

**DEPARTMENT OF SANSKRIT**  
**Syllabus of UG Sanskrit under CBCS**  
**PROVISIONAL LESSON PLAN**  
**PREPARED BY DR. SANTIGOPAL DAS**  
**SEM. - V**  
**501- SANH -DC-11**

Lesson Plan: Vedic Studies - Hymns, Upanisad & History of Vedic Literature

Unit I: Vedic Selection - Marks 20

Class 1: Introduction to Vedic Studies and Agni Hymn (1.1)

Overview of Vedic literature and its significance.

Introduction to the Agni Hymn (1.1).

Analysis of the Samhitā to Padapātha: understanding the structure and pronunciation.

Class 2: Indra Hymn (2.12)

In-depth analysis of the Indra Hymn (2.12).

Discussion on the role of Indra in Vedic mythology and culture.

Comparative study with other hymns to understand variations in style and content.

Class 3: Devī Hymn

Exploration of the Devī Hymn.

Understanding the concept of the divine feminine in Vedic literature.

Analysis of linguistic and poetic elements in the hymn.

Class 4: Akṣa Hymn (10.34)

Analysis of the Akṣa Hymn (10.34).

Discussion on the symbolic and metaphysical aspects of the hymn.

Connecting the hymn to broader Vedic themes and philosophical ideas.

Class 5: Bhūmi Hymn (12.1-12)

Detailed study of the Bhūmi Hymn (12.1-12).

Examination of the connection between the earth (Bhūmi) and the divine.

Comparative analysis with other hymns for a holistic understanding.

Unit II: Bṛhadāraṇyaka Upaniṣad (2.4) - Marks 15

Class 6: Introduction to Bṛhadāraṇyaka Upaniṣad

Overview of Upaniṣads and their philosophical significance.

Introduction to Bṛhadāraṇyaka Upaniṣad and its context.

Brief historical background leading to the composition of the Upaniṣad.

Class 7: Analysis of Bṛhadāraṇyaka Upaniṣad (2.4) - Part I

In-depth analysis of the first part of the selected verse (2.4).

Exploration of philosophical concepts, symbolism, and metaphors.

Group discussions on the implications of the teachings in a Vedic context.

Class 8: Analysis of Bṛhadāraṇyaka Upaniṣad (2.4) - Part II

Continuation of the analysis with a focus on the second part of the selected verse.

Comparison with other Upaniṣadic teachings for a comprehensive understanding.

Class debate on the relevance of the philosophical ideas in contemporary times.

Unit III: History of Vedic Literature (Upto Vedāṅga) - Marks 15

Class 9: Introduction to the History of Vedic Literature

Overview of the development of Vedic literature over time.

Exploration of the different periods and their characteristic features.

Discussion on the socio-cultural context influencing Vedic literary evolution.

Class 10: Rigveda, Saṃaveda, Yajurveda, Atharvaveda

Detailed examination of the four Vedas and their unique characteristics.

Understanding the purpose and significance of each Veda.

Class activity: Group presentations on the major hymns and themes in each Veda.

Class 11: Vedāṅga - The Limbs of the Veda

Introduction to Vedāṅga as auxiliary sciences associated with the Vedas.

Explanation of the role and importance of Vedāṅgas in understanding Vedic literature.

Discussion on the various Vedāṅgas and their specific functions.

Class 12: Review and Integration

Recapitulation of key concepts from each unit.

Class discussion on the interconnection between hymns, Upaniṣads, and the historical development of Vedic literature.

Preparing for the semester examination: review of major themes, concepts, and their interrelationships.

Assessment: Total Marks 50

Continuous assessment through class participation, discussions, and short assignments (10 marks).

Mid-term examination covering Unit I and Unit II (20 marks).

Final examination covering Unit III and comprehensive questions from all units (20 marks).

## **502- SANH-DC-12**

### **Lesson Plan: Sanskrit Dramaturgy & Rhetorics - Sāhityadarpaṇa (Chapter VI & X)**

Unit I: Sāhityadarpaṇa (Chapter VI) - Marks 25

Class 1: Introduction to Sāhityadarpaṇa and Chapter VI

Overview of Sāhityadarpaṇa as a treatise on Sanskrit literary theory.

Introduction to Chapter VI and its focus on key concepts.

Understanding the importance of Sandhi, Arthaprakṛti, and Nāndī.

## Class 2: Sandhi, Arthaprakṛti, and Nāndī

In-depth study of Sandhi as a linguistic concept.

Analysis of Arthaprakṛti and its role in conveying meaning.

Understanding the function of Nāndī in the context of dramatic literature.

## Class 3: Arthapakṣepaka, Patākāsthāna, and Prastāvanā

Exploration of Arthapakṣepaka and its use in creating conflicts.

Understanding Patākāsthāna and its significance in dramatic structure.

Analysis of Prastāvanā as an introductory element in Sanskrit drama.

## Class 4: Vṛtti, Rupaka, Kārya, Avasthā

Explanation of Vṛtti as the style or mode of presentation.

Analysis of Rupaka and its role in Sanskrit drama.

Understanding Kārya (action) and Avasthā (condition) in the context of dramatic narrative.

## Unit II: Sāhityadarpaṇa (Chapter X) - Marks 25

### Class 5: Introduction to Chapter X

Overview of Chapter X and its significance in Sanskrit literary theory.

Understanding the relevance of Arthāntaranyāsa, Arativastupama, and Ullekha.

### Class 6: Arthāntaranyāsa, Arativastupama, and Ullekha

In-depth analysis of Arthāntaranyāsa and its role in connecting meanings.

Exploration of Arativastupama and its use in comparisons.

Understanding the concept of Ullekha (suggestion) in rhetoric.

### Class 7: Pariṇāma, Ananvyaya, Ekāvali, and Anuprāsa

Analysis of Pariṇāma as transformation or change in literary expression.

Understanding Ananvyaya as the connection of words and ideas.

Exploration of Ekāvali and Anuprāsa as poetic devices.

Class 8: Yamaka, Śleṣa, Upamā, and Rūpaka

In-depth study of Yamaka and its use in creating repetition for poetic effect.

Analysis of Śleṣa as a stylistic embellishment in poetry.

Understanding Upamā and Rūpaka as forms of metaphorical expression.

Class 9: Sandeḥa, Bharāntimān, and Apahnuti

Exploration of Sandeḥa as doubt or ambiguity in poetic expression.

Understanding Bharāntimān as a character exhibiting a deluded state.

Analysis of Apahnuti as the negation or rejection of an idea.

Class 10: Utprekṣā, Atiśayokti, Tulyayogitā, and Dīpaka

In-depth study of Utprekṣā as exaggeration for emphasis.

Analysis of Atiśayokti as hyperbole.

Understanding Tulyayogitā as a balanced expression.

Exploration of Dīpaka as an illuminating or explanatory device.

Class 11: Drṣṭānta, Nidarśanā, Vyatireka, and Samāsokti

Analysis of Drṣṭānta as illustration or analogy.

Understanding Nidarśanā as showing or pointing out.

Exploration of Vyatireka as contrast or distinction.

In-depth study of Samāsokti as a combination of words for a specific effect.

Class 12: Svabhāvokti, Aprastutaprasaṁsā, Kāvyaṅga, Vibhāvanā, and Viśeṣokti

Analysis of Svabhāvokti as natural or spontaneous expression.

Understanding Aprastutaprasaṁsā as commendation in the absence of fault-finding.

Exploration of Kāvyaṅga as the distinguishing feature of poetry.

In-depth study of Vibhāvanā and Viśeṣokti as specific modes of expression.

Assessment: Total Marks 50

Continuous assessment through class participation, discussions, and short assignments (15 marks).

Mid-term examination covering Unit I (25 marks).

Final examination covering Unit II and comprehensive questions from both units (30 marks).

### **503- SANH-DSE-1A OR 503- SANH-DSE-1B**

Unit I: Siddhāntakaumudī (Kāraka) - Marks 25

Classes 1-5: Introduction to Siddhāntakaumudī and Kāraka System

Overview of Siddhāntakaumudī as a comprehensive Sanskrit grammar text.

Introduction to the Kāraka system and its importance in understanding the grammatical relations of words in a sentence.

Explanation of the key concepts: Kartṛ (subject), Karma (object), Karaṇa (instrument), etc.

Classes 6-10: Detailed Study of Kāraka

In-depth analysis of each Kāraka with examples.

Application exercises for students to identify Kārakas in sentences.

Discussion on the significance of Kāraka in the interpretation of sentences in Sanskrit.

Classes 11-15: Advanced Topics in Siddhāntakaumudī

Study of complex sentence structures and their analysis.

Exploration of the relationship between Kārakas and verb forms.

Discussion on the role of Kārakas in generating different meanings within a sentence.

Classes 16-20: Review and Application

Recapitulation of key concepts from Siddhāntakaumudī.

Practice sessions for students to apply Kāraka analysis in various contexts.

Q&A sessions to clarify doubts and reinforce understanding.

Unit II: Linguistics - Marks 25

Classes 21-25: Introduction to Linguistics

Overview of linguistics as a scientific study of language.

Understanding the nature, development, and origin of language.

Classification of languages and exploration of linguistic diversity.

Classes 26-30: Elements of the Science of Language

Study of phonetics, morphology, syntax, and semantics.

Discussion on the interdisciplinary nature of linguistic studies.

Practical exercises to apply linguistic concepts to Sanskrit examples.

Classes 31-35: Phonetic Laws and Tendencies in Indo-European Family of Languages

Exploration of phonetic changes in the evolution of languages.

Study of sound shifts and linguistic tendencies in the Indo-European language family.

Comparative analysis of Sanskrit with other Indo-European languages.

OR

Lesson Plan: Indian Epigraphy and Chronology

Unit I: Epigraphy - The History of Epigraphical Study in India - Marks 25

Classes 1-5: Introduction to Indian Epigraphy

Overview of epigraphy and its significance in historical studies.

Historical development of epigraphical studies in India.

Exploration of the sources and methods employed in studying inscriptions.

Classes 6-10: Evolution of Writing Systems in India

Study of different writing systems used in ancient Indian inscriptions.

Analysis of scripts, including Brahmi and Kharoṣṭhī.

Discussion on the role of language in shaping epigraphical traditions.

Classes 11-15: Paleography and Epigraphy

Introduction to paleography as the study of ancient writing systems.

Analysis of writing styles and script variations in different periods.

Practical exercises in reading and deciphering inscriptions.

Classes 16-20: Review and Application

Recapitulation of key concepts in Indian epigraphy.

Practical sessions where students transcribe and interpret selected inscriptions.

Q&A sessions to clarify doubts and reinforce understanding.

Unit II: Inscriptions - Marks 25

Classes 21-25: Asokan Rock Inscription – I

In-depth study of Asokan inscriptions with a focus on Rock Edict I.

Exploration of historical, political, and ethical aspects of Asokan edicts.

Comparative analysis of Asokan inscriptions with other contemporary sources.

Classes 26-30: Junagadh Inscription of Rudradamana

Historical background and analysis of the Junagadh inscription.

Discussion on Rudradamana's reign and contributions.

Exploration of cultural and religious aspects reflected in the inscription.

Classes 31-35: Allahabad Pillar Inscription of Samudragupta and Hatigumpha Inscription of Kharavela

Study of Samudragupta's achievements and conquests in the Allahabad Pillar Inscription.

Analysis of Kharavela's reign and achievements in the Hatigumpha Inscription.

Comparative study of the inscriptions to understand historical nuances.

Assessment: Total Marks 50



Continuous assessment through class participation, discussions, and short assignments (15 marks).

Mid-term examination covering Unit I (25 marks).

Final examination covering Unit II and comprehensive questions from both units (30 marks).

### **504- SANH-DSE-2A OR 503- SANH-DSE-2B**

Option 1: Ontology & Metaphysics (Tarkasaṃgraha) - Marks 50

Classes 1-5: Introduction to Ontology and Metaphysics

Overview of Ontology and Metaphysics as branches of philosophy.

Introduction to Tarkasaṃgraha and its significance in Indian philosophy.

Historical context and key contributors to Ontology and Metaphysics.

Classes 6-10: Tarkasaṃgraha: Nature and Scope

Detailed study of Tarkasaṃgraha, focusing on its structure and divisions.

Understanding the foundational concepts and terminology used in Tarkasaṃgraha.

Discussion on the relationship between ontology, metaphysics, and logical reasoning.

Classes 11-15: Fundamental Concepts in Tarkasaṃgraha

Exploration of key concepts such as Sat (being/existence), Asat (non-being/non-existence), and Satkāryavāda (doctrine of causation).

Analysis of the nature of reality and the concept of ultimate reality (Brahman).

Class discussions on the implications of these concepts in philosophical discourse.

Classes 16-20: Causation and Categories

In-depth study of causation in Tarkasaṃgraha.

Exploration of different categories and their implications.

Analysis of the relationship between cause and effect.

Classes 21-25: Nature of Reality: Sat, Asat, and Brahman

In-depth examination of the concepts of Sat (being/existence) and Asat (non-being/non-existence).

Exploration of Brahman as the ultimate reality in Tarkasaṁgraha.

Comparative study with other philosophical traditions.

Classes 26-30: Review and Application

Recapitulation of key concepts from Tarkasaṁgraha.

Group discussions and presentations on selected topics.

Q&A sessions to clarify doubts and reinforce understanding.

Option 2: Syllogistic Logic Inference (Tarkasaṁgraha) - Marks 50

Classes 1-5: Introduction to Syllogistic Logic Inference in Tarkasaṁgraha

Overview of logic as a branch of philosophy.

Introduction to Tarkasaṁgraha and its role in Indian logical reasoning.

Historical context and key contributors to syllogistic logic.

Classes 6-10: Components of Argument and Key Terms

Understanding the five components of argument (pañcāvayava): proposition (pratijñā), reason (hetu), example (udāharaṇa), application (upanaya), and conclusion (nigamana).

In-depth analysis of major terms (sādhya), middle terms (hetu), and minor terms (pakṣa).

Exploration of illustration (sapakṣa) and contrary-illustration (vipakṣa).

Classes 11-15: Invariable Concomitance (Vyāpti) and Inductive Method

Basic understanding of invariable concomitance (vyāpti) and its types.

Establishing vyāpti by inductive methods.

Class exercises to demonstrate invariable concomitance through examples.

Classes 16-20: Nature and Requirement of the Hetu Term

Understanding the nature and requirement of the hetu term.

Analysis of demonstration of pervasion (upādhi) and tarka.

Practical exercises in identifying and formulating valid arguments.

Classes 21-25: Variety of Tarka and Its Nature

Exploration of the nature and variety of tarka in Indian logic.

Analysis of different modes of reasoning and their applications.

Comparative study with Western logical traditions.

Classes 26-30: Review and Application

Recapitulation of key concepts from Tarkasaṅgraha.

Group discussions and presentations on selected topics.

Q&A sessions to clarify doubts and reinforce understanding.

Assessment: Total Marks 100

Continuous assessment through class participation, discussions, and short assignments (20 marks).

Mid-term examination covering the chosen unit (30 marks).

Final examination covering the entire syllabus and comprehensive questions (50 marks).

## **505 - SNSK-SEC-1 Communicative Sanskrit & Computer Application**

Unit I: Communicative Sanskrit - Marks 20

Classes 1-5: Introduction to Communicative Sanskrit

Overview of Communicative Sanskrit and its practical applications.

Introduction to basic vocabulary and everyday expressions.

Importance of spoken Sanskrit in contemporary contexts.

Classes 6-10: Basic Sentence Structures and Conversations

Introduction to simple sentence structures in Sanskrit.

Practice sessions for constructing basic sentences.

Conversational exercises to encourage students to communicate in Sanskrit.

Classes 11-15: Daily Life Situations in Sanskrit

Vocabulary building for daily life situations: greetings, shopping, dining, etc.

Role-play exercises to simulate real-life interactions.

Group activities for creating dialogues in Sanskrit.

Classes 16-20: Introduction to Abhijñānaśākuntala

Overview of the play "Abhijñānaśākuntala."

Analysis of the I & II acts of "Abhijñānaśākuntala."

Discussion on the linguistic nuances and communicative aspects in the selected acts.

Unit II: Computer Typing - Marks 15

Classes 21-25: Introduction to Computer Typing

Basics of computer typing and its relevance.

Overview of typing in Devanāgarī script and Roman script with diacritical marks.

Introduction to typing tools and software.

Classes 26-30: Hands-on Typing Practice

Practical sessions for typing in Devanāgarī script.

Exercises for typing in Roman script with diacritical marks.

Speed and accuracy improvement exercises.

Unit III: Proofreading - Marks 15

Classes 31-35: Proofreading Techniques

Understanding the importance of proofreading in language documents.

Techniques for proofreading in both Devanāgarī and Roman scripts.

Practical exercises using excerpts from the I & II acts of "Abhijñānaśākuntala."

Assessment: Total Marks 50

Continuous assessment through class participation, communicative exercises, and typing practice (15 marks).

Mid-term examination covering Communicative Sanskrit and Computer Typing (20 marks).

Final examination covering Proofreading and comprehensive questions (15 marks).

SEMESTER – V General

Communicative Sanskrit & Computer Application

Unit I: Communicative Sanskrit - Marks 20

Classes 1-5: Introduction to Communicative Sanskrit

Overview of Communicative Sanskrit and its practical applications.

Introduction to basic vocabulary and everyday expressions.

Importance of spoken Sanskrit in contemporary contexts.

Classes 6-10: Basic Sentence Structures and Conversations

Introduction to simple sentence structures in Sanskrit.

Practice sessions for constructing basic sentences.

Conversational exercises to encourage students to communicate in Sanskrit.

Classes 11-15: Daily Life Situations in Sanskrit

Vocabulary building for daily life situations: greetings, shopping, dining, etc.

Role-play exercises to simulate real-life interactions.

Group activities for creating dialogues in Sanskrit.

Classes 16-20: Introduction to Abhijñānaśākuntala

Overview of the play "Abhijñānaśākuntala."

Analysis of the I & II acts of "Abhijñānaśākuntala."

Discussion on the linguistic nuances and communicative aspects in the selected acts.

Unit II: Computer Typing - Marks 15

Classes 21-25: Introduction to Computer Typing

Basics of computer typing and its relevance.

Overview of typing in Devanāgarī script and Roman script with diacritical marks.

Introduction to typing tools and software.

Classes 26-30: Hands-on Typing Practice

Practical sessions for typing in Devanāgarī script.

Exercises for typing in Roman script with diacritical marks.

Speed and accuracy improvement exercises.

Unit III: Proofreading - Marks 15

Classes 31-35: Proofreading Techniques

Understanding the importance of proofreading in language documents.

Techniques for proofreading in both Devanāgarī and Roman scripts.

Practical exercises using excerpts from the I & II acts of "Abhijñānaśākuntala."

Assessment: Total Marks 50

Continuous assessment through class participation, communicative exercises, and typing practice (15 marks).

Mid-term examination covering Communicative Sanskrit and Computer Typing (20 marks).

Final examination covering Proofreading and comprehensive questions (15 marks).

**SEMESTER – V**  
**501- SANG-DSE-1A**

Unit I: Mahābhārata (Udyogaparva: 33/16) - Marks 25

Classes 1-5: Introduction to Mahābhārata

Overview of Mahābhārata as an epic.

Historical and cultural context of the Mahābhārata.

Introduction to the Udyogaparva and its significance.

Classes 6-10: Analysis of Mahābhārata (Udyogaparva: 33/16) - Part I

Detailed study of Mahābhārata, focusing on Udyogaparva: 33/16.

Exploration of key characters and events.

Discussion on the ethical and moral dilemmas presented in the selected portion.

Classes 11-15: Analysis of Mahābhārata (Udyogaparva: 33/16) - Part II

In-depth examination of the continuation of Udyogaparva: 33/16.

Understanding the political and strategic aspects of the narrative.

Discussion on the role of diplomacy and alliances in the Mahābhārata.

Unit II: Kirātārjunīya (Canto – I) - Marks 25

Classes 16-20: Introduction to Kirātārjunīya

Overview of Kirātārjunīya as a court epic.

Introduction to Canto I and its place in the epic.

Historical context and significance of Kirātārjunīya.

Classes 21-25: Analysis of Kirātārjunīya (Canto – I)

Detailed study of Kirātārjunīya, focusing on Canto I.

Exploration of the characters, themes, and narrative style.

Discussion on the cultural and literary elements of the selected portion.

Assessment: Total Marks 50

Continuous assessment through class participation, discussions, and short assignments (15 marks).

Mid-term examination covering Mahābhārata (Udyogaparva: 33/16) (20 marks).

Final examination covering Kirātārjunīya (Canto – I) and comprehensive questions (15 marks).

Lesson Plan: Proof Reading & Project Work

### **Unit I: Proof Reading - Marks 25**

Classes 1-5: Introduction to Proofreading

Overview of proofreading and its importance.

Understanding the role of proofreading in maintaining document accuracy.

Introduction to key proofreading techniques.

Classes 6-10: Practical Proofreading Exercises

Hands-on proofreading exercises with sample texts.

Identifying and correcting errors in grammar, spelling, and punctuation.

Group exercises for peer proofreading.

Classes 11-15: Advanced Proofreading Techniques

Advanced techniques for proofreading complex documents.

Understanding the nuances of language style and consistency.

Practice sessions with excerpts from various texts.

Unit II: Project Work - Marks 25

Classes 16-20: Introduction to Project Work

Overview of project work and its objectives.

Explanation of project guidelines and expectations.

Selection of project topics and formation of project groups.

Classes 21-25: Project Planning and Execution



Planning and structuring the project.

Conducting research and collecting relevant data.

Peer review and feedback sessions on project outlines.

Classes 26-30: Project Presentation Skills

Developing effective presentation skills for project delivery.

Creating visually appealing presentations.

Rehearsals and constructive feedback on presentation skills.

Assessment: Total Marks 50

Continuous assessment through class participation, proofreading exercises, and project planning