- XVII. 8-10 Physical and mental discipline – XVII. 14-19, VI. 36. Means of conflict resolution Importance of knowledge – II. 52 ; IV.38-39; IV.42 Clarity of <i>buddhi</i> – XVIII.30-32 Process of decision making – XVIII.63	8 Credits
Unit: III	Control over senses – II.59, 64 Surrender of <i>karṭṛbhāva</i> –XVIII .13-16; V.8-9 Desirelessness- II.48; II.55 Putting others before self – III.25	8 Credits
Section ‘C’		
Gītā: Self management through devotion		
Unit: 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	16 Credits

Discipline Specific Elective

DSE-1		
Indian System of Logic and Debate		
Prescribed Course:		Total 56 Credits
Section 'A'	Fundamentals of Science of Debate	10 Credits
Section 'B'	Syllogistic Logic	20 Credits.
Section 'C'	Theory of Debate	26 Credits.
DSE-1, Semester-V: Indian System of Logic and Debate		
Course Content:		
This paper deals with the study of fundamentals of Science of Debate, Theory and method of Debate, council of Debate, its kinds the nature of Discussant, Opponent judge and the syllogistic logic.		
Objective:		
To enhance the power of making argument to analyse and understand the philosophical texts.		
Outcome:		
It helps the students to understand the method, expedience and limit of debate.		
Unit-Wise Division:		
Section 'A'		
Fundamentals of Science of Debate		
Unit: I	Science of inquiry (<i>ānvīkṣikī</i>) & its importance, Growth of <i>ānvīkṣikī</i> into art of debate, The council of debate (<i>pariśad</i>) & its kinds, Discussant (<i>vādī</i>), Opponent (<i>prativādī</i>), Judge (<i>madhyastha/prāśnika</i>).	05 Credits
Unit: II	The Method of debate (<i>sambhāśavidhi/vādaavidhi</i>) & its utility, Types of debate - congenial debate (<i>anuloma sambhāśā</i>) & hostile debate (<i>vigṛhya sambhāśā</i>), The expedience of debate (<i>vādopāya</i>), The limits of debate (<i>vādamaryādā</i>). Note : The definitions and concepts are to be taken only from the <i>Nyāyasūtra</i> , <i>Nyāyakośa</i> by Bhimacharya Jhalkikar and <i>A History of Indian Logic</i> by S. C. Vidyabhushan, Chapter III of Section I. The illustrations and examples must be taken from day to day life and philosophical examples must be abandoned	05 Credits
Section 'B'		
Syllogistic Logic		

Unit: I	Inference (<i>anumāna</i>) & its key terms, viz. major term or probandum (<i>sādhyā</i>), middle term or probans (<i>hetu</i>), minor term (<i>pakṣa</i>), illustration (<i>sapakṣa</i>), contrary-illustration (<i>vipakṣa</i>), basic understanding of invariable concomitance (<i>vyāpti</i>) & its types, establishing <i>vyāpti</i> by inductive method, Five components of argument (<i>pañcāvayava</i>) – proposition (<i>pratijñā</i>), reason (<i>hetu</i>), example (<i>udāharaṇa</i>), application (<i>upanaya</i>) & conclusion (<i>nigamana</i>), the <i>hetu</i> term – its nature and requirement, demonstration of pervasion – <i>upādhi and tarka</i> , nature and variety of <i>tarka</i> . Note : The definitions and concepts are to be taken only from the <i>Tarkasaṃgraha</i> and <i>The Nyāya Theory of Knowledge</i> by S. C. Chatterjee, Chapters XI-XIV.	20 Credits
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**Section ‘C’
Theory of Debate**

Unit: I	Basic understanding of the following terms: Example (<i>drṣṭānta</i>), Tenet (<i>siddhānta</i>), Ascertainment (<i>nirṇaya</i>), Dialouge (<i>kathā</i>) and its kinds, Discussion (<i>vāda</i>), Wrangling (<i>jalpa</i>), Cavil (<i>vitandā</i>).	13 Credits
Unit: II	Quibble (<i>chala</i>) & its kinds; Analogue (<i>jāti</i>) and its important kinds (only first four, i.e. <i>sādharmyasama</i> , <i>vaidharmyasama</i> , <i>utkarṣasama</i> & <i>apakarṣasama</i>); Point of defeat (<i>nigrahassthāna</i>) & its kinds – Hurting the proposition (<i>pratijñāhāni</i>), Shifting of proposition (<i>pratijñāntara</i>), Opposing the proposition (<i>pratijñāvirodha</i>), Renouncing the proposition (<i>pratijñāsannyāsa</i>), Admission of an opinion (<i>matānujñā</i>). Note : The definitions and concepts are to be taken only from the <i>Nyāyasūtra</i> , <i>Nyāyakośa</i> by Bhimacharya Jhalkikar and <i>A History of Indian Logic</i> by S. C. Vidyabhushan, Chapter II of Section II. The illustrations and examples must be taken from day to day life and philosophical examples must be abandoned.	13 Credits

**DSE-2
Art of Balanced Living**

Prescribed Course:		Total 56 Credits
Section ‘A’	Self-presentation	16 Credits
Section ‘B’	Concentration	20 Credits
Section ‘C’	Refinement of Behaviour	20 Credits

BA, Sem V, DSE-2 (CBCS)		
Section-A – Self-presentation		
Content: Education of Self-presentation		
Course Objectives:		
The objective of this course is to teach the student the method of Self-presentation as prescribed by the ancient texts like Brihadaranyaka Upanisad. Shravana, manana and nididhyasana are three most effective means to acquire the knowledge of Self-inspection.		
Learning outcome:		
Students got the knowledge that is preserved in ancient Sanskrit text like Upanishad and came to know the method of self-presentation; experiencing it they ultimately secured the knowledge of the process of art of balancing in their life.		
Unit-Wise Division:		
Section ‘A’		
Self-presentation		
Unit: I	Method of Self-presentation : Hearing (<i>śravaṇa</i>), Reflection (<i>manana</i>) & meditation (<i>nididhyāsana</i>) – (Bṛhadāraṇyakopaniṣad, 2.4.5)	16 Credits
Section ‘B’		
Concentration		
Unit: I	Concept of Yoga : (<i>Yogasūtra</i> , 1.2) Restriction of fluctuations by practice (<i>abhyāsa</i>) and passionlessness (<i>vairāgya</i>) : (<i>Yogasūtra</i> , 1.12-16) Eight aids to Yoga (<i>aṣṭāṅgayoga</i>) : (<i>Yogasūtra</i> , 2.29, 30,32, 46, 49, 50; 3.1-4). Yoga of action (<i>kriyāyoga</i>) : (<i>Yogasūtra</i> , 2.1) Four distinct means of mental purity (<i>cittaprasādana</i>) leading to oneness : (<i>Yogasūtra</i> , 1.33)	20 Credits
Section ‘C’		
Refinement of Behavior		
Unit: I	Methods of Improving Behavior : <i>jñāna-yoga</i> , <i>dhyāna-yoga</i> , <i>karma-yoga</i> and <i>bhakti-yoga</i> (especially <i>karma-yoga</i>) Karma : A natural impulse, essentials for life journey, co-ordination of the world, an ideal duty and a metaphysical dictate (<i>Gītā</i> , 3.5, 8, 10-16, 20 & 21)	20 Credits

DSE-3		
Sanskrit Linguistics		
Prescribed Course		Total 56 Credits
Section ‘A’	भाषाशास्त्र	56 Credits
DSE-3 (CBCS)		
Sanskrit Linguistics		

Content: Sanskrit Linguistics

Course Objectives:

The objective of this course is to give an overall view of different aspects of language and Linguistics. As Sanskrit is one of the oldest languages of the world, the students should learn the position of it in the language-families. At the same time another objective of this course is to inform the student about different branches of linguistics/ philology and different approaches of modern linguistics, so that, not only from the view point of traditional grammar, but they can analyze Sanskrit language from the perspective of philology also.

Learning outcome:

Students have acquired the introductory knowledge about Linguistics and Language families, particularly of Indo-European Language family. Subsequently, they came to know the perspective of the modern philology and linguistics which would help them to continue further study in Sanskrit from the point of view of modern approaches of Linguistics.

Unit-Wise Division:

Section 'A'

भाषाशास्त्र

Unit: I	भाषा का स्वरूप, परिभाषा, भाषा की विशेषताएँ, भाषा विज्ञान का स्वरूप, भाषाविज्ञान के मुख्य अङ्ग एवं उपादेयता	14 Credits
Unit: II	संस्कृत की दृष्टि से ध्वनिविज्ञान, पदविज्ञान, वाक्यविज्ञान एवं अर्थविज्ञान का सामान्य अवबोध	14 Credits
Unit: III	संस्कृत एवं भारोपीय भाषापरिवार	14 Credits
Unit: IV	संस्कृत एवं तुलनात्मक भाषाविज्ञान के इतिहास का सामान्य परिचय	14 Credits

DSE – 4

Environmental Awareness in Sanskrit literature

Prescribed Course		Total 56 Credits
Section 'A'	Modern Environmental Perspective and Sanskrit Literature	18 Credits
Section 'B'	Environment Awareness in Vedic Literature	20 Credits
Section 'C'	Environment Awareness in Classical Sanskrit Literature	18 Credits

B.A. Sem.-V, DSE-IV

Course Content : This paper focuses on environmental studies in which the human awareness of his environment is concerned.

Objective : This paper teaches students to be aware of the relationship between the environment and human or animal existence.

Outcome : Taking cues from the Vedic and classical literature they are being prepared for the protection of the environment surrounding the earth.

DSE-4: Section-C: Environmental Awareness in Classical Sanskrit Literature

Course Content:

C- Ideas on environmental awareness, preservation and management in the Classical

Sanskrit literature.		
Objective: It acquaints students with the ancient poets wisdom on the environmental preservation.		
Outcome: Students become inspired to preserve the world environment.		
Unit-Wise Division		
Section 'A'		
Modern Environmental Perspective and Sanskrit Literature		
Science of Environment : Definition, Scope and Modern Crises :		
Unit: I	Role of Environment in human civilization; Meaning and definitions of The Environment; Various name for Science of Environment: 'Ecology', 'Paryavarana', 'Prakriti Vijnana'; Main components of Environment: living organisms(<i>Jaiva Jagat</i>) and non-living materials (<i>Bhautika Padārth</i>). Elementary factor of Environment Physical elements, Biological elements and Cultural elements	06 Credits
Unit: II	Moden Challenges and Crises of Environment : Global warming, Climate change, Ozone depletion, Explosively increase in Pollution, Decrease in underground water label, River pollution, Deforestation in large scale. Natural calamities such as flood , draft and earthquakes	06 Credits
Unit: III	Environmental Background of Sanskrit Literature : Importance of Sanskrit Literature from the view point of Science of environment ; Concept of ' Mother Earth' and worship of Rivers in Vedic literature; Brief survey of environmental issues such as protection and preservation of mother nature, planting trees in forests, and water preservation techniques as propounded in the Sanskrit Literature. Buddhist and Jain concepts of ecology, protection of trees, love for animals and birds;	06 Credits
Section 'B'		
Environment Awareness in Vedic Literature		
Unit: I	Environmental Issues and Eco-system in Vedic Literature Divinity to Nature, Co-ordination between all natural powers of universe; Cosmic order ' <i>īta</i> ' as the guiding force for environment of whole universe (<i>īgveda</i> , 10.85.1); Equivalent words for Environment in <i>Atharvaveda</i> : ' <i>Vritavrita</i> ' (12.1.52), ' <i>Abhivarah</i> ;(1.32.4.), ' <i>Avritah</i> ' (10.1.30), ' <i>Parivrita</i> ' (10.8.31); five basic elements of universe covered by environment : Earth, Water, Light, Air, and Ether. (<i>Aitareya Upanishad</i> 3.3) ; Three constituent elements of environment known as ' <i>Chandansi</i> ': Jala (water), <i>Vayu</i> (air), and <i>Osadhi</i> (plants) (<i>Atharvaveda</i> ,	10 Credits

	18.1.17); Natural sources of water in five forms: <i>rain water(Divya), natural spring(Sravanti), wells and canals (Khanitrimāṣ), lakes (Svayamjah) and rivers(Samudrārthas) Rigveda, 7.49.2).</i>	
Unit: II	Environment Preservation in Vedic Literature: Five elementary sources of environment preservation: <i>Parvat(mountain), Soma (water), Vayu (air), Parjanya (rain) and Agni (fire) (Atharvaveda, 3.21.10); Environment Protection from Sun (R̥gveda, 1.191.1-16, Atharvaveda, 2.32.1-6, Yajurveda, 4.4, 10.6); Congenial atmosphere for the life created by the Union of herbs and plants with sun rays (Atharvaveda, 5.28.5); Vedic concept of Ozone-layer Mahat ulb' (R̥gveda, 10.51.1; Atharvaveda, 4.2.8); Importance of plants and animals for preservation of global ecosystem; (Yajurveda, 13.37); Eco friendly environmental organism in Upanishads (Bṛhadāra, yaka Upanishad, 3.9.28, Taittirīya Upanishad, 5.101, Iśa-Upanishad, 1.1)</i>	10 Credits
Section 'C' Environment Awareness in Classical Sanskrit Literature		
Unit: I	Environmental Awareness and Tree plantation : Planting of Trees in <i>Purānas as a pious activity (Matsya Purāna ,59.159;153.512 ; Varāha Purāna 172. 39), Various medicinal trees to be planted in forest by king (Śukranīti, 4.58-62) Plantation of new trees and preservation of old trees as royal duty of king (Arthaśāstra, 2.1..20); Punishments for destroying trees and plants (Arthaśāstra, 3.19), Plantation of trees for recharging under ground water(Bṛhatsamhitā, 54.119)</i>	06 Credits
Unit: II	Environmental Awareness and Water management : Various types of water canals ' <i>Kulyā</i> ' for irrigation : canal originated from river ' <i>Nadimatṛ mukha kulyā</i> ', canal originated from nearby mountain ' <i>Parvataparsva vartinī kulyā</i> ', canal originated from pond, ' <i>Hradasṛta kulya</i> ', Preservation of water resources ' <i>Vāpi –kūpa –taḍāka</i> ' (<i>Agnipurānas, 209-2; V.Rāmāyaṇa, 2.80.10-11</i>); Water Harvesting system in <i>Arthasastra (2.1.20-21); Underground Water Hydrology in Bṛhatsamhitā (Dakargai-adhyaya, chapter-54);</i>	06 Credits
Unit: III	Universal Environmental Issues in Literature of Kalidasa : Eight elements of Environment and concept of ' <i>Aṣṭamūrti</i> ' Siva (<i>Abhijnaśakuntalam 1.</i>); Preservation of forest, water resources, natural resources; protection of animals, birds and plant in Kalidasa's works, Environmental awareness in <i>Abhijñānaśakuntalam</i> Drama, Eco- system of Indian monsoon in <i>Meghadūta</i> , Seasonal weather	06 Credits

	conditions of Indian subcontinent in <i>ṛtusamhāra</i> , Himalayan ecology in <i>Kumārasambhava</i> , Oceanography in <i>Raghuvamśa</i> (canto-13).	
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Generic Elective

GE-1		
Basic Sanskrit		
Prescribed Course:		Total 56 Credits
Section 'A'	Grammar and composition Part - I	26 Credits
Section 'B'	Grammar and composition Part - II	20 Credits
Section 'C'	Literature	10 Credits
Unit-Wise Division:		
Section 'A'		
Grammar and Composition Part I		
Unit: I	Nominative forms of pronouns- <i>asmad, yuṣmad, etat</i> and <i>tat</i> in masculine, feminine and neuter. Nominative forms of 'a' ending masculine and neuter gender nouns with <i>paṭh, khād, likh</i> and similar simple verbs in present, past and future. Objective forms of the above nouns and pronouns in singular with more simple verbs	08 Credits
Unit: II	Instrumental, dative, ablative forms of the above nouns and pronouns in singular, dual and plural instrumental, dative, ablative forms of all the words in this syllabus.	06 Credits
Unit: III	'ā' and 'ī' ending feminine words in nominative and accusative cases with <i>loṭlakāra</i> (imperative).	04 Credits
Unit: IV	'ā' and 'ī' ending feminine nouns in singular in Genitive/ possessive and locative cases, genitive and locative cases in singular in pronouns <i>tat, etat, yat, kim</i>	02 Credits
Unit: V	Masculine and Feminine nouns ending in 'i' and masculine nouns ending in 'u' in various cases in singular	03 Credits
Unit: VI	Masculine nouns ending in consonants – <i>bhavat, guṇin, ātman</i> and Feminine nouns ending in consonants – <i>vāk</i> , Neuter nouns ending in consonants – <i>jagat, manas</i>	03 Credits
Section 'B'		
Grammar and Composition Part II		
Unit: I	Special Verb forms – <i>in parasmaipada</i> –past, present, future and imperative - <i>kr, śrū</i>	05 Credits
Unit: II	Special Verb forms – <i>in parasmaipada</i> –past, present, future and imperative <i>jñā</i> . Special Verb forms – <i>in parasmaipada</i> –past, present, future and imperative <i>dā</i> .	02 Credits
Unit: III	ātmanepada – <i>sev, labh</i>	02 Credits
Unit: IV	Phonetic changes – <i>visarga sandhi</i> vowel sandhis.	06 Credits

Unit: V	Participles - <i>śatr, śānac, ktavatu, kta.</i> <i>Pratyayas – ktvā, lyap, tumun.</i> Active – passive structures in <i>lakāras</i> – (third person forms only) and <i>pratyayas kta, ktavatu</i>	05 Credits
Section ‘C’ Literature		
Unit: I	Gita Chapter XII	10 Credits

GE-2 Indian Culture and Social Issues		
Prescribed Course:		Total 56 Credits
Section ‘A’	Dharma and Stages of Life	16 Credits
Section ‘B’	Caste System	30 Credits
Section ‘C’	Purification (Samskāra)	10 Credits
GE – 2 Indian Culture and Social Issues		
<p>Content- This paper designed for the students who have opted Sanskrit as their subsidiary subject. The target students of this paper in our University are, students of History, Geography, Hindi, Philosophy, English, Bengali, Yogic Science and Comparative Religion. This paper contains subject matters like caste systems, Stages of life, Indian thought of Purification, Introduction to Dharma etc.</p> <p>Objective – This paper is an edover to make aware of Indian culture and social issues. Target students are from various other Departments of this University. Sole objective is to give fundamental exposition to the targeted group.</p> <p>Outcome – This paper carefully designed and helps the students to have a glance to the Indian culture history in particular.</p>		

GE-3 Ancient Indian Polity		
Prescribed Course:		Total 56 Credits
Section ‘A’	Name, Scope and Origin of Ancient Indian Polity	10 Credits
Section ‘B’	Types and Nature of the State	12 Credits
Section ‘C’	Kingship, Council of Ministers and Assemblies	16 Credits
Section ‘D’	Law and Justice, Taxation and Inter-State Relations	18 Credits
Unit-Wise Division:		
Section ‘A’ Name, Scope and Origin of Ancient Indian Polity		

Unit: I	Name, Scope and Sources of the Science of Polity Name of Ancient Indian Polity: <i>Danḍanīti</i> , <i>Dharmaśāstra</i> , <i>Nītiśāstra</i> ; Scope of Indian Polity: Relation with <i>Dharma</i> , <i>Artha</i> and <i>Nīti</i> ; Sources : Vedic Literature, <i>Purāṇas</i> , <i>Rāmāyaṇa</i> , <i>Mahābhārata</i> , <i>Dharmaśāstra</i> , <i>Kautilya's</i> <i>Arthaśāstra</i> and <i>Nīti –śāstra</i>	05 Credits
Unit: II	Origin of the State'Danḍanīti' : Origin of State'Danḍanīti': <i>Mātsyanyāya</i> -Theory - (<i>Arthaśāstra</i> 1.1.3, <i>Mahābhārata</i> , <i>Śānti parva</i> , 67.17-28, <i>Manusmṛti</i> ,7.20) Divinity of the King'Rājā' – (<i>Arthaśāstra</i> ,1.9, <i>Mahābhārata</i> , <i>Śānti parva</i> ,67.43-48, , <i>Manusmṛti</i> ,7.4-7)	05 Credits
Section 'B' Types and Nature of the State		
Unit: I	Types of the State : <ul style="list-style-type: none"> • <i>Rājya</i>, <i>Svarājya</i>, <i>Bhojya</i>, <i>Vairājya</i>, <i>Mahārājya</i>, <i>Sāmrājya</i> concept in <i>Aitreya Brāhmaṇa</i> (8.3.13-14 and 8.4.15-16) • Republics in Buddhist Literature (<i>Dighanikāya</i>, <i>MahāparinibbāṇaSūta</i>, <i>Anguttaranikāya</i>,1.213;4.252,256) 	06 Credits
Unit: II	Nature of the State : With special reference to <i>Saptāṅga</i> -Theory : 1. <i>Svāmī</i> , 2. <i>Amātya</i> , 3. <i>Janapada</i> , 4. <i>Pura</i> , 5. <i>Kośa</i> , 6. <i>Daṇḍa</i> and 7. <i>Mitra</i> (<i>Arthaśāstra</i> ,6.1; <i>Manusmṛti</i> , 9.294)	06 Credits
Section 'C' Kingship and Council of Ministers and Assemblies		
Unit: I	Kingship and Council of Ministers: <ul style="list-style-type: none"> • Kingship :Royal Succession, Coronation Ceremony, King as a Public Servent (<i>Śukranīti</i>,4.2.130,137), King as a Trustee(<i>Arthaśāstra</i>,10.3), • King as Upholder of the Moral Order(<i>Mahābhārata</i>, <i>Śānti parva</i>,120.1-35; <i>Manusmṛti</i>, 7.1-35); Council of Ministers :<i>Ratni</i> Council in Vedic age <i>Śatapathabrāhmaṇa</i>, 5.2.5.1); Council of Ministers in <i>Kauṭilya's Arthaśāstra</i> (1.4,1.5,1.11) and <i>Śukranīti</i>,(2.70-72) 	08 Credits

Unit: II	Central Assemblies and Local Administration: <ul style="list-style-type: none"> Central Assembly in Vedic Literature : '<i>Sabhā</i>', '<i>Samiti</i>' in <i>Atharvaveda</i> (7.12.1;12.1.6) and '<i>Vidatha</i>' in <i>Ṛgveda</i> (10.85.26): Town Assembly: '<i>Paura- Janapada</i>' in <i>Rāmāyaṇa</i> and <i>Mahābhārata</i>; Village Council: <i>Sabhā, Pañcakula, Pañcāyata</i> 	08 Credits
Section 'D' Law and Justice, Taxation and Inter-State Relations		
Unit: I	Nature and Sources of Law 'Dharma': Four types of Source of Law ' <i>Dharma</i> ' :1. ' <i>Dharma</i> ', 2. ' <i>Vyavahāra</i> ', 3. ' <i>Caritra</i> ' and 4. ' <i>Rājaśāsana</i> '; Four types of Enforcement of Law: 1. Rules of Castes ' <i>Jatidharma</i> ', 2. Local Customs ' <i>Janapadadhama</i> ', 3. Bye-laws of Guilds ' <i>Śreṇīdhama</i> ' and 4. Family Traditions ' <i>Kuladhama</i> '	04 Credits
Unit: II	Judicial administration and Courts : <ul style="list-style-type: none"> King as Head and Fountain Sources of all Justice, Qualities of Chief Justice- '<i>Pradvivak</i>' and members of Jury- '<i>Sabhāsadaḥ, (Shukraniti,</i> 4.5.69-196) Two types of Royal Courts '<i>Dharmasthīya</i>' and '<i>Kaṇṭakaśodhana</i>' in <i>Arthaśāstra</i> (3.1-20) Social and local Courts situated in Villages- '<i>Kula</i>', '<i>Puga</i>', '<i>Dharmaśāsana</i>'. 	04 Credits
Unit: III	Taxation Policy of State : Reasonable and Equitable Taxation Policy ' <i>Śāstranīta</i> ' permitted by <i>Dharmaśāstra</i> (<i>Mahābhārata, Śānti parva, 71.10-25, Manusmṛti, 7.127, 144</i>); Criticism of unlawful taxation policy in <i>Mahābhārata, Śānti parva (87.19-18-22, 88.4-7)</i> Two Types of Tax Sources in <i>Arthaśāstra</i> -1. ' <i>Aya-sarira</i> ' and 2 ' <i>Aya-mukha</i> ' (Altekar, A.S, <i>State and Government in Ancient India, pp.262 267</i> ; Sahay, Shiva Swarup, , <i>Prachin Bharaa ka Samajika evam Arthika Itihas, pp.456-458</i>)	05 Credits

Unit: IV	Inter-State Relations of State: <input type="checkbox"/> Brief survey of ‘ <i>Maṇḍala</i> ’ Theory of Inter-State Relations; Principles and means of Diplomacy : 1. <i>Sāma</i> 2. <i>Dāma</i> , 3. <i>Danḍa</i> . 4. Bheda; Diplomacy of War and Peace – ‘ <i>Śāḍguṇya</i> ’ theory: 1. <i>Sandhi</i> , 2. <i>Vigraha</i> , 3. <i>Yāna</i> , 4. <i>Āsana</i> , 5. <i>Sanśraya</i> and, 6. <i>Dvaidhībhāva</i> (Altekar, A.S., <i>State and Government in Ancient India</i> , pp.291-308; Satyaketu Vidyalankar, <i>Prachin Bharatiya Shasana Vyavastha aur Rajashastra</i> , pp.363-376)	05 Credits
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GE-4		
Fundamentals of Indian Philosophy		
Prescribed Course:		Total 56 Credits
Section ‘A’	General Introduction	10 Credits
Section ‘B’	Schools of Indian Philosophy	30 Credits
Section ‘C’	Problems in Indian Philosophy	16 Credits
G-4 (Fundamentals of Indian Philosophy)		
Content: Vedanta Literature and Thought		
Course Objectives:		
<p>The objective of this course is to give an introduction to the structure, history and development of the whole Vedanta tradition. Subsequently, some basic theories of the non-dualistic school of Sankaracarya are been taught. As it is a course of generic elective, the basic objective is to offer an outline of the Vedanta philosophy so that the students from other disciplines can get the foundational and overall concept of Indian philosophy.</p>		
Learning outcome:		
<p>Students acquired the foundational concept of the history of the development of the Vedanta schools, as well as of some doctrine of Advaita Vedanta.</p>		
Unit-Wise Division:		
Section ‘A’		
General Introduction		
Unit: I	Darśana - concept and aims, Classification of Indian Philosophical schools,	05 Credits
Unit: II	Salient features of Indian Philosophy	05 Credits
Section ‘B’		
Schools of Indian Philosophy		

Unit: I	Heterodox Schools Cārvāka – General introduction with emphasis on Challenge to Veda, Rejection of Transcendental Entities, Ethics (Based on <i>Sarvadarshansamgraha</i>) Jainism – General introduction with emphasis on Anekāntavāda, Syādvāda, Saptabhaṅginaya, triratna Buddhism- General introduction with emphasis on Four Noble Truths	06 Credits
Unit: 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 Sādhana-pāda and <i>Yogabhāṣya thereon</i>)	06 Credits
Unit: III	Nyāya –General introduction with emphasis on Vaiśeṣika : Seven Padārthas (Based on <i>Tarkasaṃgraha</i>)	06 Credits
Unit: IV	Advaita Vedānta – General introduction with emphasis a Brahman, Māyā, Jīva and Jagat (Based on <i>Vedāntasāra</i>)	04 Credits
Unit: V	Mīmāṃsā - Svataḥ Prāmāṇyavāda	04 Credits
Unit: VI	Bhakti Schools of Vedānta – General introduction with emphasis on God, Īśvara & nature of bhakti	04 Credits
Section ‘C’ Problems in Indian Philosophy		
Unit: I	Epistemology : six pramāṇas	05 Credits
Unit: II	Metaphysics : realism, idealism, Causation - Satkāryavāda. Asatkāryavāda, Pariṇāmavāda, Vivartavāda, svabhāvavāda, consciousness and matter, theories of self	06 Credits
Unit: III	Ethics : Karma & Punarjanma theory, Liberation	05 Credits

Skill Based Ability Enhancement Elective Course

AEEC-1		
Evolution of Indian scripts		
Prescribed Course:		Total 28 Credits
Section 'A' General Introduction		14 Credits
Section 'B' Brahmi and Modern Indian Scripts		14 Credits
Unit-Wise Division		
Section 'A'		
Unit: I	General Introduction 1. Antiquity of writing in India 2. Sign & symbols - pre-scripts 3. Early Brāhmī and Kharoshthī Scripts 4. Indus Valley script - Introduction	14 Credits
Section 'B'		
Unit: I	Brahmi and Modern Indian Scripts 1. Types/Kinds of the Brāhmī script by 400 A.D. 2. Transition to early modern Indian scripts 3. Causes of variation in the Brāhmī script	14 Credits
BA, Sem-III (CBCS) AEEC-1 Evolution of Indian Script Content: Evolution of Indian Script Course Objective: This course offers the knowledge about ancient system of Indian Writing. An introduction to the history of writing of human civilization is also being given through this course. As this is a course for skill development, the major objective of this course is to teach the students some ancient scripts like Brahmi etc., so that they can decipher the ancient scripts in their future research related to epigraphy and manuscriptology. Learning Outcome: Students got the basic concept about the writing system of ancient India. They learnt the paleographical details and the history of the development of ancient Indian scripts. They practiced how to decipher the Ashokan Brahmi script.		

AEEC-2		
Sanskrit Meters and Music		
Prescribed Course:		Total 28 Credits
Section 'A'	Brief Introduction to Chhandahśāstra	03 Credits
Section 'B'	Classification and Elements of Sanskrit Meter	05 Credits
Section 'C'	Analysis of Selected Vedic Meters and their musical rendering	10 Credits

Section 'D'	Analysis of Selected Classical Meters and their musical rendering	10 Credits
SECC-2 - Sanskrit Meters Course Content- Definition, Example, Analysis and Lyrical Methods of some selected Meters like <i>bhuja'gaprayāta, sragvi,ī, totaka, harigītikā etc.</i> are prescribed in this course. Objective- The objective of this course is to learn Sanskrit meter for analysis and lyrical techniques. Outcome- First learners of Sanskrit will get the complete information regarding selected Classical meters with lyrical techniques.		
Unit-Wise Division: <p style="text-align: center;">Section 'A' Brief Introduction to Chhandahśāstra</p>		
Unit: I	Brief Introduction to Chhandahśāstra	03 Credits
<p style="text-align: center;">Section 'B' Classification and Elements of Sanskrit Meter</p>		
Unit: I	Syllabic verse (akṣaravṛtta): Syllabo-quantitative verse (varṇavṛtta) Quantitative verse (mātrāvṛtta)	02 Credits
Unit: II	Syllables: laghu and guru Gaṇa Feet	03 Credits
<p style="text-align: center;">Section 'C' Analysis of Selected Vedic Meter and their Musical Rendering</p>		
Unit: I	Definition, Example, Analysis and Lyrical Methods of following Meters: <i>gāyatrī, uṣṇika, anuṣṭupa, brhatī, paṣṭi, triṣṭup and jagatī</i>	10 Credits
<p style="text-align: center;">Section 'D' Analysis of Selected Classical Meter and their Musical Rendering</p>		
Unit: I	Definition, Example, Analysis and Lyrical Methods of following Meters: <i>bhuja'gaprayāta, sragviṇī, totaka, harigītikā, vidyunmālā, anuṣṭupa, āryā, mālinī, śkhariṇī, vasantatilakā, mandākrāntā, sragdharā and, Śārdūlavikrīta</i>	10 Credits

Approved by BOS on 12.05.2017

Department of Sanskrit, Pali & Prakrit Visva-Bharati, Santiketan
SYLLABUS (Old)

B. A. (Honours) Sanskrit

[To be introduced from Academic session 2017-18] (C.B.C.S)

Honours (Core Course)

[The syllabus consists of 16 courses each carrying 50 marks, making the aggregate of 800 marks 20% of the total marks in each paper are reserved for continuous evaluation. Written examination in each paper will be held with 40 marks. Total Credit Point-16*4=64]

The detailed break up of different courses shall be as follows-

Semester – I

Course - H-1

Ramayana (Balakanda, Canto-I)	Total- 40
History of Sanskrit Literature [Classical period]	15
	25

Course - H-2

Laghusiddhantakaumudi [Sanjna to Ajanta-Pumlinga]	Total- 40
Composition	20
Chandomanjari	10
	10

[Siavaka I and she following metres Arya, Anustubha, Indravajra, Upendravajra, Upajati, Vamsathavila, Rathoddhata, Dodhaka, Bhunjangaprayata, Totaka, Pramitaksara, Drutavilambita, Praharsi, Ruchira, Vasantatilaka, Malini, Sikharini, Mandakranta, Sardulavikridita, Sragdhara],

Books Recommended :-

- 1 Srimad Valmikiya Ramayana - Gita Press
2. Indian Kavya Literature (I-IV)- A.K. Warder
- 3 A History of Indian Literature - M. Winternitz
4. Sanskrita Sahityer Ruparekha-Biman Chandra Bhattacharya
5. Sanskrita Sahityer Itihasa - Suresh Chandra Bandyopadhyaya
- d Laghu-Siddhanta-Kaumudi of Sri Varadaraja - Ed. Chaukhamba
7. Samagra-Vyakarana-Kaumudi - Isvara Chandra Vidyasagara
- B. A Higher Sanskrit Grammar and Composition - P. C. Lahiri
- 9 Chandomanjari of Durga Das - Gurunath Vidyanidhi

Semester – II

Course-H-3

Kumarasambhavam [Canto-V]	Total- 40
Raghuvamsam [Canto-XIII]	20
	20

Course-H-4	Total- 40
Kiratarjuniyam [Canto-I]	20
Kadambari [Introductory verses, Sudrakavamanam, Sukanasopadesah]	20

Books Recommended : -

1. Kumarasambhavam - Gurunatha Vidyanidhi
2. Kumarasambhavam - Pradyumna Pandeya
3. Raghuvamsam - Gurunatha Vidyanidhi
4. Raghuvamsam - K. Roy
5. Kiratarjuniyam - M. R. Kale
6. Kiratarjuniyam - Aditya Pandeya
7. Kadambari - Haridas Siddhantavagisha
8. Kadambari - Krishna Mohan Sastri

Semester – III

[During this semester students of the Departments can migrate to other Departments or Universities for learning one course / courses or full semester and earn credits and vice versa]

Course-H-5	Total- 40
Muktadhara	20
Sahityadarpanah [Chapter-VI]	20

Course-H-6	Total- 40
Abhijnanaaiakuntalam	40

Books Recommended : -

1. Abhijñanasakuntlam -Ramendra Mohan Bose
2. Muktadhara - Dh Yanesh Narayan Chakravarti
3. Sahityadarpanah — Gurunatha Vidyanidhi
4. Sahityadarpanah - Satyavraia Sinha

Semester-IV

Course-H-7	Total- 40
Dandin's Kavyadarsah [Chapter-I]	20
Bhamaha Kavyalamkarah [Chapter-I]	20

Course-H-8	Total- 40
Rajasekhara's Kavyamimamsa [Chapter- III & IV]	20
Visvanatha's Sahityadarpanah [Chapter - X upto Visesokti]	20

Books Recommended : -

1. Bhamahah Kavyalamkarah with Udyanavrttih
2. Kavyalamkara- Devendranatha Sharma
3. Kavyadarsah - Jivananda Vidyasagara

4. Kavyadarsah - Chinmayi Chattopadhyaya
5. Rajaskhara o Kavyamimamsa -Nagendranatha Chakravorti
6. Kavyamimamsa - Sadhana Parashar
7. Sahityadarpanah Gurunatha Vidyanidhi
8. Sahityadarpanah - Satyavrata Sinha

Semester – V

[During this semester students of the Departments can migrate to other Departments or Universities for learning one course / courses or full semester and earn credits and vice versa]

Course -H-9 **Total- 40**

Carakasamhita [Sutrasthana, Adhyaya –I, Dirghajivitiya]	20
Lalita-vistara (Chapter-III)	20

Course -H-10 **Total- 40**

Manusmrti (Chapter-II) without commentary	20
Arthasastra (Vinayadhikarana-Vidyasamuddesh, Vriddha-Samyoga, Amatyotpatti, Mantripurahitotpatti, Dutapranidhi)	20

Course-H-11 **Total- 40**

Samkhyakarika	20
Tarkasamgraha	20

Course-H-12 **Total- 40**

Vedic Texts	
[The following hymns of the Rgveda with Sayana's Commentary. (1.1), (2.12), (10.34), (10.121), (10.125), (10.129)]	40

Books Recommended : -

1. Manusamhita - Panchanan Tarkaratna
2. Kautilya Arthasastra (1) - Radhagovinda Basak
3. The Kautilya Anhasastra - R. P. Kangle
4. Carakasamhita - Chaukhamba Sanskrit Series
5. Asokavadana - Sahitya Akademi Publication
6. Vedic Selections (3 Vols.) - K. C. Chatterjee
7. Vaidikasamgraha - Uday Chand Bandyopadhyaya
8. Vaidikasamgraha - Santi Bandyopadhyay
9. Dasopanisad - Sankarabhasyayuta
10. Upanisad Granthavali (with Sankarabhasya)
11. A History of Indian Literature (Vol.-1) - M. Winternitz
12. Veda Mimamsa(Vol. 1-3)-Anirvan

Semester-VI

Course-H-13	Total- 40
Laghu-Siddhanta-Kaumudi [Tinanta &. Samasa]	(20+20) 40
Course-H-14	Total- 40
Vaiyakarana-Siddhanta-Kaumudi [Karaka]	20
Linguistics (Fundamentals of Linguistics)	20
Course – H-15	Total- 40
Elements of Vedic Grammar	10
Isopanisad	10

BA, Sem- (Non-CBCS)**Ishopanishad :****Course Objectives:**

Ishopanisad is one major Upanishadic text of Shukla-Vajurveda. The objective of this course is to offer the knowledge of the basic foundation of Indian philosophy, Indian spirituality.

Learning Outcome:

Students have learnt the inner philosophy of the Upanisadic doctrine through this text. They also got the knowledge of the Upanisadic foundation, required for preparing Vedantic theory.

History of Vedic Literature	20
Course-H-16	Total-40
Vedantasara	20

BA, Sem – VI, Paper - XVI (Non-CBCS)**Vedantasara****Content:** Vedantasara**Course Objectives:**

Vedantasara is a prakarana text of 15th century decoding different theories of Advaita Vedanta. Sadananda-yogindra compared and compiled the Vedanta doctrines of different scholars of Advaita tradition. The objective of this course makes the students knowledgeable about the basic structure of the whole Vedanta sastric tradition.

Learning outcome:

Students got the introductory concept of Vedanta, specifically of Advaita Vedanta. The topic, objectives and goal of Advaita Vedanta and other foundational aspects that are required to get the deeper knowledge in philosophy, have been learnt by the students of this particular course.

Arthasamgraha	20
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Books Recommended : -

1. Vaiyakarana-Siddhanta-Kaumudi (Karaka-Vibhakti-Prakaranam) - A. N. Sanyal
2. Laghu-Siddhanta-Kaumudi of Sri Varadaraja -Ed. Chakhamba / Gita Press
3. Samskrta Bhasaiattva-Satyaranjan Bandyopadhyaya
4. Samskrta o Prakrt Bhasar Kramavikasah - Paresh Chandra Majumder
5. Vedantasara - Mahesh Chandra Bharatiya
6. Vedantasara - Brahmachari Medhachaitanya
7. Vedantasara - Bipad Bhanjan Pal
8. Samkhyakarika-Wilson
9. Samkhyakarika - Jagannatha Sastri
10. Samkhyakarika - Swami Dibakarananda
11. Tarkasamgraha - Narayan Chandra Goswami
12. Tarkasamgraha - Athalye & Bodas
13. Tarkasamgraha - Dayananda Bhargav

Department of Sanskrit, Pali & Prakrit

Visva-Bharati, Santiketan

SYLLABUS

[To be introduced from Academic session 2014-15]

BA Subsidiary (Allied Course)

[The syllabus consists of 6 courses each carrying 50 marks, making the aggregate of 300 marks. 20% of the total marks in each paper are reserved for continuous evaluation. Written examination in each paper will be held with 40 marks. Total Credit Point- 6x4= 24].

The detailed break up of different courses shall be as follows-

Semester-I

Course - S-2.1

Total- 40

Hitopadesah [Mitralabha]

20

Manusamhita - II

20

Books Recommended : -

1. Hitopadesa - Gurunath Vidyanidhi
2. Manusamhita - Pancanan Tarkaratna

Semester - II

Course - S-2.2

Total- 40

Kiratarjuniyam [Canto-II]

30

Chandomanjari

10

[Indravajra, Upendravajra, Upajati, Vamsasthavila, Rathoddhata, Dodhaka, Totaka, Drutavilambita, Vasantatilaka, Malini, Sikharini, Mandakranta, Sragdhara].

Books Recommended :

1. Kiratarjuniyam - M. R. Kale
2. Kiratarjuniyam - Aditya Pandeya
3. Chandomanjari of Gangadas - Gurunath Vidyanidhi

Course - S-2.3

Total- 40

Abhijnana Sakuntalam (Act I-IV)

40

Books Recommended :

1. Abhijnana-Sakuntalam - R. N. Bose

Semester-III

Course - S-2.4

Total- 40

Abhijnana Sakuntalam (Canto V-VII)

40

Course-S-2.5	Total- 40
History of Sanskrit Literature (Classical)	(15+25) 40

Semester-IV

Course - S-2.6	Total- 40
Grammar	25
Composition	15

Books Recommended :

1. Samagra-Vyakarana-Kaumudi - Isvara Chandra Vidyasagara
2. A Higher Sanskrit Grammar & Composition - P. C. Lahiri
3. A History of Indian Literature - M. Wintemilz
4. Sanskrta Sahityer Ruparekha - Biman Chandra Bhattacharya
5. Sanskrta Sahityer Itihasa - Suresh Chandra Bandyopadhyaya
6. A Concise History of Sanskrit Literature - Gaurinath Sastri

SYLLABUS –M.A.

Approved by BOS on 06.12.2014

Department of Sanskrit, Pali & Prakrit
Visva-Bharati, Santiniketan
M.A Sanskrit, Semester System
[Effective from 2015-2016 Academic Session]

[The syllabus consists of 16 papers each carrying 50 marks, making the aggregate of 800 marks. Papers-I – VIII are General Papers and Papers IX XVI (3 groups i.e. Veda, Philosophy and Literature) are special papers. 20% of the total marks in each paper are for Mid Semester. (Internal Assessment) Written examination in each paper will be held with 40 marks]

The detailed break up of different semester examinations shall be as follows –

Semester – I

Paper – I	Vedic Studies	Total – 40
Unit-I :	Samhitā : The following hymns - RV : 1.3, 1.4, 3.33, 10.108; VS: 31	25
Unit-II:	Aitareya-Brahmanāḥ: Pancika VII, Adhyāya 3 : Sunahsepopākhyāna	15

M.A. Sem. I, Vedic Studies, Paper - I

Course Content : In this paper some selected hymns from Vedas associated with various deities viz., Agni, Indra, Mitra, Varuna, Asvini Kumaras, Sarasvati, Purusa etc. are mentioned which speak about the characteristics and concept of Vedic deities and their relationship with human beings and nature.

Objective : Purpose of this paper is to acquaint students with the Vedic Parthenon, Culture and Gods - so that they will know the ancient-most root of Indian Culture.

Outcome : The students get a clear idea about the nature of mantras, concept and characteristic of Vedic deities etc.

Paper-II	Grammar	Total – 40
	Vaiyākaraṇa-Siddhānta-Kaumudi	
Unit-I :	Samjñā & Paribhāsā : ac-sandhi & hal sandhi	10 + 10 = 20
Unit-II:	Ajanta Puṃlinga	15
Unit-III:	Taddhita [1072-78, 1080-90, 1095, 1098,	5
Paper-III	Nyāya-Vaiśeṣika	40

Tarka Saṃgraha

Paper-III, Semester-I: Nyaya vaisesika-Tarkasamgrahu

Course Content:

It is a philosophical text based on Nyaya vaisesika school of thought. It deals with the nature of various objects of knowledge, the characteristics of valid knowledge and its classifications.

Objective:

To help the first learner for grasping the process of philosophical arguments as presented in various texts.

Outcome:

After the thorough reading of this primary text students become familiar with the style of the analytical methods of philosophy as well as the knowledge of technical terms of philosophical literature and how to apply them.

Paper-IV	Prakrit	40
Unit-I [Text]		
a) Karpuramanjarī (1 st Act)		15

b) Dasaveāliyasuttam [I-III Chapters]	10
Unit-II: Elements of Prakrit Grammar	15

MA – 1 (Semester I) Prakrit

Course Content – This course has Prakrit Grammar and Prakrit Literature. In the context of Prakrit grammar, Vararuci’s Prakrit prakāśa has been taken in the syllabus. In first two chapters, vowels and non-conjunct consonants are treated. In Prakrit literature, two books are studied, and these are, Daśavaikālika and Karpūramañjarī. Daśavaikālika is a Jain Canonical text, written in Ardhamāgadhī Prakrit and Karpūramañjarī, is a Prakrit drama called Saṭṭaka. This is written by Rājasekhara in 10th century CE.

Objectives – Prakrit has many dialects and sub-dialects. Some of the classifications of Prakrit are Māhāraṣṭrī, Śaurasenī, Māgadhī, Ardhamāgadhī and so on. In the time of Lord Mahāvīra (600 BCE), Prakrit has earned recognition as a language. Ardhamāgadhī Prakrit is used in the Śvetāmbara Jain Canonical texts, where as Śaurasenī is used in the Digambara scriptures and in many non-Jain texts. In Sanskrit dramas, some characters speak Śaurasenī. In Vararuci’s Prākṛta-prakāśa general features of Māhāraṣṭrī are dealt and Daśavaikālika is prescribed for Jain ethics and through Ardhamāgadhī. In the same way Karpūramañjarī the saṭṭaka is prescribed for knowing the language Śaurasenī and for the specimen of ancient drama in India.

Outcome – Prakrit, linguistically called as Middle Indo-Aryan (MIA), has a great impact on New Indo-Aryan languages (NIA), such as, Bengali, Hindi, Odia, Assamese, Marathi, Gujarati, Punjabi, Rajasthani and many other modern Indian languages. It is interesting to note that the remnants of Old Indo-Aryan (OIA) or development of the OIA language to NIA is perfectly realized through the MIA. So learning Prakrit is important to understand the linguistic tradition in India.

Reference Books -

1. Prākṛta Prakāśa of Vararuci- S.R. Banerjee
2. Prākṛta Prakāśa of Vararuci - E.B. Cowell
3. Karpuramanjari of Rājasekhara - Sten Konow
4. Karpuramanjarī of Rājasekhara- M.M. Ghosh
5. Karpuramanjarī of Rājasekhara - Suchitra Roy
6. Karpuramanjari of Rājasekhara - Sutapa Bakshi
7. Dasaveyaliā - Jagat Ram Bhattacharyya
8. History of Indian Literature (Part II) - M. Winternitz
9. Prakrit Sāhitya ka tihāsa - Jagdish Chandra Jain

Semester – II

Paper-V	Vedic Literature and Linguistics	Total-40
Unit-I:	Ṛgvedabhāṣyopakramanikā & Kenopanisad	(15+10)= 25

M.A Sem. II (Paper V)

Content – This paper includes Sayana’s introduction to interpretation of Ṛgveda, Upaniṣad and General linguistics. It is a combination of three aspects – Trend of Vedic Interpretation , Vedanta philosophy and Comparative Linguistics.

Objective – Unit I aims at the understandings of Interpretational technology of Sayana.

Unit II introduces in-depth study of Upaniṣad and understanding its value.

Unit III gives basic knowledge on Comparative Linguistics .

Outcome – In general this paper helps the students to Understand the Vedic Interpretation by Sayana and also focuses on the Phonological concepts of general linguistics with exposition to the Vedantic concepts of life and beyond.

MA, Sem- II
Kenopanishad

Content: Kenopanishad

Course Objectives:

Kenopanishad is one major Upanishadic text that explores the Brahmavidya. The objective of this course is to offer the knowledge of the basic foundation of Indian philosophy, Indian spirituality and ancient mythology.

Learning Outcome:

Students have learnt the theory of non-duality through this text. They also got the knowledge of the Upanisadic groundwork, essential for preparing Vedantic theory.

Unit-II : Linguistics 15

- History of OIA (Sanskrit) [Indo-European family of languages, classification of IE, Origin and development of OIA]
- Phonology [The IE sound system and its development in OIA, Sources of OIA sounds, Ablaut, Phonetic Laws, Phonetic Tendencies]
- Morphology [Declension of Noun, Verbs]

Reference Books :

A Hand book of Sanskrit Philosophy by S.R. Banerjee, Sanskrit Pustak Bhandar, Kolkata.

The Sanskrit Language by T. Burrow, MLBD, Delhi.

Paper-VI Grammar Total-40

Unit-I : Vaiyākaraṇa-Siddhānta-Kaumudī

The following Sūtras only –

- a) 2151-2232 12
- b) 2575-80, 2587-89, 2593-96, 2600-07, 2608-21, 2629-44 08
- c) 2829-35, 2841-43, 2848-49, 2851, 2857-58, 2871-72, 2883-86, 453-56, 462-67, 469-71, 475, 483-84, 489-90, 492, 494, 498, 510, 518 10

MA-Sem-II, Paper-VI

Course Content: Vaiyakarana-siddhanta-kaumudī (Ajanta Puṇḍīṅga, Taddhita, Kṛtya, Strī).

Course Objective: To enable learners to achieve linguistic competence and to be able to use grammar as a tool or resource in the comprehension and creation of oral and written discourse efficiently, effectively and appropriately according to the situation.

Course Output: Students will develop the abilities in Sanskrit grammar, oral skills, reading, writing and communication skills. They will also improve their accuracy and fluency in producing and understanding spoken and written Sanskrit.

Unit-II : Paśpaṣā of the Mahābhāṣya [Āhnikā-1] 10

MA-Sem-II, Paper-VI

Course Content: Vaiyakarana – Siddhanta-Kaumudī (Samjñā & Paribhāṣā, ac-Sandhi & hal sandhi, nic, san, yañ, Bhavadi)

Course Objective: To enable learners to achieve linguistic competence and to be able to use grammar as a tool or resource in the comprehension and creation of oral and written discourse efficiently, effectively and appropriately according to the situation.

Course Output: Students will develop the abilities in Sanskrit grammar, oral skills, reading, writing and communication skills. They will also improve their accuracy and fluency in producing and understanding spoken and written Sanskrit.

Paper-VII Pali Total – 40

Unit-I : [Text] 20

- a) Dhammacakkappavattanasutta [Saṃyuttanikāya, V. Mahavaggapah]
 b) Munisutta [Suttanipāta, Khuddakanikāya]
 c) Katthārijātaka & Gumbiyajātaka [Jātaka-atthakatha]
 d) Kāludāyitheragāthā [Theragāthā, Khuddakanikāya]
 e) Bhaddavaggīyavattu [Mahāvagga, Pali]
 f) Dhammapada [verses 12, 35, 50, 72, 80, 99, 100, 121, 129, 155, 186, 216, 228, 240, 269, 277, 332, 338, 401].
- Unit-II : Asoka Inscription : Rock Edict-I [Girnar, Shahabazgarhi & Jaugada version] 8
 Unit-III: Elements of Grammar 12

MA – 1 (Semester II) Pali and Sanskrit Philology

Course Content – In this semester some Pali texts along with Pali grammatical features are prescribed. Two Jātakas – Katṭhahārī Jātaka and Gumbīya Jātaka are taught in the Department. Apart from that, the Dhammapada, Munisutta, Dhammacakka-pavattana sutta, Bhaddavaggīya vatthu, Kāludāyī theragāthā etc are taught. In the syllabus the first rock edict of Aśokan Inscriptions, Girnar, Jaugada and Shahbazgarhi versions are prescribed. Some fundamental Prakrit grammar and Prakrit philology are also included in the syllabus. In Sanskrit Philology, the development of Indo-European to the Old Indo-Aryan and some Phonological laws are prescribed in the syllabus.

Objectives – Pali is used in the Buddhist texts. The language has close connection with the Buddhist canons. So learning Buddhism is also a means for learning Pali. Sanskrit has a close relation with Pali and Prakrit. So through language and literature it reveals the culture, custom and tradition of ancient India. Learning Pali with the Sanskrit background is an added advantage.

Outcome – Every literature has three major dimensions, such as, language, literary theories and the philosophy. Pali has also these major aspects in its literature. Through the knowledge of the language it is possible to reach the teachings of philosophy. Philosophy has also the application in the society. So it goes without saying that the teaching of Buddha, in terms of compassion and non-violence is so essential in modern era.

Paper-VIII Project Dissertation Total-40
 Project works
 (Approved by BOS held on 08.11.2016)

Semester-III

Paper-IX

Veda Group

Post-Vedic Texts: Total 40 marks
 Taittareya Bhāṣyabhūmika 20
 Bodhayana Dharmasūtra (Ch – I) -20

M.A Sem III (Paper – IX)

Content – This paper included two texts named Taittirīya-Bhāṣya-Bhūmikā by Sayana and Boudhāyana-Dharmasūtra. One related to debate on Sayana's interpretation other one related to social system of sutra-period.

Objectives

- To equip the students with the sayana's interpretation of Yajurveda, the History of introduction and Mīmāṃsā thought system .
- To equip the students with the ancient social structure , History, Geography and legal procedure as well.

Outcome – As a result our student have been well equipped with the legal procedure of ancient India and technique of vedic interpretation by Sayana .

Indian philosophy Group

Atheist School:

Unit-I : Sarva-darśana-saṃgraha
Cārvāka

10

MA, Sem-III (Indian Philosophy), Paper-IX Carvaka Philosophy

Content: Carvakdarsarm

Objective: Knowledge of reality or valid cognition is called prama and the source of knowledge is called pramana. The carvaka holds that the perception is the only pramaṇa or dependable source of knowledge. For establishing this position he criticizes the possibilities of other sources of knowledge like inference and testimony which are regarded as valid pramaṇa by many philosophers.

Output: It has been found that the students become more inquisitive after studying the text of caravaka philosophy. They realize the materialistic view prevailed in the ancient text which is popular among the common people.

Jaina

15

MA-2 (Philosophy Group) – Semester III

Course Content – Jainism (Ārhat darśana) from Sarvadarśana-saṃgraha of Sāyana-Mādhava or Mādhavācārya. After Buddhism, Jainism comes. Mādhavācārya, through the argument of Jainism refutes the theory of kṣaṇikavāda of Buddhism. This course covers the theory of omniscience and the three jewels (triratna). It deals with the two basic fundamentals, such as, soul and non-soul, five fundamentals, seven fundamentals and nine fundamentals. It also deals with Saptabhaṅgī-naya including Syād-vāda and Anekānta-vāda.

Objectives – Mādhavācārya dealt with the different schools of Indian Philosophy. He composed those matters in a very systematic way in the Sarvadarśana-saṃgraha. While discussing on the Buddhist Philosophy, he kept kṣaṇikavāda as the final point. Consequently he started Jainism with the refutation of kṣaṇikavāda. Establishment of the theory of Omniscience as propounded by the Jain Philosophy has become a prime point. The fundamentals of Jain Philosophy have been composed in the Tattvārthasūtra. Mādhavācārya quoted those sūtras to justify his arguments. Sarvadarśana-saṃgraha is very important in the sense that Mādhavācārya has interpreted Jainism in a new way. It helps to understand the common aspects of different philosophies.

Outcome – Indian culture and heritage is known through the tradition of two major faiths and cultures, such as, Brāhmanic and Śramaṇic cultures. Buddhism and Jainism come under the category of Śramaṇic cultures. These two, along with Cārvāka are in the category of atheist philosophy. Jainism believes the existence of individual soul of all living beings and the soul without the help of any external power can attain final liberation. So the basic two teachings are applicable to the human society that, in terms of existence the importance of soul of all creatures are same and the act of non-violence with all creatures. The five great vows, such as, non-violence, truth, non-stealing, celibacy and non-possessiveness are the nature of human values. Herein lies the importance of the study of Jainism.

Unit-II : Bauddha : Mulamadhyama Kārikā [Pratyaya parikṣā only] 15
MA, Sem-III (Indian Philosophy), Paper-IX
Atheist School

Mulamadhyamakarikā – Buddhist Philosophy

Content: The Mulamadhyamakarikā, written by Nagarjuna, is the first regular work on the Madhyamika Philosophy. The book is based on the exposition of middle path doctrine which discards all limitation. It also demonstrates the absolute i.e. sunyata.

Objective: To explain the cause and effect theory through non-conditionality. Which is an unique one in the history of Indian philosophical thought.

Output: Students can understand the variety of Truth i.e. conditional and transcendental, which has been explained through logical method.

Literature Group

Drama: Total-40

Unit-I : Mṛcchakatikam 20

(Sem.-III) : Paper-IX: Mrichhakatikam

Course Content:

The famous drama of Sudraka

Objective:

Course aims at teaching students the subtle nuances of a Prakarana type of Sanskrit drama.

Outcome:

Students become capable of giving tables, making critical appreciations and sociological studies on Sanskrit drama in particular and drama in general.

Unit-II : Mudrārākṣasam 20

Paper-X Veda Group

Prātiśākhya:

Ṛg Prātiśākhya (1st Four Pattalas) 40 Marks

M.A. Sem III (Paper X)

Content – This paper deals with the science of Vedic Semantics. The text accepted is part of Ṛkprātiśākhya, includes subject matters like Samjñā , paribhāṣā, Sandhi and svara.

Objective- To educate the students regarding different aspects of Vedic semantology.

Outcome- This syllabus serves two purposes directly. It helps the students to know the Vedic grammatic forms. As well as it helps the students to get oriented with the Indian system of linguistics.

Indian Philosophy Group

Nyāya-Vaiśeṣika:

Bhāṣāpariccheda with Siddhāntamuktavali

(Upto Anumāna Khanda)

40

MA (Indian Philosophy Group)

Paper-X, Semester-III: Bhāṣāpariccheda with siddhantamuktavali

Course Content:

It is a book written by Viswanath Nyayapanchanana of the Nyaya vaisesika school of Indian philosophy. The first part of the book is the interpretation of the various nature of the knowable objects and valid knowledge. The second part deals with the four distinct sources of knowledge. The last section of this book deals with the absolute cessation of all pain and pleasure.

Objective:

To enhance the power of analyzing based on philosophical arguments is the mere objective of this study.

Outcome:

Through the study of this text students become familiar with the style of the analytical methods of philosophy and they can explain the subject matter of any text scientifically with the help of philosophical by technical terms.

Literature Group

Mahākāvya:

Total-40

Unit-I :	Śīsupālabadham [Canto-I]	20
Unit-II :	Naiṣadhacaritam [Canto-IX]	20

Paper-XI

Veda Group

Other Samhitās:

Total-40

Selected Hymns from Atharvaveda and Yajurveda	40
Kāla (Av)	
Sita (Av)	
Skambha(Av)	
Prithivī (Av) 12.1	
22 nd Chapter YV Mantra- 1	
Śivasamkalpa – SY-34 (1-6)	

M.A. Sem. III, Veda, Paper – XI

Course Content : In this paper some selected hymns from Atharvaveda and Yajurveda are taught. These hymns are associated with Kāla, Sita, Skambha, Pṛthivī, Sivasamkalpa etc.

Objective : Both Yajurveda and Atharvaveda are gradually being neglected in the modern Indian knowledge-system. The hymns from both the Vedas are selected for introducing their cultural, spiritual and knowledge vibrations to the students.

Outcome : Students know the socio-cultural behavior of Vedic people from these texts as the source book.

Indian Philosophy Group

Sāṃkhya:

Sāṃkhyatattvakaumudi 40

MA, Sem-III (Indian Philosophy), Paper-XI

Samkhya Philosophy

Content: Sāṃkhya-tattva-kaumudi full text

Objective: Samkhya aims at the knowledge of reality for the practical purpose of putting an end at all pain and suffering. It gives knowledge of the self which is clearly higher than that given by other system.

Output: It has been found that the students become more inquisitive after studying the text of Samkhya philosophy. They become more logical and curious about other subjects when they study this text. They also got a clear idea of pain and suffering.

Literature Group

Poetics:

Kāvya prakāsh (chapters – I-V)

40

2. Kavya prakashah

Course Content- The book is designated by the title as Light of Poetry. In the syllabus chapters – I-V of Kavya prakashah are prescribed for the students of M.A. Literature Group of Semester: III (Paper-XI, Poetics), and chapters-VII & X of Kavya prakashah are prescribed for the students of Literature Group of Semester: IV (Paper-XV, Poetics). Topics like Aim & Scope of poetry, Equipments of composing poetry, Definition of poetry, Kinds of poetry, Kinds of words and Sense, Function of suggestion etc. are discussed in the first half and Rasadosa, figures of speech like simile, poetical fancy, reciprocal comparison, metaphor, paronomasia, corroboration etc. are discussed in the second half in this text.

Objective- Mammata is peerless in his aesthetic sensibility which animates the whole of his work and makes it full of interest to one and all interested in pure literary criticism. Mammata appears thus as a true successor of Anandavardhana and Abhinavagupta, giving a new orientation to literary study.

Outcome- Students get an idea of the aesthetic use of language comes under the categories of suggestion, propriety etc. They understand the extraordinary nature of poetic vision that has been explained at length in the book.

Paper-XII

Veda Group

R̥g Samhitā:

Total-40

Mitra-Varuṇa- 5.62

Savitā – 1.35

Uṣas – 1.48

Nāsadīya -10.129

śrī -

ṣraddha – 10.151

Sanjñāna – 10.191

M.A. Sem. III, Veda, Paper – XII

Course Content : This paper contains selected hymns from the R̥gveda Samhitā-Suktas associated with Mitra-Varuṇa, Savitā, Uṣas, Nāsadīya, Śrī, Sṛaddhā, Sanjñāna etc. which speak about the special characteristics and concept of deities and they are concerned with human being and nature. Moreover, Nāsadīya-sūkta speaks about creation of the universe in philosophical modes.

Objective : Students are taught the hymns of the ancient-most Veda i.e. the Rig Veda in this paper. It lets them know the picture of the society as reflected in this Veda. The oldest Vedic culture, oldest literary sensibility and the oldest Vedic way of life are taught to them through this paper.

Outcome : To know the socio-cultural behavior of the Vedic people, these texts are source books.

Indian Philosophy Group

Vedānta:

Vedāntā Paribhāṣā

40

Vedānta Paribhāṣā by Dharmaraja-advarindra.

MA, Sem-III, Paper-XII

Vedanta-Paribhasā

Content: Vedanta-Paribhasā

Course Objectives:

Vedanta Paribhasa is a prakarana text, authored by Dharmaraja-advarindra. It contains eight chapters dealing with Epistemology and Ontology of Vedanta, particularly of Advaita tradition. The text was composed in 16th century. Vedanta is one of the most prominent theist philosophical schools of ancient India. The objective of the course is to give a basic idea of the doctrines as propagated by Shankaracarya and other scholars of Advaita Vedanta. Specifically, the epistemology and ontology, the two most significant areas of philosophies are in the focus of this course. It carries the thoughts of a continuous tradition of Advaita Vedanta (up to 16th Century), where different views of the sub-schools of Advaitins are brought forth.

Learning outcome:

Students got the clear idea about the thoughts and theories of Advaita tradition. They also came across the patterns of arguments of ancient India.

Literature Group

Literary Criticism:

Unit-I : Dhvanyālokaḥ (Chapter-I)

20

Unit-II : Sāhitya Darpaṇaṃ (Chapter-I, II, III up to Rasa-nirupaṇa)

20

5. Sahitya- Darpanah

Course Content- Sahitya- Darpanah (Chapters I-III) of Visvanatha Kaviraja is prescribed for the students of M.A. Literature Group of Semester: III (Paper-XII, Literary Criticism). Topics like Congruity of sound and sense, Refutation of prior theories on the definition of poetry, dominant feelings, temporary feelings, improper relish of sentiment and emotion etc. are dealt in here.

Objective- Sahitya- Darpanah tries to pick holes and raises questions on the logic of the definitions of Poetry told by rhetoricians prior to him. The definition of poetry etc. which are told here are indeed land marks in the literary criticism of ancient India.

Outcome- Through the study of this text students realise the specialty of Indian Rhetoricians and their power of analyzing various theories related to Indian Poetics.

Semester – IV

Paper - XIII

Veda Group

Karmkāṇḍa:

Śatapatha Brāhmaṇa

Total-40

(Ka.I Addhyāya I-III ,Selected Portion)
Jaiminiya Nyāyamālāvistāra(Ch-I, 1-5)

M.A. Sem IV (Paper XIII)

Satapatha Brahmana. Jaiminiya Nyayamala

Content – Satapatha Brahmana (Selected Portion) the most important and vital Brahmana text of Vedic literature is the important source of sacrificial science. Jaiminiya Nyayamalavistara is also a text of Mimansa system.

Objectives – The paper has the objectives like –

To educate the students about the sacrificial technology of Vedic period.

To acquaint the students with Mimansa system.

Outcome – After studying these two texts students become well acquainted with the trend and technology of Sacrificial Literature.

Indian Philosophy Group

Nyāya-Vaiśeṣika:

Bhāṣāpariccheda with Siddhāntamuktāvalī
from Śabda khanda upto the end of the book

40

MA (Indian Philosophy Group)

**Bhāṣāpariccheda with siddhantamuktavali
Paper-XIII, Semester-IV**

Course Content:

It is a book written by Viswanath Nyayapanchanana of the Nyaya vaisesika school of Indian philosophy. The first part of the book is the interpretation of the various nature of the knowable objects and valid knowledge. The second part deals with the four distinct sources of knowledge. The last section of this book deals with the absolute cessation of all pain and pleasure.

Objective:

To enhance the power of analyzing based on philosophical arguments is the mere objective of this study.

Outcome:

Through the study of this text students become familiar with the style of the analytical methods of philosophy and they can explain the subject matter of any text scientifically with the help of philosophical by technical terms.

Literature Group

Prose & Poetry:

Unit-I : Harṣacaritaṃ (tesu caivamutpadyamānesu. Mokṣasukhamiva
anvabhavat from chapter-I & chapter-V)

20

M.A., Course-IV, Harṣacaritam, Paper-XIII

Course Content : In this text the life, characteristics and heredity or lineages of Harṣavardhana is mentioned. Moreover, the social formation of the society during his period is explained.

Objectives :Students can obtain the knowledge of a socio-political and Indian historical background.

Outcome :The socio-political and Indian historical enquiry has been acknowledge in this text which is very significant for student

Unit-II : Meghadutam

20

6. Meghadutam

Course Content- Meghadutam is a very famous Dutakavya of Kalidasa. Both Purvamegha and Uttaramegha are included in the syllabus of M.A. Literature Group of Semester: IV (Paper-XIII, Prose and Poetry).

Objective- Kalidasa describes nature with most effective touches and his description of emotions of human beings is very striking and life-like.

Outcome- Detailed analysis of the text helps students to negotiate texts independently and they become familiar with the example of the best kind of Sanskrit poetry.

Paper-XIV Veda Group

Upanisad & Sūtra:

Total-40

Kathopaniṣad, Pāraskaragrihyasūtra (Ch-I)

M.A. Sem. IV, Veda, Paper – XIV

Course Content : In this paper two texts are prescribed, i.e. Kathopaniṣad and Pārasakaragrihyasūtra (Ch-I). The discussion between Yama and Nachiketa about Atma and Brahmā etc. are significant here in the said Upaniṣada..

Objective : Kathopaniṣad reveals the ancient-most enquiry into the mystery of death. Through the textual reading of those valuable mantras in this Upanisad students enter into the understanding of the philosophy of life and death and get ready to understand their spiritual existence in this universe. The text Pāraskaragrihyasūtra teaches the household norms of daily life as articulated by the seer Pāraskara.

Outcome : The discussion between Yama and Nachiketā about Atmā and Brhmā etc. are significant for students. Pāraskaragrihyasūtra teaches the household norms of daily life as articulated by the seer Pāraskara. Students get in fair way the ground reality of life and its ultimate goal.

Indian Philosophy Group

Mīmāṃsā & History of Indian Philosophy:

Unit-I : Mīmāṃsā : Mānameyodaya (Pramānas only)

20

Paper-XIV, Semester-IV: Manameyodaya

Course Content:

It is a general treatise of Indian philosophy based on Purva-mimamsa system of thought. It deals with the epistemology of Mimamsa philosophy. The first section discusses the nature of valid knowledge and its classifications.

Objective:

To make the students aware of various stages of development of knowledge and how to apply it for the clear conception of the external world as well as human mind also.

Outcome:

The parallal reading of the two schools of Indian philosophical texts (Nyaya vaisesika and Mimamsa) students realize the specialty of Indian philosophers, their power of analyzing various theories related to knowledge.

Unit-II : History of Indian Philosophy (Basic features & different systems)

20

MA, Sem-IV (Indian Philosophy), Paper-XIV

(History of Indian Philosophy)

Content: Six system of Indian Philosophy on historical principles

Objective: History of Indian Philosophy provides a simple introduction to the Indian System of philosophy. It gives a basic knowledge of all branches of Indian philosophy.

Output: It is found that the students got basic knowledge of Indian philosophy and they become interested to acquire deep knowledge of different branches of the Indian Philosophy.

Literature Group

Drama & Dramaturgy:

Unit-I :	Uttararāmacaritam	20
Unit-II :	Nāṭyaśāstram (Chapters – I & II)	20

M.A., Course-IV, Drama and Dramaturgy, Paper-XIV

(a) Uttararāmacarittam

Course Content : The text deals with the characteristic of Rāma by his ideal activities on the basis of the text Rāmāyaṇa.

Objectives : Learning socio-political content and the ideology of Rama.

Outcome : To know an ideal person the text is more significant.

(b) Nāṭyaśāstra :

Course Content : This is a fundamental text to know about the basic principle of Nāṭaka texts. The concept and purpose of introducing drama is mentioned in this text.

Objectives : To know the basic knowledge of the principles of Indian drama and dramaturgy.

Outcome : The text is a source book of Indian Drama and Dramaturgy for the world literature.

Paper-XV Veda Group

Nirukta:		Total-40
	Nirukta- Ch- 1 & 7 (1-15)	

M.A. Sem. IV, Veda, Paper – XV

Course Content : This paper gives the students the basic knowledge about the ancient-most science of Etymology or Nirukta. Students learn many things about the origin of words in Sanskrit. This can also be treated as a part of ancient linguistics too.

Objective : To know the science of sentence interpretation the text is very significant.

Outcome : Students learn Etymological derivation of the Vedic words as prescribed by Yaska

Indian Philosophy Group

Yoga:

Yogasūtra with Vyāsa-bhāṣya (I & II chapters)	40
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MA, Sem-IV (Indian Philosophy), Paper-XV

Yoga-Philosophy

Content: Pātañjala Yogasūtram (Samadhi & Sādhana-pādas)

Objective: It is a great aid to those who wish to realize the existence of the spirit as an independent principle, free from all limitations of the body, the sense and the mind.

The aim of yoga is to explore this region of genuine super-physical experience and to reveal the reality of man and world.

Output: Students knew the ancient yogic system and value of yoga. They become conscious about their health.

Literature Group

Literary Criticism & History of Poetics:

Unit-I :	Kāvya prakāśh [chapter-VII (Rasadoṣa) & Chapter X	20
Unit-II :	Śabdavyāpāravīcārah of Mammata	10

3. Sabdavyaparavicarah

Course Content-The Sabdavyaparavicara of Mammata is a book on Indian literary Criticism. The text is prescribed for the students of M.A.Literature Group of Semester: IV (Paper-XV, Poetics). Topics like three kinds of words and senses, denotative, four fold conventions, attribute, indication etc. are the subject matter of this book.

Objective- Word-power comes to the fore in Indian poetics only in the post dhvani period. The importance of word power in a literary work is discussed here in full length.

Outcome- Students get an idea about the extraordinary nature of poetic words that has been explained at length in the book.

Unit-III :	Outlines of Indian Poetics	10
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4. Outlines of Indian Poetics

Course Content- The chronological study of the books on Sanskrit poetics is prescribed for the students of M.A. Literature Group of Semester-IV (Paper-XV, Poetics).

Objective-This course aims to get students acquainted with a chronological study of the books on poetics and dramaturgy. It intends to give an understanding of the rich heritage of literary criticism through which students will be able to appreciate the development of Sanskrit literature.

Outcome- Through the study of this text students become familiar with the great history of Sanskrit poetics.

Paper-XVI Veda Group

Śulva-sūtra		Total-40
	Bodhāyana Śulvasūtra (Ch.I & 2)	

Paper XVI Baudhayana Sulva Sutra

Content – Selected portion of this Mathematical text has been accepted for primary study.

Objective – Hindu Mathematics which is now a debatable topic has been accepted for M.A. students to Introduce the mathematical system of ancient India.

Outcome – As a result out students get an exposer to the mathematical science of India. By this segment students also get direct access to the scientific legacy of India.

Indian Philosophy Group

Vedānta:

Brahmasūtra		
a) Adhyāsbhāṣyam & Calūhsūtrī with Śākarabhāṣyam		20
b) 1.1.1 with Śrībhāṣyam		20

MA, Sem-IV, Paper- XVI
Four Principal Vedanta-sutras

Content: Four Principal Vedanta-sutras

Course objectives:

Brahma-sutras/Vedanta-sutras, ascribed to the name of Vyasa or Vadarayana, construct the most important foundation of Vedanta theories. All schools of Vedanta tradition have built their own way of thoughts by producing different interpretations on the Brahma-sutras. Among the most known schools of Vedanta philosophy, this course offers the commentaries of Sankara and Ramanuja, the founders of Advaita Vedanta and Visistadvaitavedanta respectively. The 'catuhsutri' part is being taught here to give the basic idea how the Vedanta doctrines of 9th-11th century CE were formed. To depict what are the arguments and counter arguments of the two most famous school of Vedanta is also an important objective of the course.

Learning outcome:

Students acquired knowledge about the logical pattern of the Vedanta theory, as well as the basic tendencies of the Indian theist philosophies. The overall picture that how the same sutras can be reinterpreted while establishing different doctrines has been learnt by the students of this course.

Literature Group

Poetics:

Unit-I : Vakroktijīvitam (chapter-I)

20

M.A. in Sanskrit

1. Vakroktijīvitam

Course Content- Chapter –I of this book is prescribed for the students of M.A. Literature Group, Semester: IV (Paper-XVI, Poetics). The work is designated by the title The Essence of Poetic Language. Topics like difference between adornment and adorned, unique expressions, intended meaning, aesthetic form of speech, natural description, art in the base form of substantives etc. form its subject matter. Appreciation of beauty is its goal.

Objective- Vakroktijivita is an inevitable and deliberate departure from the empirical linguistic mode to achieve aesthetic effect. It is a deviation from common parlance dictated by the very necessities of poetic facts.

Outcome- Students get the idea of a unique aesthetic use of poetic language as distinct from the scientific use. Students find many echoes in modern aesthetic theories too.

Unit-II : Rasagangādhara (upto Rasanirupanam)

20

(Sem-IV) : Paper-XVI

Course Content: Rasagangadhara

Objective:

To acquaint students with the neo-logical style of Sanskrit poetics and stands of Panditraj Jagannath on the aspects of poetry.

Outcome:

Students become proficient in analyzing such texts of Sanskrit poetics of neological style.

Syllabus
Department of Sanskrit, Pali & Prakrit
Bhasha- Bhavana
Visva-Bharati, Santiniketan
M.Phil. Programme
(Introduced from the Academic Session 2014-15)
(All papers including internal exams shall be written by students in Sanskrit or in English)
Sem.-I, Course -1
4 credits/100 marks
Research Methodology and Techniques

a. Basic Characteristics and Procedures of Research.

Course Content: Basic Characteristics of Research

Objective: To enable students carrying out sound research in Sanskrit.

Outcome:

Students become capable of doing independent research through modern research methodology.

b. Qualifications of the Researcher.

c. Types of Research.

d. Survey of Research and Modern trends to facilitate the formulation of Research Problem.

e. Selection of specific Problem.

f. Collection, Selection and Collation of Research Materials.

g. Research Design.

h. Preparation of a Paper for a Research Journal.

i. Formal Constituents of Thesis.

j. Tools of Research.

M.Phil. (Sem-I) Course-I

Course Content: Research Methodology (Tools of Research)

Objective: Tools of research in Sanskrit studies aim at various important reference books or sources to verify the work which are done earlier by our various scholars in the concerned field of study. It is under three heads of enquiries, viz., histories, bibliographies and dictionaries and encyclopedias. It helps researchers not to repeat the same work again.

Outcome: Students now become capable of doing independent research through the use of the tools of research.

k. Use of Diacritical marks and procedure of proof correction.

l. Review of Books.

m. Computer Application.

n. Elements of Manuscriptology.

Reference Books:

- A. Textual Criticism -S.M. Katre.
- B. Research Methodology - S.N.Murty, Tirupati.
- C. Research Methodology Methods and Techniques - C.R. Kothari - New Age International Publishers, New Delhi
- D. Elements of Research Methodology in Sanskrit - Keshab Chandra Dash, Chowkhamba Sanskrit Sansthan, Varanasi
- E. How to Write a Research Paper - Pargamon Press London, 1972
- F. Anusandhānasya Pravidhi Prakriyā - Ed. Dr. Nagendra, Tr. Dr. Harsanath Mishra, Rastriya Sanskrit Sanasthan, Delhi.
- G. Aspects of Manuscriptology – Ratna Basu, The Asiatic Society, Kolkata.

Sem.-I, Course -2 and Sem.-II, Course -3

4 4+4+4 credits/300 marks

Elective Course (to be chosen / opted any one from following groups)

Group –I (Vedic Studies)

Course -2

- a) Vedic Interpreters and Interpretations/ Bibliographical Study of Vedic Research
- b) Bṛhaddevatā

Group-I, Course-II

Course Content : Vedic Studies (Selected hymns of the Vedas)

Objective : Course is to acquaint students with Vedic Studies.

Outcome: Students become capable of doing higher studies in the field of Vedic Studies.

Course -3

- a) Vedic Accents (Svara Prakaraṇa, Siddhāntakaumudī)
- b) Nirukta : Kāṇḍa-II

M.Phil. (Sem-II) : Group-I : Course –III

Course Content : Selected portions of some Vedic Studies

Objective: To acquaint students with higher texts of Vedic Studies.

Outcome: Students become capable of carrying out higher research in Vedic Studies.

Course -4

- a) Selected Texts from Saṁhitā (UGC NET Syllabus)

M.Phil. (Sem-II): Group-I: Course-IV

Course Content: Vedic Literature

Objective: In aims at acquainting students with the studies of Vedic Literature.

Outcome: Students become capable of knowing deeply about Vedic Literature.

Reference Books

1. Vedic Bibliography- Bhandarkar Oriental Research Institute (BORI), Pune.
2. History of Indian Literature-M. Winternitz
3. Ṛk-Prātiśākhya-Uma Sankar Rsi Sharma
4. Vedic Interpreters- B.B. Chaubey
5. Vedic Scholars from the West, M.S. Mishra

Group-II (Grammar)

Course -2

- a) Vaiyākaraṇabhūṣaṇasārah (Selected Portions)

Course -3

- a) Vākyapadīyam (Selected Portions)

Course -4

- a) Prauḍhamanoramā (Selected Portions)

Contents: Vakyapadiyam (Brahmakandam)

Objectives: To contextualize Bhartriharis philosophical inquiry into language as being conditioned by the Indian culture and spiritual tradition.

Outcome: The real unit of verbal communication is not the word but the sentence. This has various metaphysical implications and reflects a key aspect of the early grammatical tradition the close observation of actual by live experience of human beings: we have an idea, we say words, and we understand them as a whole concept.

Reference Books -

1. Vaiyākaraṇabhūṣaṇasārah, Choukhamba Sanskrit Series, Varanasi.
2. Vākyapadīyam, Raghunath Sharma, Sampurnananda Sanskrit University.
3. Paramalaghumañjūṣā, Jaisankarlal Tripathi, Varanasi.
4. Systems of Sanskrit Grammar – S.K. Belvalkar
5. Prauḍhamanoramā: Bhaṭṭoji Dīkṣita, Choukhamba Sanskrit Series, Varanasi.

Group-III (Sanskrit Literature and Poetics)

Course -2

- a) Brief Outline of History and Development of Sanskrit Poetics
- b) Bibliographical Survey of Sanskrit Poetics

Group-III, Course-II

Course Content : Sanskrit and Poetics literature

Objective : Course is to acquaint students with brief outline of History and Development of Sanskrit Poetics and its Bibliography.

Outcome:

Students become capable of doing advanced studies in Sanskrit literature and poetics.

Course -3

a) Selected Texts (any two) from the following books -

i) Alaṃkāra-kaustubha

ii) Citramīmāṃsā

iii) Pratāparudrīyam

iv) Bauddhāṅkārā Śāstram (Selected Portions)

v) Kavikanṭhābharaṇam of Kṣemendra (Selected Portions)

vi) Bhaktirasāmṛtasindhu (Selected Portions)

vii) Abhidhāvṛttamātrkā (Selected Portions)

M.Phil. (Sem-II) : Course –III: Group-III

Course Content : Selected portions of some advanced texts of Sanskrit poetics.

Objective: To acquaint students with higher texts of Sanskrit poetics.

Outcome: Students become capable of carrying out higher research in Sanskrit poetics.

Course -4

a. Bibliographical Survey of Modern Sanskrit Literature

b. Twentieth Century Sanskrit Literature

Full text of One Drśyakāvya, One Sravyakāvya and two short stories.

c. Brief outline of Modern Sanskrit Poetics

(Sem-II): Group-III: Course-IV

Course Content: Modern Sanskrit Poetry and Poetics.

Objective: It aims at acquainting students with modern Sanskrit literature and literary criticism.

Outcome:

Students become capable of critically appreciating the modern literature in Sanskrit and of working on the nuances of new poetics in Sanskrit.

Reference Books

1. Modern Sanskrit Dramas of Bengal - Rita Chattopadhyay

2. Bengal's Contribution to Sanskrit Literature-K.K. Dutta, Calcutta

3. Post Independence Sanskrit Literature -K.R. Joshi and Avachit, Nagpur

4. Modern Sanskrit Literature - V. Ragliavan, New Delhi

5. Alaṃkāra-Kaustubha, Ed. Comm (Sans) Tr. (Hindi) Pt. Haridas Sāstri, Vrindavan, 1988.

6. Bhaktirasāmṛta Sindhu, Ed. Nityananda Svāmi, Berhampur (Odisha), 1995.
7. Citramūmāmsā, with 'Sudhā' Sanskrit Comm. of Dharānanda, Ed. & Comm (Hindi) Jagadish Chandra Mishra, Chaukhanbha, Varanasi, 2003.
8. Modern Sanskrit Writings - V. Raghavan Adyar
9. Sanskrit Essays on the Value of the Language and Literature, Madras
10. Recent Sanskrit Studies in Bengal - G.N. Sastri, Calcutta
11. Sanskrit Dramas of Twentieth Century - Usha Satyavral, Delhi
12. Modern Sanskrit Literature, Some Observations, Rita Chattopadhyay
13. Contemporary Sanskrit Writings, A.R. Mishra, Pratibha Publication, Delhi.
14. Baudhālakārasāstram, Ed. Tr. (Hindi) Brahmamitra Avasti, L.B.S., Delhi, 1979.
15. Kavi-Kankanthābharaṇam, Ed. Tr. (Hindi) V.K. Lele, Motilal, Delhi, 1967.
16. Abhidhāvṛttamatrkā, Ed. Tr. (Hindi) Brahmamitra Avasti, Indu, Delhi, 1977.
17. Pratāparudriyam, Department of Culture, Odisha, Bhubaneswar.

Group- IV (Buddhist Studies)

Course -2

- a. Brief Outline of History and Development of Buddhist Literature
- b. Bibliographical study of Buddhist Literature
- c. Buddhacarita (Canto I to XIV)

Course -3

- a. Nyāyabindu of Dharmakīrti
- b. Mahāparinivvānasutta
- c. Buddhacarita (XV to XXVIII)

Course -4

- a. Prajñāpāramitahrdayasūtra
- b. Dhammapada (Selected vaggas from Pali and Prakrit)
- c. Aśokāvadana (up to Māravijaya)

Reference Books

- a. Facets of Buddhist Thought, A.K. Chatterjee
- b. Buddhistic Studies, B.C. Law

Group -V (Sāṅkhya-Yoga)

Course -2

- a. Brief Outline of History and Development of Sāṅkhya-yoga

b. Sāṃkhyapravacanabhāṣya (Chapter – 1)

Course -3

a. Sāṃkhyapravacanabhāṣya (Chapter – 2)

Course -4

(a) Yogasāra, (b) Yogasūtra (kaivalya-pāda)

**M.Phil., Course-2, 3 & 4
Samkhya and Yoga Philosophy**

Content: Sāṃkhyasūtra of Kapila with the commentary ‘Sāṃkhya-pravacara-bhāṣya’ of Vijñānabhikṣu. Yogasāsāraḥ.

Objective: Samkhya gives knowledge of reality for practical purpose of putting an end to all pain and suffering. Yoga philosophy is a great aid to those who wish to realize the existence of the spirit as an independent principle, free from all limitations of the body sense and the mind.

Output: Students got deep knowledge about the subject matter of the text. They got clear idea about health, suffering and its remedy.

Reference books

1. Sāṃkhyadaraśana by Ram Shankar Bhattacharya, Bhartiya Vidya Prakasana, Varanasi.
2. Yogsāra-Ganganath Jha, Parimal Publication, Delhi.
3. Yogadarśana – Suresh Chandra Srivastav.

Group -VI (Nyāya-Vaisesika)

Course -2

a. Brief Outline of History and Development of Nyāya-Vaiśeṣika Literature

Specialization – Nyāya vaisesika

Course Content:

Brief outline of history and development of Nyaya-vaisesika literature, Bibliographical survey and selected texts-Nyayasutra and Tarkabhasa.

Objective:

To prepare the scholars for the advance study on Nyaya and Vaisesika philosophy and to make them aware regarding the historical survey of this section of philosophy.

Outcome:

Scholars are able to find out the important portions of this branch through the study of these texts and they realize how to proceed following the style of the ancient texts.

b. Bibliographical study of Nyāya-Vaiśeṣika Literature

c. Nyāyasūtra with Vātsāyana Bhāṣya (Selected Sūtras)

Course -3

a. Nyāyakusumāñjali / Vaiśeṣikadarśana with Praśastapāda bhāṣya (Selected Portions)

Course -4

a. Tarkabhāṣā / Śabdaśaktiprakāśikā / Vyāptipañcaka (Selected Portions)

Reference books

1. Nyāyakusumāñjali -Srimohan Tarkatirtha
2. Vyāptipañcaka - Rajendranath Ghosh
3. Vaiśeṣikadarśana with Praśasta pādabhāṣya, Ed.D. Jha

Group-VII (Vedānta)

Course -2

1. Selected portions from Upaniṣads
 - (a) Bṛhadāraṇyaka Upaniṣad – 4th Brāhmaṇa (Maitrāyaṇī Brāhmaṇa) of 4th Chapter
 - (b) Chāndogya Upaniṣad – 6th Chapter, (c) Kaṭha Upaniṣad – 3rd Vallī of 1st Chapter
2. Selected Brahmasūtras with Śaṅkara's commentary (1.1.5-1.1.19, 2.1.1-2.1.6)

M.Phil: Course 2

Content: Vedanta Literature and Thought

Course Objectives

This course teaches the students the significance of the foundations of Vedanta, one of the most prominent philosophies in India. The objective of the course is to give the centralized concept of some Upanishads and Brahmasutras that possess the high-level philosophical thoughts.

Learning Outcome:

Through this course the students knew the foundational, as well as detailed information of Vedanta philosophy that are essential for their MPhil dissertation.

Course -3

- (a) Pañcadasī – Citradīpa-prakarāṇa, (b) Siddhāntalesa-saṃgraha,
- (c) Pre-Śaṅkara views of Vedānta

MPhil: Course 3

Content: Vedantic History

Course Objectives:

This course teaches some very famous Advaita texts that established the thoughts of Shankara. At the same time, it offers the pre-Shankara views, where the roots of Vedantic doctrines can be found. Hence, the basic objective of this course is to make the students aware of both Shankara and Pre-Shakara perspectives of Vedanta.

Learning outcome:

The students secured the knowledge of both Shankara and Pre-Shakara perspectives regarding Vedanta philosophy. That would help the students to identify the research question for their own researches.

Course -4

- a. History and theories of Vaiṣṇava schools of Vedānta
- b. Modern interpretations of Vedānta (Vivekananda, Aurobindo)

Mphil: Course 4

Course Outcome:

This course, very uniquely, offers the historical outline of Vaishnava schools of Vedanta, as well as the modern standpoints of some scholars of 19th century. The major objective of the course is to give a basic idea of the thoughts and developments of the other schools over and above Shankara.

Learning Outcome:

Students got the concept of the thoughts and developments of non-Shankara Vaisnava schools of Vedanta, as well as some modern interpretations of the ancient philosophy.

Reference books

- a. History of Indian Philosophy – S.N. Dasgupta.
- b. Siddhāntaleśasaṅgraha - Chaukhamba
- c. Govindabhāṣya - Baladeva Vidyābhūṣana
- d. Brahmasūtra, with Śāṅkarabhāṣya and Bhāmatīṭīkā, Ed. Durgacharan Sankhya Vedantatīrtha.
- e. Upaniṣat Saṅgraha, ed. J.L. Shastri

Group -VIII (Purāṇetihāsa)

Course -2

- (a) Basic concept of the Purāṇas and Itihāsa, (b) Survey of Puranic studies

Course -3

- a. Introduction to the Purāṇas and Itihāsa

Course -4

- a. Specific studies in the Purāṇas and Itihāsa : Agni, Bhāgavata, Vāyu, Matsya; Rāmāyana & Mahābhārata (Selected portions)

Reference books

1. The Puranic World - Vijayanath, Delhi
2. Studies of Mahāpurāṇas, S.C. Benerjee
3. Purāṇa Vimarśa, B.D. Upadhyaya
4. Puranic encyclopedia, M. Vettam
5. Sṛīmad Vālmīki Rāmāyaṇa, Geeta Press, Gorakhpur
6. The studies in Mahābhārata by S.P. Narang, Nag Publication.

Group - IX (Prākṛta and Jaina Studies)

Course -2 (Jain Canons)

- a. Brief Outline of the History of Jain canons
- b. Bibliographical study of the Jain canons

c. Selected texts from any two of the following

1. Ācārāṅga sūtra (Chapter – 1 and 9)
2. Daśavaikālika sūtra (Chapter - 4,5 and 6)
3. Uttarādhyayana sūtra (Chapter 1 and 23)
4. Upāsakadaśāṅga sūtra (Chapter 2 and 7)

Course -3 Prākṛit (non-canonical) literature

a. Brief outline of the History of Prākṛit (non-canonical) literature

b. Bibliographical study of the Prākṛit Literature

c. Selected texts from any two of the following

1. Gāthāsaptaśatī (selected verses)
2. Mṛcchakaṭik (Prākṛit dialects and sub-dialects)
3. Prākṛit Grammar of Hemacandra (Chapter I and II)
4. Setubandha (Canto - I)

Course -4 (Jain philosophy)

a. Brief outline of the History of Jain Philosophy

b. Bibliographical study of the Jain philosophical texts

c. Selected texts from any two of the following

1. Tattvārthasūtra (Chapter - 1, 2, 5, 7 and 9)
2. Dravyasaṃgraha (Entire)
3. Bhikṣunyāyakaṛṇikā (Entire)
4. Nandī sūtra (Entire)

Reference Books

1. Ācārāṅga sūtra – Jain Vishva Bharati publication
2. Bhikṣunyāyakaṛṇikā - Jain Vishva Bharati publication
3. Daśavaikālika sūtra – Jain Vishva Bharati publication
4. Daśavaikalika sūtra – Translated and edited by Jagat Ram Bhattacharyya
5. Dravyasaṃgraha — Jain Sanskriti Samrakshaka samiti, Kolhapur
6. Gāthā saptaśatī - Translated by Vishwa Nath Pathak
7. Jain Darśan, Manan aur Mīmāṃsā - Acharya Mahaprajna
8. Mṛcchakaṭikam - Mṛcchakaṭika, with the commentary of Pṛthvīdhara. Edited by K. P. Parab. Bombay, 1900, pp. 294
9. Nandī sūtra - Beawar publication

10. Nandī sūtra - Jain Vishva Bharati publication
11. Setubandha - Translated by K.K. Handiqui
12. Siddha-Hema-Śabdānuśasanam - Ed. P.L. Vaidya
13. Tattvārthasūtra - Ed. Pandit Phool Chand Shastri
14. Tattvārthasūtra - Translated by Nathmal Tatia
15. Upāsakadaśāṅga sūtra - Jain Vishva Bharati publication
16. Uttarādhyayana sūtra - Jain Vishva Bharati publication

Syllabus
Department of Sanskrit, Pali & Prakrit

Bhasha-Bhavana
Visva-Bharati, Santiniketan
Ph.D. Programme

(Effective from 2013-14: BOS Approved on 26.06.2013)

(All papers including internal exams shall be written by students in Sanskrit or in English)

Course Work

1st Semester

Course No.-1

8 credits/100 marks

Research Methodology and Techniques

a. Basic Characteristics and Procedures of Research.

Course Content: Basic Characteristics of Research

Objective: To enable students carrying out sound research in Sanskrit.

Outcome:

Students become capable of doing independent research through modern research methodology.

b. Qualifications of the Researcher.

c. Types of research.

d. Survey of Research and Modern trends to facilitate the formulation of Research Problem.

e. Selection of specific Problem.

f. Collection, Selection and Collation of Research Materials.

g. Research Design.

h. Preparation of a Paper for a Research Journal.

i. Formal Constituents of Thesis.

j. Tools of Research.

k. Ph.D. (Sem-I) Course-I

Course Content: Research Methodology, Tools of Research

Objective: To enable students carrying out sound research in the field of Sanskrit.

Outcome: Students become capable of doing independent research through the tools of research.

l. Use of Diacritical marks and procedure of proof correction.

m. Review of Books.

n. Computer Application.

o. Elements of Manuscriptology.

Course No.-2

Elective Course (to be chosen / opted from following courses)

8 credits/100 marks

Group-1: Vedic Studies

- a) Vedic Interpreters and Interpretations
- b) Vedic Bibliography: Analytical Survey
- c) Vedic Accent
- d) Vedic Word Analysis : Trend & Technology
- e) Selected texts from Saṁhitā & Technical Literature

Group-2: Grammar

- a) General Introduction of Sanskrit Grammar
- b) Bibliographical survey of Grammatical literature
- c) Selected texts from any two of the following books
 - i) Vaiyākaranabhūṣaṇasāra, ii) Vākyapadīyam, iii) Paramalaghumañjuṣā
 - iv) Prauḍhamanoramā, v) Non paniniyan grammatical text

Contents: Vakyapadiyam (Brahmakandam)

Objectives: To contextualize Bhartriharis philosophical inquiry into language as being conditioned by the Indian culture and spiritual tradition.

Outcome: The real unit of verbal communication is not the word but the sentence. This has various metaphysical implications and reflects a key aspect of the early grammatical tradition the close observation of actual by live experience of human beings: we have an idea, we say words, and we understand them as a whole concept.

Poetics

- a) Brief outline of history and development of Sanskrit poetics
- b) Bibliographical survey of Sanskrit poetics
- c) Selected texts from any two of the following books
 - i) Alankarakaustubha, ii) Alankārasarvasva, iii) Citramimāṁsa
 - iv) Abhidhāvrttimātrkā, v) Bhaktirasāmṛtasindhu

Buddhist Studies

- a) Brief outline of history and development of Buddhist literature
- b) Bibliographical survey of Buddhist literature
- c) Selected texts from -
Nyāyavindu of Dharmakīrti
And
any two of the following books
 - i) Mahāparinirvāṇasutta, ii) Prajñāparamitahṛdayasutra, iii) Buddhacarita
 - iv) Aśokāvadana (up to Māravijaya)

Samkhya-Yoga

- a) Brief outline of history and development of Sāṁkhya-Yoga literature

- b) Bibliographical survey of Sāṃkhya-Yoga literature
- c) Selected texts from -
Sāṃkhyapracāraṇabhāṣya of Vijñānabhikṣu

And

any two of the following books

- i) Sāṃkhyasāra, ii) Yogasārasaṅgraha

Ph.D., Course-2

Samkhya and Yoga Philosophy (i) Samkhysutra with Sāṃkhyapracāraṇabhāṣya (ii) Yoga sara

Content: Sāṃkhyasūtra of Kapila with the commentary 'Sāṃkhya-pracāraṇabhāṣya' of Vijñānabhikṣu. Yogasārasaṅgraha.

Objective: Samkhya gives knowledge of reality for practical purpose of putting an end to all pain and suffering. Yoga philosophy is a great aid to those who wish to realize the existence of the spirit as an independent principle, free from all limitations of the body sense and the mind.

Output: Students got deep knowledge about the subject matter of the text. They got clear idea about health, suffering and its remedy.

Mimamsa

- a) Brief outline of history and development of Mīmāṃsā literature
- b) Bibliographical survey of Mīmāṃsā literature
- c) Selected texts from –
Mīmāṃsānyāyapracāraṇa of Āpadeva

And

any two of the following books

- i) Ślokaṅkāra, ii) Jaiminiyanyāyamālavistāra, iii) Śāstradīpikā

Nyāya-Vaiśeṣika

- a) Brief outline of history and development of Nyāya-Vaiśeṣika literature
- b) Bibliographical survey of Nyāya-Vaiśeṣika literature
- c) Selected texts from any two of the following books
i) Nyāyasūtra with Vātsayana Bhāṣya, ii) Nyāyakusumāñjali,
iii) Vyāptipāñcaka, iv) Vaiśeṣikadarśanam, v) Tarkabhāṣā, vi) Sabdaśaktipracāśikā

Vedānta

- a) Brief outline of history and development of Vedānta literature
- b) Bibliographical survey of Vedānta literature
- c) Selected texts from -

Vivaranaprimeyasamgraha

And

any one of the following books

i) Siddhāntaleśasamgraha. ii) Siddhāntavindu of Madhusūdana

PhD: Course 2

Elective paper (Vedanta)

Content: Vedanta Literature and Thought

Course Objectives:

It gives the scope to learn the Vedanta theory from an analytical point of view. The course offers a bird eye view of the whole Vedantic tradition as well as the detailed discourses of the doctrines, propagated by Advaita scholars. The other objective of this particular course is to orient the students how significant is the Bibliographical study of Vedanta for their upcoming research.

Learning outcome:

The students of PhD research got the knowledge of the Vedanta tradition and Vedanta theories which would help them to select the thrust area of their own PhD research.

They are oriented with the process to prepare a bibliographical survey, required for research.

Classical Sanskrit Literature

- a) Bibliographical survey of Classical Sanskrit Literature
- b) Selected texts from any two of the following books
 - i) Rāmāyana, ii) Mahābhārata, iii) Vikramorvaśiya, iv) Mālatimādhava
 - v) Rāmāyancampu, vi) Vidagdhamādhava, vii) Dvisandhānakāvya

Modern Sanskrit Literature

- a) Bibliographical survey of Modern Sanskrit literature
- b) Twentieth century Sanskrit literature
Full text of out Dṛśyakāvya, one Śravyakāvya & two short stories.
- c) Modern Sanskrit Poetics

Scientific Literature

- a) Bibliographical survey of Sanskrit Scientific literature
- b) Selected lexis from any two of the following books
 - i) Kṛṣiparāśara, ii) Mānasollāsa, iii) Suśrutasaṁhitā, iv) Vṛhatsaṁhitā

Purana

- a) Brief outline of Puranic literature
- b) Technical aspects of Purāṇa
- c) Selected texts from any two of the 18 Mahāpurana
- d) Selected subject matter of the puranas

Manuscriptology

Collection, preservation and cataloging

Scripts and Paleography, Process of Critical Editing Survey of Manuscripts,

Qualifying marks in each of the above courses - 50%

Course No.-3**8 credits/100 marks**

Reviewing of published research work in the relevant field of research and written presentation of a synopsis on the proposed area/title of research before the Respective Board of Studies. The Board of Studies concerned shall consider the same in accordance with the provisions of the Article 1.2.

Qualifying marks- 50%

Department of Sanskrit, Pali and Prakrit
Bhasha-Bhavana, Vishva-Bharati
Certificate in Sanskrit

Paper – I:

First Book of Sanskrit,

R.G. Bhandarkar (Page : 1-142 and 147 – 153)

Paper – II:

i) Four stories from Mitrabheda of Pañcatantra

a) Vāyasadampatī kathā

b) Vaka-kulīraka kathā

c) Bhāsurakākhyā siṃha kathā

d) Mandavisarpiṇī nāmayukā kathā

Paper – III:

Oral

i) Reading of unseen Sanskrit passages understanding of the same.

ii) Conversation in Sanskrit-Simple Sentences

iii) Elements of Classical Sanskrit Literature with reference to only the important poets, dramatics and prose-writers (20% of the total marks in each papers are reserved for Internal Assessment)

Department of Sanskrit, Pali and Prakrit
Bhasha-Bhavana, Vishva-Bharati
Certificate Course in Prakrit
(Started from 2013-14, approval on 26.02.2013)

Paper I

Language and Translation **Marks 80**

1. Elements of Prakrit Grammar 60

(Vowel, Consonant, Phonetic changes, Sandhi, Declension, Noun, Pronoun,
Adjective, Verb, Adverb, Preposition, Conjunction, Interjection)
Variety of Prakrit – Śaurasenī, Mahārāṣṭrī, Māgadhī

2. Translation (10+10) 20

- From Prakrit to English
- From English to Prakrit

Books recommended for General Study:

1. Introduction to Prakrit (part - I) — A.C. Woolner
2. Prākṛta praveśikā (Bengali/ Hindi/ English) — S.R. Banerjee
3. Prakṛta vākyaracanā bodha — Acarya Mahāprajña

Paper II

Literature **Marks 80**

Selections from Introduction to Prakrit (Part - II) of A.C. Woolner

Śaurasenī

Extract No. 1

Interlude preceding the 2nd Act of the Ratnāvalī.

Śaurasenī

Extract No. 2

Ratnavali, Act II. Soliloquy of Sāgarikā and conversation with Susāngatā.

Śaurasenī

Extract No. 3

This extract is taken from the Bengal resension edited by Pischel (1877) p. 29.

Śaurasenī

Extract No. 4

Śakuntalā before the King, who has forgotten her (Act 5).

Śaurasenī

Extract No. 8

Two of the Jester's speeches in the Little Clay Cart to illustrate the use of long compounds. (Act 4, p. 114)

Mahārāṣṭrī Hāla's Sattasāi

Extract No. 9

Verse 2- *Amiam pāua-kavvaṃ*

Mahārāṣṭrī

Extract No. 10

Verses from Śakuntalā

(a) Spring song in Prologue

Māgadhī

Vith act Abhijñānaśakuntalam

(Dhivarasyopākhyānam)

Mahārāṣṭrī

Extract No. 14

Setubandha or Rāvaṇvaho.

Ch. I. Verse 57. How the monkeys crossed the mountain streams.

Certificate course in Prakrit (Paper I and Paper II)

Course Content – In the certificate course, the basic Prakrit is being taught. In Phonology, the sound system, sandhi, case and case-endings, Phonological behaviour, such as, Assimilation, Dissimilation, Anaptyxis, Metathesis, Apocope, Syncope, Hiatus, Analogy, Qualitative and Quantitative changes etc are taught. In Morphology, declension and conjugation are prescribed in the syllabus. Moreover some rendering and translation of texts and unknown passages are being taught.

Objectives – Teaching Prakrit means to teach the link between Sanskrit and modern Indian language on one hand and linguistic features of Prakrit and its literature and philosophy on the other. There are some common features in all languages that help the learner to correlate the same with his own vernacular as well as other languages.

Outcome – Students of other discipline will have a great opportunity to learn an ancient language of India. Apart from Sanskrit, Prakrit has a direct link with the subjects like Pali, Modern Indian Languages, such as, Bengali, Hindi, Odia, Marathi and others. It has a direct link with the history, especially, the Ancient Indian History and indirectly with many disciplines. Like Sanskrit, Prakrit is a language that covers the literature and philosophy, especially the Jain Philosophy. So in these aspects it has a great contribution to the society.

Paper III

Viva-voce

Marks 80

- Reading of unseen Prakrit passages and understanding of the same.
- Conversation in simple Prakrit.
- Elements of the history of the Prakrit Language and Prakrit canons.

[20% for Internal Assessment in each paper].

**Department of Sanskrit, Pali and Prakrit
Bhasha-Bhavana, Vishva-Bharati
Syllabus for Diploma in Sanskrit**

Paper I:

Prose and Poetry

Marks

(a) Saṃskṛta Sahitya Saṃgraha – W.B. Board of Secondary Education;

40

The following pieces only –

- (i) Pañcatantrakathāmukham
- (ii) Kūrmahāṃsadvayakathā
- (iii) Brāhmaṇa-chāga-dhūrtatrayakatha
- (iv) Arunerupākhyānam
- (v) Jīmūtavāhanakathā

(b) Kumārasambhavam, Canto – III

40

Paper – II:

Drama

(a) Madhyamavyāyoga

40

(b) Abhijñānaśakuntalam, 4th Act

40

Paper – III:

Language

(a) Second Book of Sanskrit, R.G. Bhandarkar

50

(b) Translation into Sanskrit from English or from any modern Indian language and vice versa

30

(d) Composition in Sanskrit

10

Paper – IV:

Viva Voce

(A) History of Sanskrit Literature:

60

(A General outline of Classical Sanskrit Literature with special reference to Aśvaghōṣa, Bhāṣa, Śūdraka, Kālidāsa, Bhavabhūti, Viśākhadatta, Bāṇa, Subandhu (The Poet and the Dramatist), Māgha, Rājaśekhara.

(B) Reading and understanding of simple unseen passages in Sanskrit.

10

(C) Simple conversation in Sanskrit

10

[20% of the total marks in each papers (of 100 marks) are reserved for internal assessment, written examination in each paper be held with 80 marks as full marks as shown above].

Department of Sanskrit, Pali and Prakrit
Bhasha-Bhavana, Vishva-Bharati
Syllabus for Advanced Diploma in Sanskrit

Paper – I:

- | | |
|--|----|
| (a) Kumārasambhavam, Canto – V, with Mallinātha’s Commentary | 40 |
| (b) Abhijñāśakuntalam, Act-V | 40 |

Paper – II:

- | | |
|-------------------------------------|----|
| (a) Outlines of Indian Philosophy | 40 |
| (b) Īsopaniṣad (śloka: 1-10) | 10 |
| (c) Srimadbhagavadgītā (Adhyāya-12) | 15 |
| (d) Mohamudgara, Selected verses | 15 |

Paper – III:

- | | |
|--|----|
| (a) Laghusiddhānta Kaumudī | 60 |
| (i) Vibhaktyarthanirṇaya | |
| (ii) Samāsaprakaraṇa | |
| (b) Introduction to Sanskrit Linguistics | 20 |

Paper – IV:

- | | |
|--|----|
| (a) Oral | |
| (i) Dictation | 10 |
| (ii) Reading | 10 |
| (iii) Conversation | 10 |
| (b) History of Sanskrit Literature (Vedic and Classical) | 50 |

Department of Sanskrit, Pali and Prakrit
Bhasha-Bhavana, Vishva-Bharati
One Year Foreign Casual Course in Sanskrit

Cultural Heritage of India

Full Marks – 100

- (a) Outline of Sanskrit Literature
- (b) Outline of Indian Culture and Civilization

Effective from the Examination of 1989.

Approved by the Vidya-Bhavana Institute Board meeting, dated 06.08.88 and Board of Studies meeting of Sanskrit, Pali & Prakrit Department, dated 30.07.88.

Department of Sanskrit, Pali and Prakrit
Bhasha-Bhavana, Vishva-Bharati
Syllabus for Certificate in Pali

Paper – I:

Language

(a) Elements of Grammar	60
(b) Translation	
(i) From English to Pali	10
(ii) From Pali to English	10

Paper – II:

Literature

80

The following pieces from Anderson's Pali Reader, Vānarinda Jātaka, Nigradhamiga Jātaka, Makhādeva Jātaka, Cattāri Pubbbanimittāni, Buddha's death. Selection from the Dhammapada Mahākassapa.

Paper – III:

Viva Voce

80

Reading of unseen Pali passages and understanding of the same, conversation in simple Pali languages, elements of the history of Pali language and canonical Pali literature. (20% for Internal Assessment in each paper).

**Department of Sanskrit, Pali and Prakrit
Bhasha-Bhavana, Vishva-Bharati
Syllabus for Diploma
in Pali Language and Literature**

Paper – I:

Prose Texts

80

1. Mahaparinirbāna Suttas – Dighanikāya Vol. II, pp. 70-72 (Pātaliputtanagaram āpanam)
2. Vannupatha Jātaka – Jātaka Vol. I, (P.T.S.), pp. 106-110 (Nalanda Edition).
3. Bāveru Jātaka – Jātaka, (P.T.S.), Vol. III, (Jātaka No. 339), pp. 126-128.
4. Jīvaka Komārabhacca-Vinayapiṭaka-Mahāvagga, pp. 286-288 (Nalanda Edition)
5. City of Sagal – Milinda-Paṇho, Vol.?, pp. 1-2 (P.T.S.)

Paper – II:

Poetry Texts

80

1. Bhikkhuvagga/Brāhmaṇavagga, Dhammapada, Khuddakanikāya, Vol. I, pp. 51-53, (Nalanda Edition)
2. Gāthās Mahāpajāpati – Therigāthā, Khudakanikāya, Vol. II, p. 425, (Nalanda Edition)
3. Khaggavisāna sutta – Sutta Nipāta, Khuddakanikāya, Vol. I, p. 274, (Nalanda Edition)
4. Dhaniya sutta – Suttanipata, Khuddakanikāya, Vol. I, p. 271, (Nalanda Edition)
5. Maṃgala sutta – Khuddaka Pāṭha, Khuddakanikāya, Vol. p. 5, (Nalanda Edition)

Paper-III:

Language

80

1. Elements of Pali Grammar (kāraṇa, vibhakti, sandhi, itthi-Paccaya, nāma-dhatu 60
2. Translation from Pali into English 10
3. Translation from English to Pali 10

Paper-IV:

Viva Voce

80

1. Elements of the history of Pali language and literature (Pali language, its origin and home land, Three Pitakas' Commentators – Buddhaghosa, Dhammapāla Buddhaddatta, Milindapaṇho)
 2. Reading and understanding of unseen Pali passages 10
 3. Questions on prescribed Texts: I and II 20
 4. Simple conversation Pali 10
- [20% for internal assessment in each paper]

Diploma in Tamil Epigraphy

Title of the Paper	Ins Hrs / Week	Duration of Exam	Maximum marks
PAPER I: Tamil EPIGRAPHY		3	100
PAPER II -- Coins of Ancient South India		3	100
PAPER III - Principles and methods of Archeology		3	100
PAPER IV -Archeological Sources in Tamilnadu		3	100

PAPER I: Tamil EPIGRAPHY

UNIT I: Importance of Inscriptions

UNIT II: Brahmi Script – Ashokan Edicts

UNIT III: Tamil Incriptions , Vatteluttu & Tamizh

UNIT IV: North Indian inscriptions. (Allahabad inscription of Samudragupta. Hathigumpah inscription of Kharanele)

UNIT V: South Indian Inscriptions: Pallavas -Kuramplate, cholas – Uthiramerur, Pandyas – Velvikudiplate

Suggested Readings:

Sircar, D.C. Indian Epigraphy, New Delhi, 1966. Inscriptions of Asoka, Publication Division, New Delhi.

PAPER II: Coins of Ancient South India

UNIT I: Numismatics – Orgin and Importance

UNIT II: Coins of the Guptas

UNIT III: Coins of Ancient South India (Cholas, Pandyas, Vijaya Nagar)

UNIT IV: Coins of the Mughals

UNIT V: British Coins.

Reference: 1 . R.Venkatraman – Indian Archacology 2 . Sive Ram Murthy , C.Indian Epigraphy and South Indian Numismatics, 1948 3 . Krishnamurthy ' coins ' 4 . ThirugnanaSambandam Coins – Tamil coins

PAPER III: Principles and methods of Archeology

UNIT I : Alexander Cunningham – Sir John Marshal Mortimer wheeler

UNIT II : Archacological Survey of India

UNIT III : Exploration methods

UNIT IV : Excavation Methods

UNIT V : Preservation and Conservation methods in Archacology

References : Venkatraman R - Indian Archacology Raman K V - Principles and Methods of Archacology Rajan B - Principles and Methods of Archacology

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22/7/18

Dr. JAGADEESAN, T. Ph.D
ASSISTANT PROFESSOR OF TAMIL
DEPARTMENT OF INDIAN LANGUAGES
FACULTY OF ARTS
BANARAS HINDU UNIVERSITY
VARANASI-221005. U.P.

श्री गुरुदेव / Teacher-in-Charge
महाशिवरात्रि / Dept. of Tamil
बनारस हिन्दू विश्वविद्यालय
वाराणसी / Varanasi
221005 / U.P.

PAPER IV: Archeological Sources in Tamilnadu

UNIT I: Archacology as a source for the study of ancient Indian History

UNIT II: Palaeolithic, Mesolithic and Neolithic ages

UNIT III: Mesolithic and Neolithic ages


UNIT IV: Chalcolithic and Iron Age Indus Valley civilization

UNIT V: Excavations in Tamil Nadu Arikamedu, Kaveripoompattinam Adicha Nallur

Reference : 1. R.Venkatraman - Indian Archacology 2. Raman K V - Principles and Methods of Archacology


22/7/18

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भाषाभवन / Bhashto-Bhavans
विश्वभारती / Visva-Bharati
शान्तिनिकेतन / Santiniketan


22/7/18

अध्यक्ष / Principal
भाषाभवन / Bhashto-Bhavans
विश्वभारती / Visva-Bharati



Department of Tamil
Bhasha Bhavana
Visva-Bharati

1 Year Diploma in
Theatre Traditions of Tamil Nadu
Syllabus

Note: Duration of the Course is 2 Semesters

Paper - I : Tamil Theatre (upto Medieval Period)
Total Marks - 80. Duration of Exam - 3 Hours.

Unit - I: Tamil Drama Traditions

- Introduction
- Three Divisions of Tamil Literature
- Drama in Sangam and Post-Sangam Age
- Silappatikaram - Different types of theatres-Screens - Music and Drama -
Different types of Koothu - Kuda, Vasai, Vinoda, Samiyattam - Dance and Drama
- Singers and Musical instruments

Unit - II: Medieval Tamil Drama

- Govindasamy Rao - Pammal Sambhanda Mudaliyar - Sankaradas Swamigal -
Krishna Vinoda Sabha
- T.S. Rajamanickam - Sundaram Pillai - Marimuthu Pulavar - Arunachala
Kavirayar
- Rama Natakam - Gopalakrishna Bharathi

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21/7/18

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प्रभारी प्राध्यापक / Teacher-in-Charge
तमिल विभाग / Dept. of Tamil
भाषाभवन / Bhasha-Bhavana
विश्वभारती / Visva-Bharati
शान्तिनिकेतन / Santiniketan

[Signature]
22/7/18

Dr. JAGADEESAN. T
ASSISTANT PROFESSOR OF TAMIL,
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BANARAS HINDU UNIVERSITY,
VARANASI - 221 005, U.P.

Paper - II: Early and Modern Tamil Theatre
Total Marks - 80. Duration of Exam - 3 Hours.

Unit - I: Early Modern Tamil Theatre and Personalities

- Introduction
- C.N. Annadurai - M. Karunanidhi - Bharathidasan - Kannadasan
- Sivaji Ganesan - M.G. Ramachandran - M.R. Radha
- Cho. Ramasamy - Balachandar - Komal Saminathan - Thiruvarur Thangarasu (Rathakkanneer)

Unit - II: Modern Tamil Theatre and Groups

- Na. Muthusamy - Gnani - S. Ramakrishnan - Mu. Ramasamy - Se. Ramanujam - K.A. Gunasekaran - Mangai - Inquilab - Prem-Ramesh - A. Ramasamy - Translated Plays from other Languages
- Theatre Groups: Koothu Pattarai - Veethi Nataka Iyakkam - Nija Nataka Iyakkam - Pariksha - Aroobam - Thedal - Arangam - Adukalam - Chennai Kalai Kuzhu - Mounakural - Chennai Palkalai Arangam
- Content of the Plays

Unit - III: Plays for Visual Presentation

- Vayiru - Bayangal - Kaalam Kaalamaga - Moore Market - Sriman Pothujanam - Paliyadugal - Sathiya Sothanai
- Moodiya Arai - Pallakku Thookkigal - Mirugam - Manusha Manusha - Natrunaiyappan - Veriyattam
- Translated Plays: Nirabarathigalin Kalam (Badal Sarkar) - Meela Mudiyyuma (Jean Paul Sartre) - Kandamirugam (Eugene Ionesco) - Godovirkaga Kathiruthal (Samuel Buckket) - Perukkam (George Perc)

Total Papers - 2

Paper - 1 - Total Marks: 100 - Internal Marks: 20 - External Marks: 80

Paper - 2 - Total Marks: 100 - Internal Marks: 20 - External Marks: 80



22/7/18

अध्यक्ष / Prampadal
भाषाभवन / Bhasha-Bhavan
विश्वभारती / Visva-Bharati



प्रभारित प्रबन्धक / Teacher-in-Charge
तमिल विभाग / Deptt. of Tamil
भाषाभवन, Bhasha-Bhavan
विश्वभारती / Visva-Bharati
शान्तिनिकेतन / Santiniketan



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FACULTY OF ARTS,
BANARAS HINDU UNIVERSITY
VARANASI - 221 005, U.P.

Diploma in
TEMPLE ART AND ARCHITECTURE OF TAMILNADU

Course Description:

This course will introduce students to a variety of art practices and ideas prevailing in Tamil Nadu from prehistoric times to present times. The course will begin with a brief overview of 'Visual Language' by looking at a variety of art forms and discussing basic concepts revolving around artistic practices.

Duration: One Year

Eligibility: Higher Secondary pass or Equivalent

Total Marks: 200 (Paper I + Paper II)

Paper – I: Introduction to History of Art Forms of Tamil Nadu

Objective: To introduce various art forms of Tamil Nadu from prehistoric times to contemporary period.

Unit I

Periods of the Art forms

Unit II

History of Painting in Tamil Nadu

Unit III

History of Sculpture Art in Tamil Nadu

Unit IV

History of Tamil Music and Music Movements

Unit V

History of Tamil Dance Art forms

Internal Assessment - 30 Marks (Assignment, Class Test and Attendance)

End Semester Examination - 70 Marks

References


1. The art and architectures along the Tamil Nadu coast – V. Radhakrishnan


22/2/18

சென்னை
பெரியார்
பிளாஸ்டிக்


22/7/18

Dr. JAGADEESAN, T. Ph.D
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22.7.18
உயிரி அறிவியல் / Teacher in Charge
சென்னை / Dept. of Tamil
பெரியார் பிளாஸ்டிக்

Paper II: Architectural Heritage of Tamil Nadu

Objective: To expose the rich architectural heritage and monuments of Tamil Nadu from ancient times to late medieval times.

UNIT I

Pallava Architecture Caves, Monoliths and Structural Temples of the Pallavas

UNIT II

Pandyas, caves, Monoliths (Vettuvan Koil) and structural

UNIT III

Cholas Structural

UNIT IV

Vijaynagar Structural

UNIT V

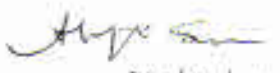
Iconography - A reflection of Indian culture

Internal Assessment - 30 Marks (Assignment, Class Test and Attendance)

End Semester Examination - 70 Marks

References:

1. Percy Brown - Indian Architecture
2. S.R.Balasubramaniam - Architecture of Early Medieval
3. K.R. Srinivasan - The Cave Temples of Pallavas


22/7/18

अध्यक्ष / Principal
भाषामंडल / Bhasha-Bhavanam
विश्वभारती / Visva-Bharati


22/7/18

Dr. JAGADEESAN. T. Ph.D.
ASSISTANT PROFESSOR OF TAMIL
DEPARTMENT OF INDIAN LANGUAGES
FACULTY OF ARTS
BANARAS HINDU UNIVERSITY
VARANASI-221005. U.P.


22-7-18

आचार्य / Teacher-in-Charge
तमिल विभाग / Dept. of Tamil
भाषाभवन / Bhasha-Bhavanam
विश्वभारती / Visva-Bharati
सन्तानिकेतन / Santaniketan



SYLLABUS

for

Generic Electives Courses (or GECs)

under

Choice-Based Credit System

Framed

Following the **GUIDELINES and SYLLABIC STRUCTURE** provided by the UGC

by

Department of Tamil

Bhasha-Bhavana,

Visva-Bharati, Santiniketan

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Paper-I: Cultural Behavior of the Tamils

Marks:80



The aim of the course is to acquaint the students with the meaning of culture and the various manifestations of culture such as social customs, clan traditions, family customs, rituals, festivals, belief on omen etc. The study will enable the students to understand the social, religious and cultural significance of the behavioral patterns exhibited by the people in the society, based on cultural beliefs. Further, the study will enable the students to know the evolution of culture and to understand the various cultural issues facing the present society.

Units of the course

1. Meaning and definition of Culture
2. Behavioral Pattern of society
3. Festivals and Rituals
4. Cultural issues
5. History of Culture

Reading List:

1. T. Paramasivan, 2001, Panpattu Asaivukal, Nagercoil, Kalachchuvadu Pathippakam, Nagercoil.
2. P. Sasikala, 2013, Kathaippadalkalil Thamilarin Panpaattup Pathivukal, Chennai, Kaavya.
3. S. Sakthivel, 2007, Naattuppuralyal Aaivu, (Chapters. 8-13), Chennai, Manivasakar Pathippakam.

Paper-II: Oral Traditions: Folk tales, Folk songs and myths

Marks:80

The aim of the course is to teach the students to read literature as the source to understand and explain the Folklore, songs and myths of a society. It will train the students to write on the specialized subject of Folklore and Culture with the help of literary texts and to incorporate this knowledge in understanding of literature and other studies. This course will enhance the ability in language usage by developing the technical terminology of the specific fields of knowledge.

The teaching method of this course includes the identification of texts which contains the elements of Folklore and Culture in Tamil. The intense study of select texts will equip the students to understand the particular field of knowledge in Tamil and inculcate an ability to write on these lines. This study shall explain the role of literature to understand Folklore and Culture and the application of these disciplines in understanding and production of literary texts.

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Units of the Course:

1. Meaning and Definition: Folk tale, Folk songs and myth
2. Folklore and Culture of Tamils
3. Analysis of Tamil Literary text through Folk tale, Folk songs and myth
4. Folk songs and its Varieties
5. Folk tales and its Varieties

Reading List:

1. Lourdu, S.D., 2000, NaattaarValakkaarriyalumIlakkiyamum in NaattaarValakkaarriyal: SilaAdippadaikal, Palayamcottai, NaattaarValakkaarriyalAaivuMaiyam, St. Xavier's College. pp. 01-47 and 64-68.
2. Sakthivel. S. 2007, NaattuppuraiyalAayvu, Chennai, ManivasakarPathippakam.
3. Shanmugasundaram.S. 1982. Naattuppuraiyal, Chidambaram, ManivasakarNoolakam.
4. Maa. Varadarajan, 2001, ThamizhakaNaattuppaadalkal, Chennai, VaanathiPathippakam.

Paper-III: Folk and Performing Art

Marks:80

The aim of the course is to enable the students to study the folk and performing art, which is in consonance with nature, forming integral part of religion and society, which gives expression to the aesthetic nature of human beings and the society. The study will further enable the students to understand the origin and significant features of various folk and performing art of TamilNadu. In addition, the students will be able to appreciate the religious sentiments of the people, their social life, beliefs, customs and ethos, relationships and emotional components, associated with these performing arts. The study will highlight the present socio-economic status of the performing artists, their life styles, platforms and manner of performing the arts and deliberate on the ways and means for the protection and survival of these arts and artists.

Units of the Course:

1. Definition of Performing Art
2. Nature of Performing Artists
3. Socio-Economic Status of Folk Artists
4. Material Culture of Performing Artists

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5. Performing Artists and staging

Reading List:

1. A. N. Perumal, 1987, NattuppuraNikazhKalaikal, Chenna, HTS
2. T. C. Gomathinaayakam, 1979, Tamil Villuppattukal, Chennai, PaariNilayam.
3. V. Murugesu., 2004, Krakattam, Tanjavur, Thenmazaipathippakam.
4. S. Rasarathinam, 2007, Therukkuuthu, Chennai, Kaavya.

Paper-IV: Selected Texts: Novels and short Stories

Marks:80

Introduction of European thoughts in Tamil land - impact of missionaries and European administration - introduction of print medium and modern education - emergence of modernity in Tamil - development of new literary genres: prose, non-fiction, novel, short story and modern poetry - development of novel and short stories as narratives in Tamil - Tamil literary heritage of storytelling - socio-political issues in fiction writings - emergence of various genres in Novel - representation of novels from the first Tamil novel to contemporary novels - trends and various approaches in fiction writing.

Units of the Course:

1. Role of Fiction in Tamil
2. Folk Elements in Fiction
3. Representation of Sociological Perspectives
4. Cultural Reflections of Society in Fiction

Reading List:

1. AndalPriyadharshini, 2013, Thahanam, Chennai, New Century Book House.
2. VallikKannan & A. Subramanian, 1996, CamibattiyaTamilCirukathaigal, New Delhi, National Book Trust.)
3. SundaraRajan, P.K. & SivapadaSundaram, 1977, Tamil Novel: NurraanduVaralaarum Valarcciyum, Chennai, Christian Literature Society.
4. Sivathambi, K, 1967, TamililCirukathaiyinTorramumValarcciyum, Chennai, PariNilaiyam.
5. Kailasapathy, K, 1987, Tamil Novel Ilakkiyam, Chennai, New Century Book House.

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1.3.2 Value-Added Courses

PALLI SAMGATHANA VIBHAGA (Institute of Rural Reconstruction)
Skill Development Programme for the stakeholders for the Keshpur wooden furniture cluster organised by Dept of Silpa-Sadana, Visva Bharati, Sriniketan & Entrepreneurship Development Institute of India, Ahmedabad- supported by Dept of Micro-small scale Enterprise, Govt. of West Bengal.
Skill Development Programme for the stakeholders for the Ranisarai wooden furniture cluster organised by Dept of Silpa Sadana, Visva Bharati, Sriniketan & Entrepreneurship Development Institute of India, Ahmedabad- supported by Dept of Micro-small scale Enterprise, Govt. of West Bengal.
Short Term Course on "Print Design"
Katazome Workshop (Traditional Japanese resist dyeing)
Sola Craft Workshop

Value-added Courses for Imparting Transferable and Life skills offered during the year 2016-2017

Name of the Course: Skill Development Programme

Participants: Stakeholders for the Keshpur Wooden Furniture Cluster

Duration: 27th Dec – 29th Dec 2016

This Skill Development Programme has been organised jointly by the Department of Silpa Sadana, Visva Bharati, Sriniketan and Entrepreneurship Development Institute of India (EDII), Ahmadabad, which was supported by Department by Micro-Small-Scale Enterprise, Govt. of West Bengal during 27th to 29th December, 2016. This developmental programme was done for the upliftment and skill enhancement of carpenters from *Keshpur Wooden Cluster of Paschim Midnapore, West Bengal*. The programme is attended and successfully completed by the carpenters from the said cluster in three days. The participants, being huge in number, were divided into small groups to get trained by our faculty members in assistance with wood work staffs and final year students pursuing Bachelor of Design in Furniture and Interior. Training was imparted in both theoretical and practical mode in various topics of wood joinery, wood working, wood technology, drawing & rendering and surface ornamentation on wood surface. The participants were provided programme schedule at the time of registration, and in spite of huge participants, the whole training programme was managed successfully at every stage.

Both projector and black boards were used in theoretical classes while a set of hand tools and measuring tape was handed over to each member before commencement of practical session. The participants completed and submitted their assigned job in both theory and practical classes for evaluation. In practical class, the participants were asked to finish and decorate a wooden four-legged tea table. The best works were displayed before the department in view of participant's hard work and as a token of appreciation.

After scheduled classes on second day, all of them were taken for a field visit to Rabindra Bhavana in guidance of few faculty members. The visit was specially conducted so that they could get a glimpse of the great designer Rathindra Nath Tagore's *Guha Ghar*.

On the last day each participant seemed very satisfied and contained after three days of vigorous class schedule. At the valedictory session, certificates were awarded to both the participants and the resource persons.

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Name of the Course: Skill Development Programme

Participants: Stakeholders for the Ranisarai Wooden Furniture Cluster

Duration: 05th Feb – 07th Feb 2017

This Skill Development Programme has been organised jointly by the Department of Silpa Sadana, Visva Bharati, Sriniketan and Entrepreneurship Development Institute of India (EDII), Ahmadabad which was supported by Department by Micro-Small-Scale Enterprise, Govt. of West Bengal during 05th to 07th February, 2017. This developmental programme was done for the upliftment and skill enhancement of carpenters from *Raisarai* Wooden Cluster of *Paschim Midnapore*, West Bengal. The programme is attended and successfully completed by the carpenters from the said cluster in three days. The participants, being huge in number, were divided into small groups to get trained by our faculty members in assistance with wood work staffs and final year students pursuing Bachelor of Design in Furniture and Interior. Training was imparted in both theoretical and practical mode in various topics of wood joinery, wood working, wood technology, drawing and rendering and surface ornamentation on wood surface. The participants were provided programme schedule at the time of registration, and in spite of huge population, the whole training programme was managed successfully at every stage.

Theoretical classes were conducted using both LCD projector and black boards, and during the practical session each participant was given a set of hand tools and measuring tape, instead. The participants on completion of their assignments which were given during theory and practical classes, submitted them for evaluation. In practical class, the participants were asked to finish and decorate a wooden four-legged tea table. The best works were displayed before the department in recognition of the craftsmanship and hard work of the concerned participants, and as a token of appreciation.

After scheduled classes on the 2nd day, all of them were taken for a field visit to Rabindra Bhavana under guidance of few faculty members. The visit was conducted in such a fashion that they could get a glimpse of the great designer Rathindra Nath Tagore's *Guha Ghar*.

On the final day, each participant seemed very satisfied and contained after three days of vigorous class schedule. At the valedictory session, certificates were awarded to both the participants and the resource persons.

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Value-added Courses for Imparting Transferable and Life skills offered during the year 2019-2020

Name of the Course: Print Design

Participants: Students

Duration: August 2019 to February, 2020

Value added course on “Print Design” has been conducted by the Department of Silpa-Sadana under Palli Samgathana Vibhaga, Visva-Bharati during the period August, 2019 to February, 2020 for the students. During this course, students have been introduced to various aspects of design i.e. elements and principles of design. These basic ideas on element and principle of design have helped the students develop design sense required for print design for apparel and upholstery as per the market demand. It also has made the students aware about role of color, design and fabric in print design.

During this course, students have developed the skill of dyeing and printing. Students have also been given exposure to different printing methods viz. block, screen, spray, stencil etc. along with printing styles i.e. direct, and resist that have been used for printing purpose. The main objective of this value-added course was to make students acquainted with market trends in print design as well as packaging and finishing.

Name of the Course: *Katazome* Workshop

Participants: Students

Duration: 2nd – 7th September, 2019

Value added course on “*Katazome*” has been organised by the Department of Silpa-Sadana under Palli Samgathana Vibhaga, Visva-Bharati during the period 2nd to 7th September, 2019 for the students. *Katazome* is a traditional resist dyeing technique in which resist paste is prepared with the help of rice flour and applied with the help of stencil. After application of resist paste, the fabric is painted with pigments using brushes. Sriniketan has a long history of scholars visiting from Japan, and the department of Silpa-Sadana had an opportunity to Invite Professor Masao Kusakabe from Department of Crafts, Kyoto City University, Japan for this *Katazome* Workshop during the said period. Students have not only learned this traditional Japanese craft but also got an exposure to Japanese culture and mannerism.

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Name of the Course: *Shola* Craft

Participants: Students

Duration: 13th -21st November, 2019

Value added course on “*Shola* Craft” has been organised by the Department of Silpa-Sadana under Palli Samgathana Vibhaga, Visva-Bharati during the period 13th to 21st November, 2019 for the students. *Sholapith* is a traditional craft of Bengal and is widely practised in and around Santiniketan. Many families earn their livelihood through this craft. This craft needs design intervention not only to overcome monotony in the created designs and motifs, but also to create products with contemporary designs and motifs.

Silpa-Sadana was approached by an organisation *Bangalanatok.com*, which has been working to protect traditional crafts, to conduct “*Shola* Crafts Workshop” at Silpa-Sadana. The Workshop was fully funded by German Consulate, Kolkata. The idea of this workshop was to attract design students to this traditional craft and develop new products.

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NAME	05/02/2017	06/02/2017	07/02/2017
1. Jagendranath Gayen	ଜଗନ୍ନାଥ ଗାୟନ	ଜଗନ୍ନାଥ ଗାୟନ	ଜଗନ୍ନାଥ ଗାୟନ
2. Chandra kanta Das	ଚନ୍ଦ୍ରକାନ୍ତ ଦାସ	ଚନ୍ଦ୍ରକାନ୍ତ ଦାସ	ଚନ୍ଦ୍ରକାନ୍ତ ଦାସ
3. Gobardhan Das	ଗୋବିନ୍ଦ ଦାସ	ଗୋବିନ୍ଦ ଦାସ	ଗୋବିନ୍ଦ ଦାସ
4. Parimal santra	PARIMAL SANTRA.	PARIMAL SANTRA.	PARIMAL SANTRA.
5. Mohan Tudu	Mohan Tudu	Mohan Tudu	Mohan Tudu
6. Ganesh Mandal	Ganesh Mandal	Ganesh Mandal	Ganesh Mandal
7. Kartik Mandal	Kartik Mandal	Kartik Mandal	Kartik Mandal
8. Chittaranjan jana	chitta jana	chitta jana	chitta jana
9. Shishir Kumar Das	ଶିଶିର କୁମାର ଦାସ	ଶିଶିର କୁମାର ଦାସ	ଶିଶିର କୁମାର ଦାସ
10. Amal Kumar Das	ଅମଳ କୁମାର ଦାସ	ଅମଳ କୁମାର ଦାସ	ଅମଳ କୁମାର ଦାସ
11. Ashish Kumar Mandal	ଆଶିଷ କୁମାର ମଣ୍ଡଳ	ଆଶିଷ କୁମାର ମଣ୍ଡଳ	ଆଶିଷ କୁମାର ମଣ୍ଡଳ
12. Swapankumar Das	ସ୍ଵାମୀକୃଷ୍ଣ ଦାସ	ସ୍ଵାମୀକୃଷ୍ଣ ଦାସ	ସ୍ଵାମୀକୃଷ୍ଣ ଦାସ
13. Jayantakumar Das	ଜୟାନ୍ତ କୁମାର ଦାସ	ଜୟାନ୍ତ କୁମାର ଦାସ	ଜୟାନ୍ତ କୁମାର ଦାସ
14. Shambhunath Bera	ଶମ୍ଭୁ ନାଥ ବେରା	ଶମ୍ଭୁ ନାଥ ବେରା	ଶମ୍ଭୁ ନାଥ ବେରା
15. Kartik Bhunya	କାର୍ତ୍ତିକ ଭୂୟା	କାର୍ତ୍ତିକ ଭୂୟା	କାର୍ତ୍ତିକ ଭୂୟା
16. Mrityunjay Das	ମୃତ୍ୟୁଞ୍ଜୟ ଦାସ	ମୃତ୍ୟୁଞ୍ଜୟ ଦାସ	ମୃତ୍ୟୁଞ୍ଜୟ ଦାସ
17. Dhirendranath sit	ଧିରେନ୍ଦ୍ରନାଥ ସିତ	ଧିରେନ୍ଦ୍ରନାଥ ସିତ	ଧିରେନ୍ଦ୍ରନାଥ ସିତ

	NAME	05/02/2017	06/02/2017	07/02/2017
18.	Pintu Bera	Pintu Bera	Pintu Bera	Pintu Bera
19.	Gouranga Das	Gouranga Das	Gouranga Das	Gouranga Das
20.	Sukumar Rana	Sukumar Rana	Sukumar Rana	Sukumar Rana
21.	Jagannath Das	ଜଗନ୍ନାଥ ଦାସ	ଜଗନ୍ନାଥ ଦାସ	ଜଗନ୍ନାଥ ଦାସ
22.	Sridhar Gayen	ଶ୍ରୀଧର ଗାୟନ	ଶ୍ରୀଧର ଗାୟନ	ଶ୍ରୀଧର ଗାୟନ
23.	Titaram Das	ତିତାରାମ ଦାସ	ତିତାରାମ ଦାସ	ତିତାରାମ ଦାସ
24.	Swapankumar Mondal	ସ୍ଵାମିନକ୍ଷୁମ୍ଭ ମଣ୍ଡଳ	ସ୍ଵାମିନକ୍ଷୁମ୍ଭ ମଣ୍ଡଳ	ସ୍ଵାମିନକ୍ଷୁମ୍ଭ ମଣ୍ଡଳ
25.	Jiten Das	Jiten Das	Jiten Das	Jiten Das

NAME

27/12/2016 28/12/2016 29/12/2016

1. Benamali Rana	বেনামালী রানা	বেনামালী রানা	বেনামালী রানা
2. Saha Alom Mallick	Saha Alom Mallick	Saha Alom Mallick	Saha Alom Mallick
3. Tapan Rana	তপান রানা	তপান রানা	তপান রানা
4. Tame Ghosh	তামে গোস্বামী	তামে গোস্বামী	তামে গোস্বামী
5. Kushi Kumar Ghosh	কুশি কুমার গোস্বামী	কুশি কুমার গোস্বামী	কুশি কুমার গোস্বামী
6. Tamen Khan	তামেন খান	তামেন খান	তামেন খান
7. Khairul Khan	খাইরুল খান	খাইরুল খান	খাইরুল খান
8. S.K. Saidur Rohoman	SK Saidur Rohoman	SK Saidur Rohoman	SK Saidur Rohoman
9. Amarul Mallick	আমরুল মলিক	আমরুল মলিক	আমরুল মলিক
10. Kazi Rajesh Ali	কাজি রাজেশ আলি	কাজি রাজেশ আলি	কাজি রাজেশ আলি
11. Bishwa Hasi Rana	বিশ্বা হাসি রানা	বিশ্বা হাসি রানা	বিশ্বা হাসি রানা
12. Ajbahar Khan ✓	Ajbahar Khan	Ajbahar Khan	Ajbahar Khan
13. SK Poorbash Ali	SK Poorbash Ali	SK Poorbash Ali	SK Poorbash Ali
14. Anup Kumar Mondal	Anup Kumar Mondal	Anup Kumar Mondal	Anup Kumar Mondal
15. SK Abusiddik Ali	SK ABUSIDDIK ALI	SK ABUSIDDIK ALI	SK ABUSIDDIK ALI
16. SK. Abdul Alim	সকল আব্দুল আলিম	সকল আব্দুল আলিম	সকল আব্দুল আলিম
17. SK. Samibul	সকল সামিবুল	সকল সামিবুল	সকল সামিবুল
18. SK. Ashbahar Ali ✓	সকল আশবাহার আলি	সকল আশবাহার আলি	সকল আশবাহার আলি
19. SK. Nazim ✓ Nazim	সকল নাজিম	সকল নাজিম	সকল নাজিম
20. SK. Abugaffar ✓	সকল আবুগাফার	সকল আবুগাফার	সকল আবুগাফার
21. Basudeb Kundu	বাসুদেব কুন্ডু	বাসুদেব কুন্ডু	বাসুদেব কুন্ডু
22. SK. Niemul	SK Niemul	SK Niemul	SK Niemul
23. Karlick Pandit	Karlick Pandit	Karlick Pandit	Karlick Pandit
24. Sayyabul Khae	সায়্যাবুল খায়ে	সায়্যাবুল খায়ে	সায়্যাবুল খায়ে
25. Machadeb Pandit	মচাডেব পন্ডিত	মচাডেব পন্ডিত	মচাডেব পন্ডিত
26. Kripasindhu Mondal	কৃপাসিন্দু মন্ডল	কৃপাসিন্দু মন্ডল	কৃপাসিন্দু মন্ডল
27. Totam Biswas	Totam Biswas	Totam Biswas	Totam Biswas
28. Swapan Rana	Swapan Rana	Swapan Rana	Swapan Rana
29. Sukumar Das	সুকুমার দাস	সুকুমার দাস	সুকুমার দাস
30. SK Raihan Ali	SK Raihan Ali	SK Raihan Ali	SK Raihan Ali
31. SK Ejazul Ali	SK EJAZUL ALI	SK EJAZUL ALI	SK EJAZUL ALI
32. Agirdul Rahaoman ✓ Agirdul	আগিরদুল রাহমান	আগিরদুল রাহমান	আগিরদুল রাহমান
33. SK. Raja Hasan	Raja Hasan	Raja Hasan	Raja Hasan

NAME

27/12/2016 28/12/2016 29/12/2016

NAME	27/12/2016	28/12/2016	29/12/2016
31. SK Kumbhar	SK Kumbhar	SK Kumbhar	SK Kumbhar
35. Naba Kumar Bani	नाबा कुमार बनी	नाबा कुमार बनी	नाबा कुमार बनी
36. SK Tamru	सुनमरु	सुनमरु	सुनमरु
37. Dulal Rana	दुलाल राना	दुलाल राना	दुलाल राना
38. Ranajit Rana	रानजित राना	रानजित राना	रानजित राना
39. Palash Mandal	Palash Mandal	Palash Mandal	Palash Mandal
40. Utpal Digan	UTPALDigan	UTPALDigan	UTPALDigan
41. Balaram Khan	Balaram Khan	Balaram Khan	Balaram Khan
42. Habibur Rahman	Habibur Rahman	Habibur Rahman	SK Habibur Rahman
43. Mir Arjed Ali	Mir Arjed Ali	Mir Arjed Ali	Mir Arjed Ali
44. Sudob Das	सुदोब दास	सुदोब दास	सुदोब दास
45. SK Mustakin Ali - Mustakin	SK Mustakin Ali	SK Mustakin Ali	SK Mustakin Ali
46. Lakshmi Kantar Rana	लक्ष्मी कान्तार राना	लक्ष्मी कान्तार राना	लक्ष्मी कान्तार राना
47. Nimai Banerjee	निमै बनर्जी	निमै बनर्जी	निमै बनर्जी
48. Dibendu Bhunia	दिबेन्दु भुनिया	दिबेन्दु भुनिया	दिबेन्दु भुनिया
49. Palash Pal	अनामकान	अनामकान	अनामकान
50. Tamizuddin Mollik	तमिजुद्दिन मल्लिक	तमिजुद्दिन मल्लिक	तमिजुद्दिन मल्लिक
51. Swapan Rana	सुअनराना	सुअनराना	सुअनराना

- 52. Subin Roy
- 53. Ananya Dey ✓
- 54. Soumen Das
- 55. Shyamali Sen gupta
- 56. Sukanya Chatterjee
- 57. Anvita Kumar Das
- 58. Banali Malakar ✓
- 59. Priyak Dutta ✓
- 60. Gopal Mandal ✓
- 61. Jayasree Choudhary ✓
- 62. Kamalika Chatterjee ✓
- 63. Rakesh Sarkar ✓
- 64. Rudra Mandal ✓
- 65. Muzahidul Islam ✓

Value-added Courses during the year 2019-2020

Name of the Course: Katazome Workshop

Duration: 2nd – 7th September, 2019

The following students have enrolled their name in the value-added course on *Katazome Workshop* during the period 2nd – 7th September, 2019.

Name of the students

- | | |
|------------------------|-------------------------|
| 1. Anandi Dey | 14. Richa Das |
| 2. Ankita Mondal | 15. Riti Das |
| 3. Bijoy Sushil | 16. Saswata Karmakar |
| 4. Gorandronath Mondol | 17. Snehalata Adhikari |
| 5. Kaustav Mandal | 18. Soumi Pal |
| 6. Madhureema Kundu | 19. Sourav Roy |
| 7. Maurya Goldy | 20. Souvik Das |
| 8. Nandini Jaiswal | 21. Subhanki Ghosh |
| 9. Orchismita Pal | 22. Subrota Mondal |
| 10. Pranamita Ghosh | 23. Suvajit Sarkar |
| 11. Radhika Majhi | 24. Tania Sarkar |
| 12. Rafat Homa Noori | 25. Titas Chattopadhyay |
| 13. Rajarshi Das | 26. Tushar Kanti Das |

Vishal C. Bhand
Associate Professor

Silpa-Sadana / Associate Professor
शिल्प-सदन / Associate Professor
विश्वभारती / Silpa-Sadana
श्रीनिकेतन / Sriniketan

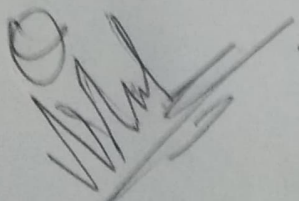
Value-added Courses during the year 2019-2020

Name of the Course: Shola Craft

Duration: 13th – 21st November, 2019

The following students have enrolled their name in the value-added course on *Shola Craft* during the period 13th - 21st November, 2019.

Sl. No.	Name Of the Student	Course	Semester
1	RITWICK HALADAR	B.DES.	1ST
2	SAHIL KUNDU	B.DES.	1ST
3	PAULAMI BARMAN PRAMANIK	B.DES.	1ST
4	SAYANI MONDAL	B.DES.	1ST
5	ANUSHKA KUMARI	B.DES.	1ST
6	SUBHADIP BAIDYA	B.DES.	1ST
7	PRATEEK SARKAR	B.DES.	1ST
8	AKASH PASWAN	B.DES.	1ST
9	SANARPITA MONDAL	B.DES.	1ST
10	SAGNIK MONDAL	B.DES.	1ST
11	SAYANDIP PATRA	B.DES.	2ND
12	MOLRYA GOLDI	B.DES.	2ND
13	SOUVI PAL	B.DES.	2ND
14	MODHURIMA KUNDU	B.DES.	2ND
15	SUKHEN TUDU	B.DES.	2ND
16	MD. KAIF ZAMAN	B.DES.	2ND
17	SUBHANKAR PAL	B.DES.	2ND
18	SANGRAM KARMAKAR	B.DES.	2ND
19	NANDINI JAISWAL	B.DES.	2ND
20	RADHIKA MAJHI	B.DES.	2ND
21	RAFAT HUMA NOORI	B.DES.	2ND
22	GORA MONDAL	B.DES.	2ND
23	BIJOY SUSIL	B.DES.	2ND
24	ANURAN MUKHARJEE	B.DES.	3RD
25	ARJIT GHOSH	B.DES.	3RD
26	TRISHA SINHA	B.DES.	3RD
27	KUNAL KARMAKAR	B.DES.	3RD
28	SOUVIK GHOSH	B.DES.	7TH
29	SANJIT MONDAL	B.DES.	7TH
30	UDAISHANKAR CHAKARBARTI	B.DES.	7TH
31	SNIGDHA GHOSH	B.DES.	7TH
32	RANJIT MANDI	M.DES.	3RD
33	CHOUDHURY RABUL ALAM	M.DES.	3RD



Vishal C. Bhand
Associate Professor
Silpa-Sadana, PSV
सह-प्राध्यापक / Associate Professor
शिल्प-सदन / Silpa-Sadana
विश्वभारती / Visva-Bharati
शीविकेतन / Sriniketan

Value-added Courses during the year 2019-2020

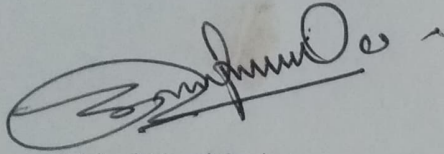
Name of the Course: Print Design

Duration: August 2019 to February, 2020

The following students have enrolled their name in the value-added course on *Print Design* for imparting skills during the period August, 2019 to February, 2020.

Name of the students

1. Amiya Mondal
2. Barnali Mohanta
3. Debasish Majhi
4. Rahul Das
5. Ritu Mondal
6. Riya Das
7. Surojt Chakraborty



Mrinal Kanti Sarkar
Assistant Professor (Stage – II) &
Silpa-Sadana, PSV

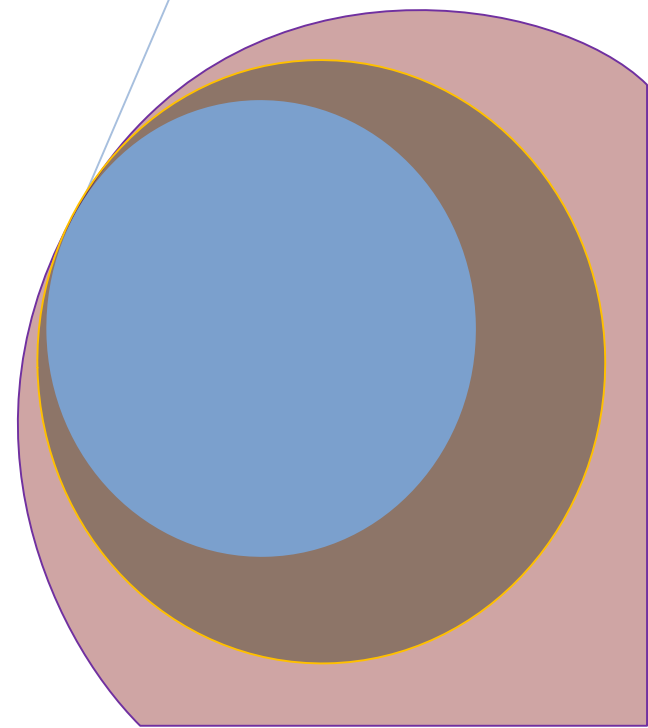
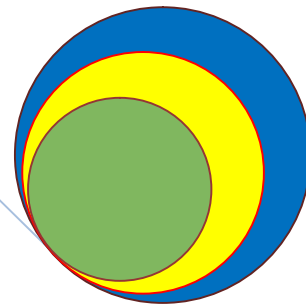
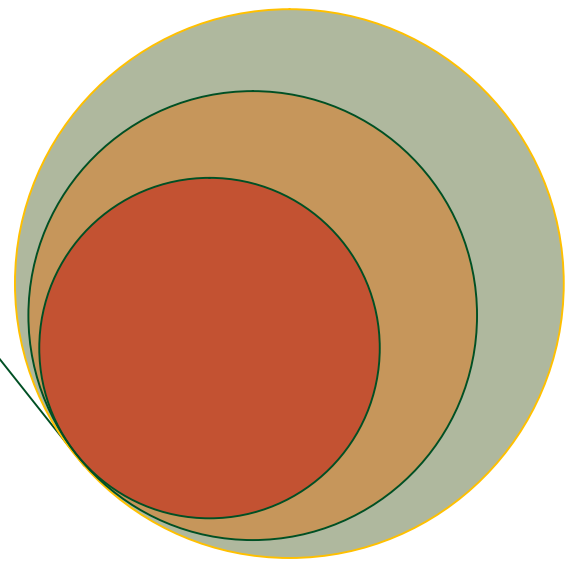
1.3.2 Value Added Courses

SANGIT BHAVANA (INSTITUTE OF MUSIC, DANCE & DRAMA)
Two-year Certificate course (Rabindra Sangit)
Two-year Certificate Course (Manipuri Dance)
Two-year Certificate Course (Kathakali Dance)
Two-Year Certificate Course (Rabindra Nritya)
Two-Year Certificate Course Hindusthani Classical Music (Vocal)
Two-Year Certificate Course Hindusthani Classical Music (Sitar)
Two-Year Certificate Course Hindusthani Classical Music (Esraj)
Two-Year Certificate Course Hindusthani Classical Music (Tabla)
One year course for Foreign students (Rabindra Sangit)
One year course for Foreign students (Manipuri Dance)
One year course for Foreign students (Kathakali Dance)
One year course for Foreign students (Hindusthani Classical Music-Vocal)
One year course for Foreign students (Hindusthani Classical Music-Sitar)
One year course for Foreign students (Hindusthani Classical Music-Esraj)
One year course for Foreign students (Hindusthani Classical Music-Tabla)
One year course for Foreign students (Hindusthani Classical Music-Pakhawaj)
Short Term Course on Esraj

SYLLABUS OF CERTIFICATE COURSES IN MUSIC AND DANCE

Sangit Bhavana offers two year certificate course in the following subjects: Rabindra Sangit, Kathakali Dance, Manipuri Dance, Rabindra Nritya, Hindustani Classical Music (Vocal), Hindustani Classical Music (Instrumental) in Sitar, Esraj and Tabla.

Programme Code	Course Code
CERTIFICATE COURSE (43)	Rabindra Sangit (441)
	Manipuri Dance (442)
	Kathakali Dance (443)
	Rabindra Nritya (444)
	Hindusthani Classical Music (Vocal) (446)
	Hindusthani Classical Instrumental in:
	Sitar (447)
	Esraj (448)
Tabla (449)	



CERTIFICATE COURSE
Subject: RABINDRA SANGIT

Marks-100
SYLLABUS

PRACTICAL

Course Objectives and Learning Outcomes:

The six parjyayas under which Tagore has composed his songs will be imparted in these courses. Students will learn the various attributes of the songs under these parjyayas and will also learn the songs composed under a variety of Talas framed in Akarmatrik notation

First Year

- i. Ten songs selected from the following Paryayas :

Puja, Prem, Prakriti, Swadesh, Anushthanik and Bibidha on the following Tals:

Trital, Jhampak, Chautal, Teora, Jhaptal and 2/4 Matra

- ii. Knowledge of Akarmatrik Notation (Reading & Writing).

Second year

Course Objectives and Learning Outcomes:

Knowledge of Rabindrasangit of various Parjyayas that are framed in various Talas created by Tagore along with traditional Talas will be imparted to the students in this major course.

- i. Ten songs selected from the following Paryayas:

Puja, Prem, Prakriti, Swadesh, Anushthanik and Bibidha on the following Tals:

Nabatal, Rupakra, Ekadashi, Nabapanchatal, Dhamar and Surfaktal.

- ii. Knowledge of Akarmatrik Notation (Reading & Witing).

CERTIFICATE COURSE
Subject: MANIPURI DANCE

Marks-100
SYLLABUS

PRACTICAL

First Year

Course Objectives and Learning Outcomes:

The important foot works and body exercises of Manipuri dancing are imparted in these courses. Students will gain the basic knowledge of Male and female style of dances

- i. Basic steps,
Chali Pareng of 8 matras no 1 to 15 with recitation of Bols
- ii. Punglon Jagoi (Dance & Bol), Lai-harouba (Dance & Bol)

Female Dance in different Tals,
Male Dance in different Tals.

Second Year

Course Objectives and Learning Outcomes:

A bit of advanced knowledge of Manipuri dancing with Songs on different rhythms will be expected by the students in this major course.

- i. Goshthalila dance with Manipuri songs: :
“Jay Dhabali Sowali”.....7 matras or
“ Nacher Bala Nandadulal”.....8 matras.
- ii. Dance with any Manipuri Song of Rasalila of Tanchep Tals & Bols.
- iii. Dance with Rabindra Sangit.
- iv. Thougal Jagoi of Lai-harouba Dance

CERTIFICATE COURSE
Subject: KATHAKALI DANCE

Marks-100
SYLLABUS

PRACTICAL

First Year

Learning Outcomes: The important foot works and body exercises of Kathakali Dance is imparted in this course. Students will gain the basic knowledge of physical fitness, flexibility, practice of rhythmic structure with Angika-Karma and Hand gesticulations.

- i. Physical exercise, Foot work and Four chuzhypps.
- ii. Todayam (in short form).
- iii. 24 Basic Gestures.
- iv. Learning by heart the bols of the dance taught.

Second Year

Learning Outcomes: The important basics revision of Kathakali Dance is imparted in this course. Students will gain the basic knowledge of Lasya Nritta, Rabindric dance composition and Hand gesticulations in detail study.

- i. Revision of 1st year course.
- ii. Sari nrittam
- iii. One dance composition with Rabindra Sangit.
- iv. Five Samyukta & five Asamyukta mudras from the following groups:

Pataka, Mudra, Kataka & Mushti with their positions & tal.

CERTIFICATE COURSE
Subject: RABINDRANRITYA

Marks-100
SYLLABUS

PRACTICAL
First Year

Course Objective- This course is devised to teach the learner basics of Rabindranritya- the tala based movements and compositions of Rabindra sangit.

Learning Outcome- The students will master footsteps on different talas. They will get an idea of the dances on Rabindrasangit, particularly the seasonal songs.

1. Basic training on 8 matra tala
2. Basic training on Misra Tala
3. Basic training with 16 matra tala
4. Dances on Seasonal songs (Prakriti Parjaya)- Any 6
5. Nritta hasta applications

Second Year

Course Objective- This course is devised to teach the learner a bit advanced style of Rabindranritya- the tala based movements and compositions of Rabindra sangit.

Learning Outcome- The students will master footsteps on different talas. They will get an idea of the dances on Rabindrasangit, particularly the devotional and patriotic songs.

1. Basic training on Misra Tala
2. Basic training with 16 matra tala
3. Dances on Devotional songs (Puja Parjaya)- Any 4
4. Dances on Patriotic songs (Swadesh Parjay)- any 4
5. Dances on Baul based Rabindrasangit

CERTIFICATE COURSE
Subject: HINDUSTANI CLASSICAL MUSIC (VOCAL)

Marks-100
SYLLABUS

PRACTICAL
First Year

This is a two year introductory course on Hindustani classical vocal music. The teaching learning of this course is also supplemented by periodic listening sessions of archival recordings and an exposure to live concert experience in order to have an enhanced understanding of the Hindustani classical vocal music system and its compositional forms.

Course Objectives: to learn basic notes and vocal exercises, have introductory knowledge about nuances of raga and tala and compositions and to learn the notation system are the focal areas of this course.

Learning Outcome: Ability to sing and identify basic notes, acquiring knowledge about compositions and ability to sing them, ability to have a nuanced understanding of some ragas, talas and phrases.

First Year

- i. Voice Exercises
- ii. One Dhrupad in Choutal, One in Jhaptal, One Vilambit Khayal in Ektal, Five Drut Khayals in Trital & Two Bhajans in the following Ragas:-

Bilawal, Bhairav, Bhairavi, Khamaj

Theoretical Knowledge of the above Ragas.

- iii. Knowledge of the following Talas:-
Choutal, Jhaptal, Trital, Ektal, Dadra, Keharwa.

- iv. Knowledge of Notation (Reading & Writing).

Second Year

- i. Advanced Voice Exercises.
- ii. One Dhrupad in Surfaktal, One Dhrupad in Teora, Two Vilambit Khayals in Ektal, Three Drut Khayals in Trital, One simple Thumri in Jat & One Bhajan in the following ragas:- Bhimpalasi, Bageshri, Bihag, Bhupali.

Theoretical Knowledge of the above Ragas.
- iii. Knowledge of the following Talas:-
Dhamar, Surfaktal, Teora, Jat.
- iv. Knowledge of Notation (Reading & Writing)

References:

1. Ranade, Ashok. Da. (1997). *Hindustani Music*. New Delhi: National Book Trust
2. Dhar, Sheila. (2012). *Raga'n Josh: stories from a musical life*. Hyderabad: Orient Blackswan
3. Bagchee, Sandeep. (1998). *NAD Understanding Raga Music*. Mumbai: Eeshwar
4. Nadkarni, Mohan. (2005). *The Great Masters: Profiles in Hindustani Classical Vocal Music*. New Delhi: Rupa & Co

CERTIFICATE COURSE

Subject: HINDUSTANI CLASSICAL MUSIC (INSTRUMENTAL) SITAR

Marks-100
SYLLABUS

PRACTICAL **First Year**

Course Objectives: To learn basic strokes of the instrument, introduction to nuances of raga and tala, knowledge about compositions and learn about the notation system in music are the focal areas of this introductory course on Instrumental music (Esraj)

Learning Outcome: Ability to play and identify basic notes, acquiring knowledge about compositions and ability to play them, ability to have a nuanced understanding of some ragas, talas and phrases.

First Year

- i. Swara Exercises
- ii. Knowledge of the techniques of Sitar playing & bowing of Esraj.
- iii. Two Masitkhani & three Razakhani gats in Trital with simple Alankaras in the following Ragas:
Bilawal, Bhairav, Bhairavi, Khambaj, Kafi
- iv. Knowledge of the following Talas:-
Trital, Ektal, Dadra, Kaharwa, Choutal.
- v. Knowledge of Hindustani Notation Paddhati

Second Year

- i. Swara Exercises
- ii. Two Masitkhani & three Rezakhani gats with simple Alankaras in the following Ragas:
Bhimpalasi, Bageshri, Behag Bhupali.
- iii. Knowledge of the above Ragas.
Knowledge of the following Talas:-
Jhaptal, Teora, Dhamar, Surfaktal, Jat.
- iv. Knowledge of the Hindustani Notation Paddhati (Simple reading & writing).

CERTIFICATE COURSE

Subject: HINDUSTANI CLASSICAL MUSIC (INSTRUMENTAL) ESRAJ

Marks-100
SYLLABUS

PRACTICAL

Course Objectives: To learn basic strokes of the instrument, introduction to nuances of raga and tala, knowledge about compositions and learn about the notation system in music are the focal areas of this introductory course on Instrumental music (Esraj)

Learning Outcome: Ability to play and identify basic notes, acquiring knowledge about compositions and ability to play them, ability to have a nuanced understanding of some ragas, talas and phrases.

First Year

- i. Swara Exercises
- ii. Knowledge of the techniques of Sitar playing & bowing of Esraj.
- iii. Two Masitkhani & three Razakhani gats in Trital with simple Alankaras in the following Ragas:
Bilawal, Bhairav, Bhairavi, Khambaj, Kafi
- iv. Knowledge of the following Talas:-
Trital, Ektal, Dadra, Kaharwa, Choutal.
- v. Knowledge of Hindustani Notation Paddhati

Second Year

- v. Swara Exercises
- vi. Two Masitkhani & three Rezakhani gats with simple Alankaras in the following Ragas:
Bhimpalasi, Bageshri, Behag Bhupali.
- iii. Knowledge of the above Ragas.
- vii. Knowledge of the following Talas:-
Jhaptal, Teora, Dhamar, Surfaktal, Jat.
- viii. Knowledge of the Hindustani Notation Paddhati (Simple reading & writing).

CERTIFICATE COURSE

Subject: HINDUSTANI CLASSICAL MUSIC (INSTRUMENTAL) TABLA

Marks-100
SYLLABUS

PRACTICAL **First Year**

Course Objectives: This course is aimed at giving a general and basic training of playing the instrument (Tabla), to know the structure and playing techniques, to acquire a knowledge of the language of tabla (bols, turkras, quidas) and to understand the thekas of different talas.

Learning Outcome:

- Ability to have knowledge regarding tala-shastra
- Ability to play tabla
- Ability to have knowledge of different parts of tabla
- Knowledge regarding tala and rhythm

First Year

- i. Knowledge of the following Talas with their Thekas:-

Trital, Jhaptal, Dadra, Kaharwa

- ii. Some simple Tukras in Trital & Jhaptal along with Mukhra & two Qaidas in each with variations.

Second Year

- i. Advanced study of the Talas taught in the first year
- ii. Thekas of Teora and Dhamar
- iii. Two Tukras of Ektal and Chautal along with simple Parans.
- iv. Definitions of Sama, Khali, Tala, Matra, Laya, Dwigun, Trigun, Chaugun, Quidas, Tukra, Mukhra and Tehai.
- v. Descriptions of different parts of Tabla.
- vi. Definition of Gat & Paran and difference between the two.



SANGIT BHAVANA, VISVA BHARATI
ONE-YEAR COURSE FOR FOREIGN STUDENTS

Course Code: CFS

Duration: 1 Year

Course Code No. 45

SYLLABUS

Sangit Bhavana, Visva Bharati (Department of Rabindra Sangit Dance and Drama and the Department of Hindusthani classical music) offers One year course for foreign students in different subjects thereby providing an introduction and exposure to the various music and dance forms of India. This course is offered in the following subjects: Rabindra Sangit, Kathakali Dance, Manipuri Dance, Hindusthani Classical Music (Vocal), Hindusthani Classical Music Instrumental in Sitar, Esraj, Tabla, Pakhawaj. Foreign students who have passed higher secondary examination or its equivalent examinations and satisfy certain criteria set for admission to the course concerned are eligible to apply for this course.

Subjects along with subject code: Rabindra Sangit (455), Indian Dance Manipuri (456), Kathakali (457) Hindusthani Classical Music (Vocal) (460), Hindusthani Classical Music (Instrumental) in Sitar (461), Esraj (462), Pakhawaj (463), Tabla (464)

Programme Course Objective:

This course focuses on imparting an introductory knowledge about music and dance. It provides an opportunity to the foreign students to pursue a course of their choice in Sangit bhavana and learn the subtle features of their respective subject.

Programme Learning Outcome:

The student is exposed to a specific form of music and dance and is expected to acquire basic performance skills in their chosen subject and have an all rounded perspective about the theoretical aspects about their subject of study. This course enables the student to use this experience in finding employment opportunities in their native countries as teachers in schools and universities and as independent practitioners.

SANGIT BHAVANA, VISVA BHARATI
ONE-YEAR COURSE FOR FOREIGN STUDENTS

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ONE-YEAR COURSE FOR FOREIGN STUDENTS

Subject:RABINDRA SANGIT

SYLLABUS

Practical

Marks – 55 + 15 (Int.) =70

Ten songs to be learnt of Gurudeva Rabindranath Tagore.

Theory

Marks – 25 + 5 = 30

Short studies on Rabindra Sangit

Text Book:

1. Twenty six songs of Rabindra Nath Tagore by Arnold A. Bake.
2. Anthology of One hundred songs of Rabindranath Tagore Published by Sangit Natak Academy, New Delhi.

Books for Reference

1. Rabindranath Tagore Centenary number: Published by Sangit Natak Academy, New Delhi.
2. Tribute to Tagore: Published by Bombay Durga Bari Samiti, Bombay.(Rest. No. 24 of S.S. dt. 30.04.1965)

ONE-YEAR COURSE FOR FOREIGN STUDENTS

Subject: MANIPURI DANCE

SYLLABUS

Practical

Full Marks- 55+15=70

Course Objective: The aims of this course is to provide the basic knowledge of Manipuri dance with the rhythms of exercise and different basic steps are also included)

Learning Outcomes: Students will expect to have some dance compositions with the basic movements

1. Physical Exercise and rhythm exercises.
2. Basic foundation steps, Chali Pareng from no. 1 to 15
3. a. Punglon Jagoi Tandav (Masculine style) 4 no. in Tanchap Taala, 8 – Bits
b. Punglon Jagoi 4 in Lashya (Feminine style) in Menkup Taala, 6- Bits
4. One dance Composition from any Raas Lila
5. Learning of Punglons Taalas and songs.

Theory

Full Marks- 25+5= 30

Course Objective: The condense basic knowledge information of Manipuri Dance are the aims of this theoretical course

Learning outcomes: Students are expecting to gain the information of different types of Manipuri dance.

1. Introduction of Manipuri dance.
- 2, Different types of Manipuri dance.

ONE-YEAR COURSE FOR FOREIGN STUDENTS

Subject: KATHAKALI DANCE

SYLLABUS

Practical

Marks-70

- 1.) Kalsadhakam, Chuzhippu. – Training for physical flexibility and endurance.
- 2.) Meyyurapadavu. -- Exercise Routine of Kathakali.
- 3.) Mudra with Abhinaya. -- Non-Verbal communication system of Kathakali.
- 4.) Sari and Attam. -- Basic Nritta (Dance) element.

Learning outcome.

The intention of this syllabus is to teach the basics of Kathakali Dance, so that in future the learners may develop their academic career in Kathakali Dance.

Theory.

Marks- 30

- 1.) Origin and Development of Kathakali.
- 2.) Abhinaya.
- 3.) Chaturvidhabhinaya.
- 4.) Mudras of Kathakali.

Learning outcome.

In this syllabus the student will learn how the Kathakali crystalized through centuries. The foreign students will be more interested in classical dance forms of India and it result in attraction more foreign students in future.

ONE-YEAR COURSE FOR FOREIGN STUDENTS

Subject:HINDUSTHANI CLASSICAL MUSIC(VOCAL)

SYLLABUS

Course Objectives:

- To know the basics of Hindustani Classical Music
- To know seven shuddha swaras and five vikrit swaras
- To obtain the basic theoretical knowledge
- To obtain the knowledge of 10 Thaats
- To obtain the knowledge of basic Ragas and Talas

Learning Outcome:

- Ability to sing all notes with Tanpura
- Ability to sing and identify basic Ragas
- Ability to show basic Talas with tali and khali
- Ability to know basic theoretical details of Ragas and Talas
- Ability to understand the basic difference between Indian and Western Music

Practical

Marks – 55 + 15 =70

1. Vocal Exercises through basic Alankars and Murchhanas.
2. One Drut Khayal with Tanas and Vistasras in each of the following Ragas and Two Dhrupads in any Two of the Following Ragas: - Yaman, Bhupali, Kafi, Khamaj, Bhairav.
3. Knowledge of the Ten Thatas of Hindustani music.

Theory

Marks – 25 + 5 = 30

1. Knowledge of Hindustani music Notation system and ability to write notation of Drut Khayals and Tanas.
2. Theoretical Knowledge of Ragas taught:
Aroha, Avaroha, Vadi, Sambadi, Pakad, Nyasa Swara, Thata, Time of Singing etc.
3. Definitions: - Suddha, Vikrita Swaras, Vadi, Samvadi, Vivadi, Anuvadi, Swaras,
Saptakas: Mandra, Madhya, Tara; Aroha, Avaroha, Alankar, Murchhana.

References:

1. Ranade, Ashok. Da. (1997). *Hindustani Music*. New Delhi: National Book Trust
2. Dhar, Sheila. (2012). *Raga'n Josh: stories from a musical life*. Hyderabad: Orient Blackswan
3. Bagchee, Sandeep. (1998). *NAD Understanding Raga Music*. Mumbai: Eeshwar
4. Nadkarni, Mohan. (2005). *The Great Masters: Profiles in Hindustani Classical Vocal Music*. New Delhi: Rupa & Co

ONE-YEAR COURSE FOR FOREIGN STUDENTS

Subject: HINDUSTHANI CLASSICAL MUSIC (INSTRUMENTAL) SITAR

SYLLABUS

Course Objectives:-

- To know basic alankars
- To know the instrument- Sitar/Esraj
- To know basic ragas and talas
- To know Notation System
- To study basic theoretical details

Learning Outcome:-

- Ability to know alankars
- Ability to know the instrument- Sitar/Esraj
- Ability to play Sitar –Masitkhani gat and Razakhani gat/ Ability to play basic compositions on the Esraj
- Practical and Theoretical details of Ragas and Talas
- Ability to show tali and khali in various talas

Practical

Marks – 55 + 15 = 70

1. Exercise in Alankar and simple instrumental Techniques.
2. Ragas: - Yaman, Bhairabi, Kafi, and Bhupali.

Two gats in Masitkhani and Razakhani style in the above Ragas in Trital.

Theory

Marks – 25 + 5 = 30

1. Knowledge of Notation System and Description of the Instrument Taught.
2. Theoretical Knowledge of Ragas taught.
3. Definitions: - Suddha and Vikrita Swaras, Saptaka, Mandra, Madhya, Tara. Aroha, Avaroha.

Books for Reference

1. Learn to play on sitar – Ram Avtar Vir.
2. Sitar and its technique – Debu Chowdhury.

ONE-YEAR COURSE FOR FOREIGN STUDENTS

Subject: HINDUSTHANI CLASSICAL MUSIC (INSTRUMENTAL)ESRAJ

SYLLABUS

Course Objectives:-

- To know basic alankars
- To know the instrument- Esraj
- To know basic ragas and talas
- To know Notation System
- To study basic theoretical details

Learning Outcome:-

- Ability to know alankars
- Ability to know the instrument- Esraj
- Ability to play basic compositions on the Esraj
- Practical and Theoretical details of Ragas and Talas
- Ability to show tali and khali in various talas

Practical

Marks – 55 + 15 = 70

1. Exercise in Alankar and simple instrumental Techniques.
2. Ragas: - Yaman, Bhairabi, Kafi, and Bhupali.

Two gats in Masitkhani and Razakhani style in the above Ragas in Trital.

Theory

Marks – 25 + 5 = 30

1. Knowledge of Notation System and Description of the Instrument Taught.
2. Theoretical Knowledge of Ragas taught.
3. Definitions: - Suddha and Vikrita Swaras, Saptaka, Mandra, Madhya, Tara. Aroha, Avroha.

Books for Reference

1. Deva, B. Chaitanya. 1981. *An introduction to Indian music*. New Delhi: Publ. Div., Ministry of Information and Broadcasting, Govt. of India

ONE-YEAR COURSE FOR FOREIGN STUDENTS

Subject: HINDUSTHANI CLASSICAL MUSIC (INSTRUMENTAL)TABLA

SYLLABUS

Course Objectives:

- To know basic talas
- To know the detail knowledge of Tabla
- To know basic thekas
- To know exercise of both hands of different banis
- To obtain basic theoretical details

Learning Outcome:

- Ability to know basic talas
- Ability to know the instrument Tabla and Bayan
- Ability to play Tabla
- Practical and Theoretical details of various talas
- Ability to show tali and khali in hands for various talas

Practical

Marks – 55 + 15 = 70

1. Trital with Simple Kayada and some Simple Tukra.
2. Theka: - Ektal, Jhaptal, Dadra, Kaharwa, Trital.
3. Exercise of both hands of different Banis.

Theory

Marks – 25 + 5 = 30

1. Description of Tabla + Bayan.
2. Definition of Laya, Matra, Tal, Sam, Khali, Theka.
3. Notation of the talas prescribed in the course.

ONE-YEAR COURSE FOR FOREIGN STUDENTS

SUBJECT: HINDUSTHANI CLASSICAL MUSIC (INSTRUMENTAL) PAKHAWAJ

SYLLABUS

Course Objectives:

- To know basic Talas
- To know the detail knowledge of Pakhawaj
- To know basic Thekas
- To know exercise of both hands of different banis
- To obtain basic theoretical details

Learning Outcome:

- Ability to know basic Talas
- Ability to know the instrument Pakhawaj
- Ability to play Pakhawaj
- Practical and Theoretical details of various Talas
- Ability to show tali and khali in hands for various Talas

Practical

Marks – 55 + 15 = 70

1. Choutal with some simple Parans
2. Theka – Choutal, Jhaptal, Sooltal, Teora, Dhamar
3. Exercise of both hands of different Banis

Theory

Marks – 25 + 5 = 30

1. Description of Pakhawaj
2. Definition of Laya, Matra, Tal, Sam, Khali, Theka
3. Notation of the talas prescribed in the course

**SHORT TERM TRAINING COURSES IN ESRAJ
UNDER 'CENTRE FOR ESRAJ'**

SYLLABUS



SANGIT-BHAVANA

VISVA-BHARATI

SHORT TERM TRAINING COURSES IN ESRAJ UNDER 'CENTRE FOR ESRAJ'

Duration of Course One Month

Course Objectives:

- Short introduction of Esraj.
- To know the basic playing techniques of Esraj.
- To know simple alankars, murchhana and swaramalika.

Learning Outcome:

- Ability to know different parts of Esraj.
- Ability to play Esraj.
- Ability to play basic alankaras in Esraj.

Practical

Marks-100(80+20)

1. Basic playing techniques of Esraj.
2. Simple Alankar, Murchana and Swaramalika.

SHORT TERM TRAINING COURSES IN ESRAJ UNDER 'CENTRE FOR ESRAJ'

Duration of Course Three Months

Course Objectives:

- Short introduction of Esraj.
- To know the basic playing techniques of Esraj.
- To know simple alankars, murchhana and swaramalika.
- To know briefly about the Ragas in Hindustani Classical music.

Learning Outcome:

- Ability to play Esraj.
- Ability to play basic alankaras, Murchhana, Swaramalika in Esraj.
- Ability to play Madhyalaya Gat with simple Tan-Todas and Jhala.

Practical

Marks-100(80+20)

1. Basic playing Technique
2. Alankar, Murchhana, Swaramalika
3. Madhyalaya Gat with various types of Tan-Toda and Jhala in the following Ragas:
Yaman, Bhupali

SHORT TERM TRAINING COURSES IN ESRAJ UNDER 'CENTRE FOR ESRAJ'

Duration of Course Six Months

Course Objectives:

- Short introduction of Esraj.
- To know the basic playing techniques of Esraj.
- To know simple alankars, murchhana and swaramalika.
- To know briefly about the Ragas in Hindustani Classical music.

Learning Outcome:

- Ability to play Esraj.
- Ability to play basic alankaras, Murchhana, Swaramalika in Esraj.
- Ability to play Madhyalaya Gat with simple Tan-Todas and Jhala.

Practical

Marks-100(80+20)

1. Basic playing Technique
2. Alankar, Murchhana, Swaramalika
3. Madhyalaya Gat with various types of Tan-Toda and Jhala in the following
Ragas:
Yaman, Bhupali and Khamaj

SHORT TERM TRAINING COURSES IN ESRAJ UNDER 'CENTRE FOR ESRAJ'

Duration of Course One Year

Course-1 Objectives:

- Short introduction of Esraj.
- To know the basic playing techniques of Esraj.
- To know simple alankars, murchhana, Meend, Gamak, and Sunt.

Learning Outcome:

- Ability to play Esraj.
- Ability to play basic alankaras, Murchhana, Meend, Gamak, Sunt in Esraj.

Practical (Course – 1)

Marks-100(80+20)

1. Basic playing Technique
2. Alankar, Murchhana, Meend, Gamak, Sunt

Course - 2 Objectives:

- To know briefly about the Ragas in Hindustani Classical music.

Learning Outcome:

- Ability to play Swaramalika in various Ragas.
- Ability to play Madhyalaya Gat with simple Tan-Todas and Jhala.

Practical (Course – 2)

Marks-100(80+20)

3. Swaramalika
4. Madhyalaya Gat with various types of Tan-Toda and Jhala in the following Ragas: **Yaman, Bhupali, Khamaj and Brindabani Sarang.**

SHORT TERM TRAINING COURSES IN ESRAJ UNDER 'CENTRE FOR ESRAJ'

Duration of Course Two Years

Course-1 Objectives:

- Short introduction of Esraj.
- To know the basic playing techniques of Esraj.
- To know simple alankars, murchhana, Meend, Gamak, and Sunt.

Learning Outcome:

- Ability to play Esraj.
- Ability to play basic alankaras, Murchhana, Meend, Gamak, Sunt in Esraj.

Practical (Course – 1)

Marks-100(80+20)

1. Basic playing Technique
2. Alankar, Murchhana, Meend, Gamak, Sunt

Course-2 Objectives:

- Brief knowledge about the Ragas in Hindustani Classical music.
- To know simple swaramalika in various Ragas.
- Understanding of Gats and their types.

Learning Outcome:

- Ability to play Swaramalika in Esraj.
- Ability to play Masitkhani and Razakhani Gats with various types of Tan-Toda and Jhala.

Practical (Course – 2)

Marks-100(80+20)

1. Swaramalika
2. Masitkhani and Razakhani, Gats with various types of Tan-Toda and Jhala in the following Ragas:
Yaman, Bhupali , Khamaj, Brindabani Sarang, Kafi, Bhimpalashree and Bhairav

Course-3 Objectives:

- Repairing procedure and tuning of the instrument.
- To play with Rabindra sangit and other songs.

Learning Outcome:

- Ability to tune Esraj.
- Ability to accompany with Rabindra sangit and other songs.

Practical (Course – 3)

Marks-100(80+20)

1. Knowledge of basic technique, repairing procedure and tuning of the instrument.
2. Knowledge of accompaniment with Rabindra Sangit and other songs.