

## B. A. (Honours) in SANSKRIT, PSO & CO.

### Program Specific Outcomes (PSO):

1. Advanced knowledge of ancient Indian religion, literature, and history through the study of Sanskrit texts.
2. Students will learn the grammatical rules of Sanskrit Language and they will learn the language in a Very intuitive way. They learn Sanskrit in a very joyful procedure. Students will understand the versatility Of Sanskrit prose poetry literature.
3. Offering learning opportunities to orient the students towards the scientific and humanistic study of Sanskrit Language.
4. Help shaping cognitive, affective, and behavioral abilities of students for building of students for building responsible academic professionals and researchers.
5. Knowing the application of ancient Indian wisdom in contemporary problem solving situations.
6. Through the course students will have an idea of the relationship between Sanskrit and world language.
7. Students will be able to learn history of ancient ayurvedic literature with special reference to caraka, susruta.
8. Helping students master the basic analytical and critical thinking and communicative competencies.
9. Developing respect for social diversity and increasing social and cultural relevance learning.
10. Creating a language environment for students to acquire to acquire the language skills assessed by their conversation and usage of the language.
11. Building of character and inculcation of moral, society, spiritual values, that contribute to personality Development.
12. Enhanced understanding of ancient Indian philosophy through the study of Sanskrit texts like Upanishads.
13. Relevant generic skills and professionals competency to understand ancient systems like ayurveda, yoga, jyotis, vedicmaths, epigraphy etc.
14. Ability to critically assess existing research through analysis and discussion.
15. It will help to understand the multi-dimensional application of Sanskrit. Understand ancient scriptures written in Pali, Sanskrit, Prakrit. Competency and professional skill for teaching and conducting research.

Class/ Paper/ Semester	Title	Course Outcome (CO)
<b><u>SANSKRIT UG (CBCS) Semester-I</u></b>		
SANSKRIT-UG PAPER – SANSH-CC- 1 SEM-1	Raghuvamśam: Canto-I (Verse: 1- 25)	Upon completion of this course, students will be able to learn the following opportunities and skills: <ul style="list-style-type: none"><li>• Introduction (Author and Text), Appropriateness of title, Grammatical analysis, Meaning/translation, Explanation, content analysis,</li></ul>

	<p>Kumārasambhavam: Canto-V (Verses: 1-30)</p> <p>Kirātārjunīyam - Canto I (1-25 Verses)</p> <p>Nītiśatakam (1-20 Verses)</p> <p>Origin and Development of Mahākāvya and Gītikāvya</p>	<p>Characteristics of Raghu Clan. Meaning/translation, Explanation, Role of Dilīpa in the welfare of subjects.</p> <ul style="list-style-type: none"> <li>• This content will give the idea about the great ancestors of Rama.</li> <li>• Introduction (Author and Text), Appropriateness of title, Background of given contents. Text Reading, Grammatical analysis, Translation, and Explanation, Poetic excellence and Plot. Penance of Pārvasī, Poetic excellence, Plot.</li> <li>• This content will provide the mythological fact about Shiva-Parvasī.</li> <li>• Introduction (Author and Text), Appropriateness of title, Background of given contents, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.</li> <li>• This topic will give the idea of the story of epic Mahabharata.</li> <li>• This portion of the syllabus will enlighten the tactics of Duryodhana of ruling his empire.</li> <li>• Grammatical analysis Translation, explanation, thematic analysis bhārṭhari's comments on society.</li> <li>• This content will emphasize the credibility of wisdom.</li> <li>• This content will show the greatness of the Enlightened one in any situation regardless of the place.</li> <li>• This will show that the unaware person will always remain as the laughable one</li> <li>• Origin and development of different types of Māhākāvya with special reference to Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Bhatti, Śṛīharṣa. Origin &amp; Development of Sanskrit Gītikāvayas with special reference to Kālidāsa, Bilhaṇa, Jayadeva, Amarūk, Bhārṭhari and their works.</li> <li>• This content will focus on ancient Indian civilization, culture and social status of its people.</li> </ul>
<p>SANSKRIT-UG PAPER- SANSH-CC-2 SEM-1</p>	<p>Vedic Literature</p> <p>Rāmāyaṇa</p> <p>Mahābhārata</p>	<p>Upon completion of this course, students will be able to learn the following opportunities and skills:</p> <ul style="list-style-type: none"> <li>• Saṁhitā (Rk, Yajur, Sāma, Atharva) time, subject– matter, religion &amp; Philosophy, social life Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga (Brief Introduction).</li> <li>• This will make aware of the basic fact about the great hindu religious book Veda.</li> <li>• Rāmāyaṇa-time, subject–matter, Rāmāyaṇa as an Ādikāvya. Rāmāyaṇa as a Source Text and its Cultural Importance.</li> <li>• This will inform about the stories of the great epic Rāmāyaṇa .</li> </ul>

	Purāṇas  General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra	<ul style="list-style-type: none"> <li>• Mahābhārata and its Time, Development, and subject matter Mahābhārata :Encyclopaedic nature, as a Source, Text, Cultural Importance.</li> <li>• This will inform about the stories of the great epic Mahābhārata.</li> <li>• Subject matter, Characteristics, Social, Cultural and Historical Importance.</li> <li>• It provides the mythological stories.</li> <li>• General Introduction to Vyākaraṇa- Brief History of Vyākaraṇaśāstra .</li> <li>• General Introduction to Darśana-Major schools of Indian Philosophy Cārvāka, Bauddha, Jaina, Sāṅkhya-yoga, Nyāya-Vaiśeṣika, Pūrvamīmāṃsā and Uttaramīmāṃsā.</li> <li>• General Introduction to Poetics- Six major Schools of Indian Poetics- Rasa, Alamkāra, Rīti, Dhvani, Vakrokti and Aucitya.</li> </ul>
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**SANSKRIT UG (CBCS) Semester-II**

<b>Sanskrit-UG Paper:</b> SANSH-CC-3	Classical Sanskrit (Literature (Prose))	<p>Upon completion of this course, students will be able to learn the following opportunities and skills:</p> <p>➤ <b>Śukanāsopadeśa:</b></p> <ul style="list-style-type: none"> <li>• Introduction- Author/Text, Text up to Lakṣmī Caritra (up to the end of the text).</li> <li>• Society and political thought depicted in Śukanāsopadeśa, logical meaning and application of sayings like वाणोच्छिष्टं जगत्सर्वम् etc.</li> </ul> <p>➤ <b>Viśrutacaritamupto: (15th Para)</b></p> <ul style="list-style-type: none"> <li>• Para 1 to 10 – Introduction – Author, Text, Textreading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action.</li> <li>• 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 दण्डिणः पदलालत्यम् etc.</li> </ul> <p>➤ <b>Survey of Sanskrit Literature – Prose:</b></p> <ul style="list-style-type: none"> <li>• Origin and development of prose and important prose romances &amp; Fables Literature.</li> <li>• Subandhu, Bāṇa, Daṇḍin, AmbikādattaVyāsa. Pañcatantra, Hitopadeśa, Vetālapañcaviṃśatikā, SiṃhāsanadvātriṃśikāandPurūṣaparīkṣā.</li> </ul>
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<b>Sanskrit-UG Paper:</b> SANSH-CC-4	Sanskrit Composition and Communication	<p>Upon completion of this course, students will be able to learn the following opportunities and skills:</p> <p>➤ <b>Vibhaktiyartha, Voice and Kṛt:</b></p> <ul style="list-style-type: none"> <li>• VibhaktiyarthaPrakaraṇa of Laghusiddhāntakaumudī.</li> <li>• Voice (kaṭṭ, karma and bhāva).</li> <li>• Selections from KṛtPrakaraṇa- from LaghusiddhāntakaumudīMajor Sūtras for the formation of kṛdantawords (tavyat, tavya, anīyar, yat, , yat, vul, tric, a, , kta, katavatu, śatṛi, śānac, tumun, ktvā-lyap, lyuṭ, ghan, ktin).</li> </ul> <p>➤ <b>Translation and Communication:</b></p> <ul style="list-style-type: none"> <li>• Translation from Hindi/English to Sanskrit on the basis of cases, Compounds and kṛt suffixes.</li> <li>• Translation from Sanskrit to Bengali/English/Hindi.</li> </ul> <p>➤ <b>Comprehension Test:</b></p> <ul style="list-style-type: none"> <li>• Comprehension Test from unknown Sanskrit Passages i.e. Hitopadeśa, Pañcatantra etc.</li> </ul>
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**SANSKRIT UG (CBCS) Semester-III**

SANSKRIT-UG PAPER-SANSH-CC -5	Classical Sanskrit Literature(Drama)	<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• Svapnavāsavadattam: Act I &amp; VI Story, Meaning/Translation and Explanation of verse, Unique features of Bhāsa's style, Characterization of</li> </ul>
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Sem-III		<p>Vasavadatta, Udayana, Padmabati, Yougandhanarayana, Importance of 1st and 6th Act, Society, Norms of Marriage in ancient India , Story of 'regains'. Bhāsohāso, Significance of the title of the drama</p> <ul style="list-style-type: none"> <li>• Abhijñānaśākuntalam : Act I- Introduction, Author, Explanation of terms like nāndī, prastāvanā, sūtradhāra, naṭī, viṣkambhaka, vidūṣaka, kañcukī, Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, dhvaniin UpamāKālidāsa, Purpose and design behind Abhijñānaśākuntalamand other problems related to texts, popular saying about Kālidāsa&amp;Śākuntalam.</li> <li>• Abhijñānaśākuntalam Act II to IV- Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of action. Abhijñānaśākuntalam Act V to VII Text Reading (Grammar, Translation, Explanation)</li> <li>• Abhijñānaśākuntalam Act V to VII Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, dhvaniin UpamāKālidāsa, Purpose and design behind Abhijñānaśākuntalamand other problems related to texts, popular saying about Kālidāsa&amp;Śākuntalam.</li> </ul> <p>Sanskrit Drama : Origin and Development, Nature of Nāṭaka, Some important dramatists and dramas: Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, Śrīharṣa, Bhavabhūti, Bhaṭṭanārāyaṇa and their works.</p>
SANSKRIT-UG PAPER-SANSH-CC-6 Sem-III	Poetics and Literary Criticism	<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• Origin and development of Sanskrit poetics, its various names- kriyākalpa, alaṅkāraśāstra, sāhityaśāstra, saundryaśāstra. Definition (lakṣaṇa), objectives (prayojana) and causes (hetu) of poetry. (according to kāvyaprakāśa)</li> <li>• Forms of Kāvya-Literature : dr̥ṣya, śravya, miśra, (campū), Mahākāvya, khaṇḍakāvya, gadya-kāvya: kathā, ākhyāyikā (according to Sāhityadarpaṇa)</li> <li>• Śabda-śakti and rasa-sūtra : Power/Function of word and meaning (according to kāvyaprakāśa). abhidhā (expression/ denotative meaning), lakṣaṇā (indication/ indicative meaning) and vyañjanā (suggestion/ suggestive meaning).</li> <li>• Rasa : rasa-sūtra of Bharata and its prominent expositions: utpattivāda, anumitivāda, bhuktivādaand abhivyaktivāda, alaukikatā(transcendental nature) of rasa (as discussed in Kāvyaaprakāśa).</li> <li>• Figures of speech- anuprāsa, yamaka, śleṣa, upamā, rūpaka, sandeha, bhrāntimān, apahnuti, utprekṣā, atīśayokti, tulyayogitā, dīpaka, dr̥ṣṭānta, nidarśanā, vyatireka, samāśokti, svabhāvokti, aprastutaprasāmsā, arthāntaranyāsa, kāvyaliṅga, vibhāvanā.</li> </ul> <p>Figures of Metres- anuṣṭup, āryā, indravajrā, upendravajrā, drutavilambita, upajāti, vasantatilakā, mālinī, mandākrāntā, śikharinī, śārdūlavikrīḍita, sragdharā.</p>
SANSKRIT-UG PAPER-SANSH-CC-7 Sem-III		<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• Indian Polity : Origin and Development, Initial stage of Indian Polity (from Vedic period to Buddhist period).</li> <li>• Election of King by the people: 'Viśas' in Vedic priod(Ṛgveda,10.173;10.174;Atharvaveda,3.4.2; 6.87.1-2). Parliamentary Institutions:'Sabhā','Samiti' and 'Vidatha' in Vedic period (Atharvaveda,7.12.1;12.1.6 ; Ṛgveda,10.85.26);</li> <li>• King-maker 'Rājartāraḥ' Council in Atharvaveda(3.5.6-7),Council of 'Ratnis' in śatapathabrāhmaṇa(5.2.5.1);</li> <li>• Coronation Ceremony of Samrāṭīśatapathabrāhmaṇa(51.1.8-13; 9.4.1.1-5)</li> <li>• Republic States in the Buddhist Period (Digghanikāya, MahāparinibbānaSutta, Aṅguttaranikāya,1.213;4.252,256)</li> </ul>

		<ul style="list-style-type: none"> <li>• Later Stages of Indian Polity (From Kauṭilya to Mahatma Gandhi). Concept of Welfare State in Arthaśāstra of Kauṭilya (Arthaśāstra, 1.13 : 'matsyanyāyābhibhūth' to 'yo' asmāngopāyātī');</li> <li>• Essential Qualities of King (Arthaśāstra, 6.1.16-18: 'sampādayatyasampannaḥ' to 'jayatyevanahīyate');</li> <li>• State Politics 'Rajadharmā' (Mahābhārata, Śāntiparva, 120.1-15; Manusmṛti, 7.1-15; Śukranīti, 1.1-15);</li> <li>• Constituent Elements of Jain Polity in Nitivākyāmṛta of Somadeva Suri, (Daṇḍanītisamuddeśa, 9.1.18</li> <li>• Janapada- samuddeśa, 19.1.10). Relevance of Gandhian Thought in Modern Period.</li> <li>• 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).</li> <li>• 'Maṇḍala' Theory of Inter-State Relations: 1. Ari, 2. Mitra, 3. Ari-mitra, 4. Mitra-mitra, 5. Ari-mitramitra;</li> <li>• 'Śāḍgunya' Policy of War and Peace : 1. Sandhi, 2. Vighraha, 3. Yāna, 4. Āsana, 5. Saṁśraya 6. Dvaidhibhāva.</li> <li>• 'Caturvidha Upāya' for Balancing the power of State : 1. Sāma 2. Dāma, 3. Daṇḍa. 4. Bheda;</li> <li>• Three Types of State Power 'Śakti': 1. Prabhuśakti, 2. Mantra-śakti, 3. Utsāhaśakti. 06</li> <li>• Important Thinkers on Indian Polity: Manu, Kauṭilya, Kāmandaka, Śukrācārya, Somadeva Suri, Mahatma Gandhi.</li> </ul>
SANSKRIT-UG PAPER-SANSH-SEC - 1 Sem-III	Evolution of Indian Scripts	<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• 1 Antiquity of writing in India</li> <li>• 2. Early Brāhmī and Kharoṣṭī Scripts</li> <li>• 3. Development of Devanāgarī Scripts</li> <li>• 4. Development of Eastern Indian Scripts with Special Reference to Mediaeval Bengali</li> <li>• 5. Types/Kinds of the Brāhmī script by 400 A.D.</li> <li>• 6. Transition to early modern Indian scripts</li> <li>• 7. Causes of variation in the Brāhmī script</li> </ul>
<b>SANSKRIT UG (CBCS) Semester-IV</b>		
SANSKRIT-UG PAPER-SANSH-CC-8 Sem-IV	Indian Epigraphy, Paleography and Chronology	<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• Epigraphy : Introduction to Epigraphy and Types of Inscriptions</li> <li>• Importance of Indian Inscriptions in the reconstruction of Ancient Indian History and Culture</li> <li>• History of Epigraphical Studies in India</li> <li>• History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Prinsep, Bühler, Ojha, D.C. Sircar.</li> <li>• Decipherment of the inscriptional texts from the Maurya Brāhmī either into the Devanāgarī or into the Roman script</li> <li>• Paleography : Antiquity of the Art of Writing</li> <li>• Writing Materials, Inscribers and Library</li> <li>• Introduction to Ancient Indian Scripts The characteristic features of the Gupta Brāhmī, and the Kharoṣṭhī scripts.</li> </ul> <p>The characteristic features and decipherment of the Siddhamātrkā, the Gauḍī and the Nandināgarī scripts.</p> <ul style="list-style-type: none"> <li>• Paleography : Antiquity of the Art of Writing</li> <li>• Writing Materials, Inscribers and Library</li> </ul>

		<ul style="list-style-type: none"> <li>• Introduction to Ancient Indian Scripts The characteristic features of the Gupta Brāhmī, and the Kharoṣṭhīscripts.</li> <li>• The characteristic features and decipherment of the Siddhamātrkā, the Gauḍī and the Nandināgarī scripts.</li> <li>• Study of Selected inscriptions : Aśoka'sGiranāra Rock Edict-1</li> <li>• Aśoka's Sāranātha Pillar Edict</li> <li>• Gīrnāra Inscription of Rudradāman</li> <li>• Allahabad Stone Inscription of Samudragupta</li> <li>• The Khālimpur Copper Plate Inscription of Dharmapāla</li> <li>• Chronology: General Introduction to Ancient Indian Chronology.</li> <li>• System of Dating the Inscriptions (Chronograms)</li> <li>• Main Eras used in Inscriptions - Vikrama Era, Śaka Era and Gupta Era</li> </ul>
SANSKRIT-UG PAPER-SANSH- CC-9 Sem-IV	Modern Sanskrit Literature	<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• <b>Mahākāvya and Charitakāvya</b> : SvāntryaSambhavam (RevaprasadaDwivedi) Canto 2, verses 1-45</li> </ul> <p><b>Bhīmāyanam</b> (Prabha Shankar Joshi) Canto X. verses 20-29; Canto - XI. Verses 13-20 &amp; 40-46.</p> <ul style="list-style-type: none"> <li>• <b>Vārtāgrham</b> (Sanskrit version of Tagore's play), Meaning Translation and explanation, Characterization of Amal, Thakurda, analysis of social value, Significance of the title, Social message of the drama.</li> </ul> <p><b>Gitikavya and other genres :</b></p> <ul style="list-style-type: none"> <li>• Kundaliyānby BhaṭṭaMathurāNathShastri, 2.</li> <li>• Kaete, KvaYataste by BacchuLalAvasthi 3.</li> <li>• KatamāKavitāby JñāanaSrinivasaRath. 4.</li> <li>• SankalpaGītīā by HariramAcharya 5.</li> <li>• BruhikosminYuge.. by PushpaDikshit 6.</li> <li>• Naukāmihasaramsaram by RadhaVallabhTripathi</li> <li>• HarshdevMadhava Haiku -1. Snānagrhe, 2. vedanā, 3. mṛtyuḥ1, 4. mṛtyuḥ 2; 5. khañiḥ; 6. Śatāvadhāni..</li> </ul> <p><b>General Survey :</b></p> <ul style="list-style-type: none"> <li>• PanditaKshamaRao,</li> <li>• P.K. NarayanaPillai,</li> <li>• S. B. Varnekar, ParmanandShastri,</li> <li>• Reva Prasad Dwivedi</li> <li>• JanakiVallabhShastri,</li> <li>• Ram Karan Sharma,</li> <li>• JagannathPathak,</li> <li>• S. Sundarrajan,</li> <li>• Shankar DevAvatare</li> <li>• HaridasSiddhantaVagish,</li> <li>• SiddheswarChattopadhyay,</li> <li>• Rama Chodhury,</li> <li>• SrijeevNyāyatīrtha,</li> <li>• YatindraVimalChowdhury,</li> <li>• Virendra Kumar Bhattacharya</li> </ul>
SANSKRIT-UG PAPER-SANSH-CC- 10 Sem-IV	Sanskrit and world literature.	<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• <b>Buddha-Carita</b> – Chapter-I , Translation.</li> <li>• Shortnote.</li> </ul> <p>Explanation Description.</p> <ul style="list-style-type: none"> <li>• <b>Upaniṣads and Gītā in the West</b> : DaraShikoh's Persian Translation of Upaniṣads and their Influence on Sufism. Latin translation and its</li> </ul>

		<p>influence on Western thought Translation of the Gītā in European languages and religio–philosophical thought of the west.</p> <ul style="list-style-type: none"> <li>• <b>Sanskrit Fables in World Literature</b></li> <li>• Translation of Pañcatantra in Eastern and Western Languages</li> </ul> <p>Translation of Vetālapañcaviṁśatikā, Siṁhāsanadvātriṁśikā and Sukasaptati in Eastern Languages and Art.</p> <ul style="list-style-type: none"> <li>• <b>Rāmāyaṇa and Mahābhārata in South Eastern Asia</b> : RāmaKathā in south eastern countries</li> <li>• Mahābhāratastories as depicted in folk cultures of SE Asia</li> <li>• Kālidāsa in the West :English and German translation of Kālidāsa's writings and their influence on western literature and theatre.</li> <li>• Sanskrit Studies across the World.</li> <li>• Sanskrit Study Centers in Asia</li> <li>• Sanskrit Study Centers in Europe</li> </ul> <p>Sanskrit Study Centers in America</p>
SANSKRIT-UG PAPER — SANSH-SEC -2	Basic Elements of Āyurveda	<p>Upon completion of the course, students will be able to learn:</p> <ul style="list-style-type: none"> <li>• Basic Elements of Āyurveda : Introduction of Āyurveda ,</li> <li>• History of IndianMedicine in the pre-caraka period,</li> <li>• The two schoolsof Āyurveda: Dhanvantari and Punarvasu.</li> <li>• Main Ācāryas of Āyurveda – Caraka, Suśruta, Vāgbhaṭṭa, Mādhava, Sārṅgadhara and Bhāvamiśra</li> <li>• Carakasamhitā– (Sūtra-sthānam) Division of Time and condition of nature and body in six seasons.Regimen of Fall Winter (Hemanta), Winter (Śisira)&amp; Spring (Vasanta) seasons.Regimen of Summer (Grīṣma), Rainy (Varṣā) andAutumn (Śarada) seasons.</li> </ul>

**SANSKRIT UG (CBCS) Semester-V**

Class/paper/semester	Title	Course Outcome
Semester 5( UG) SANS H CC-T-11	Vedic Literature	<p>Section A :Sanhita and Brahmana</p> <p>Rigveda(agni-1.1,Usas-3.61,AksaSukta 10.34,Hiranyagarbha -10.121 Yayurveda-Sivasamkalpa Sukta-34.1-6 Atharvaveda-Sammanasyam-3.3,bhumi-12.1-12. *The vedas are the large bodies of religious text that is composed of Vedic sanskritand originated in ancient India.they form the oldest scriptures of Hinduism and the oldest layer of Sanskrit literature.</p> <p>Section B:Vedic Grammar Declensions(sabdarupa),subjunctive Mood (Let),Gerunds(ktvarthaka,Tumarthaka),VedicAccent and padapatha. *Vedic Sanskrit is the language that was used in he religoushymns known as the Vedas.its grammar differs in certain respects from the grammar of the later Classiacal Sanskrit.</p>

<p>SANS H-CC-T-12</p>	<p><b>Sanskrit Grammar</b></p>	<p>Section C: Brihadaranyakopanisad(4.4,4.5)</p> <p>*The Upanishads are often called Vedanta literally, Vedanta means the end of Veda. Upanishads contain difficult discussions of ultimate philosophical problems, they were taught to the students at about the end of their course. The Brihadaranyaka Upanisad has been an important work in Vedanta and it discusses many early concepts and theories foundational to Hinduism such as karma, atman, Brahman, the afterlife.</p> <p>Section A: Karakaprakaranam</p> <p>*Grammar is a vital part of any language. it's essential to allow learners to express their thoughts adequately and form and communicate precious ideas. it is an integral part of a language because it allows them to construct sentences.</p> <p>Section B: Samasa prakaranam</p> <p>*Samasa in Sanskrit is one of the powerful ways of expressing a complex and detailed information in simple words and is a must to know subject of the Sanskrit language structure.</p>
<p>SANS-H-DSE- T-01</p>	<p><b>Indian system of logic and Debate</b></p>	<p>Section A : Fundamentals of Science of debate</p> <p>Unit I : science of inquiry (anviksiki) and its importance, growth of anviksiki into art of debate. The council of debate (parisad) and its kinds, Discussant (vadi), Opponent (prstivadi), Judge (madhyastha/prasnika).</p> <p>Unit II : the method of debate (sambhasavidhi/vadavidhi) and its utility, types of debate, congenial debate (anulomasambhasa) and hostile debate (vigrhasambhasa), the expedience of debate (vodopaya) the limits of debate (vadamaryada).</p> <p>*Nyaya darshana is one of the most important darsana from ancient times. from the Nyaya shastra students come to know the tarka vidya or science of debate.</p> <p>Section B: Syllogistic Logic</p> <p>Inference ( anumana) and its key terms, major term or probandum (sadhya), middle term or probans (hetu), minor term (paksa), illustration (sapaksa), contrary illustration (vipaksa) basic understanding of invariable concomitance (vyapti) and its types, five components of arguments (pancavayava)-proposition (pratijya), reason (hetu), example (udaharana), application (upanaya), and conclusion (nigamana). the hetu - its nature and requirement, demonstration, of pervasion-upadhi and tark, nature and variety of tark.</p> <p>*Tarkasangraha of Annambhatta is an excellent introductory treatise on the Nyaya-vaisheshika system of Indian philosophy. the language of tarkasangraha is very easy, so students can understand it easily.</p>



SANS-H-DSE -T -02

Art of  
Balanced  
Living

Section C: Theory of Debate

Unit I: basic understanding of the following terms: example (dristanta), Tenet (sidhanta), Ascertainment (nirnaya), Dialogue (katha), And its kinds, Discussion (vada), Wrangling (jalpa), Cavil (vitanda), Quibble (Chala) and its kinds, Analogue (jati) and its important kinds, point of defeat and its kinds, Hurting the proposition (pratijnahani) shifting of proposition (pratijnantara), opposing the proposition (pratijnavidha), renouncing the proposition (pratijnasannyasa), admission of an opinion (matanujna).

Section A: Self presentation

Unit I: Method of self presentation: Hearing (sravana), Reflection (manana), and meditation (nididhyasana) - (brihadaranyakopanisad 2.4.5)

Section B: Concentration

Concept of yoga (Yogasutra 1.2), restriction of fluctuations by practice (abhyasa) and passionlessness (vairagya): (yogasutra 1.12-16), Eight aids to yoga (astangayoga) (yogasutra 2.29, 30, 32, 46, 50, 3.1-4), yoga of action (kriyayoga): (Yogasutra 2.1), four distinct means of mental purity (cittaprasadana), leading to oneness. (Yogasutra 1.33).

The yoga sutras offer a comprehensive and fundamental view of the philosophy and practice of yoga.

Section :C Refinement of Behavior

Methods of improving Behavior: jnana-yoga, dhyana-yoga, karma-yoga and bhakti yoga. (especially karma-yoga), karma – a natural impulse, essentials for life journey, coordination of the world, an ideal duty and a metaphysical dictate. (Gita 3.5, 8, 10-15, 20 and 21)

<p><b>SEMESTER 6</b></p> <p><b>SANS-H-CC- T -13</b></p>	<p><b>Ontology and Epistemology</b></p>	<p>Section A: Essentials of Indian philosophy  Unit I: meaning and purpose of darsana, general classification of philosophical schools of classical Indian philosophy.  Unit II; Realism, Idealism, Monism, Dualism, and pluralism, dharma, dharmi.  Unit III: Causation : naturalism, doctrine of pre existence of effect, doctrine of real transformation, doctrine of illusory transformation, doctrine of non preexistence of effect in cause.</p> <p>*Through the darsana students reveals the truth about ancient india.</p> <p>Section B: Ontology  Unit I : concept of padartha, three dharmas of padarthas, definition of Dravya,  Unit II: Samanya, visesha, samavaya, abhava.  Unit III: Definitions of first seven dravyas and their examination, atma and its qualities. manas.  Unit IV: Qualities (other than the qualities of the atman), five types of karma.</p> <p>Section C: Epistemology  Unit I : Buddhi-Nature of jnana in Nyaya Vaisesika, smriti anubhava, yathartha and ayathartha.  Unit II: Karana and Karana: definitions and types of prama,  Unit III: Pratyaksa  Unit IV: Anumana including hetvabhasa  Unit V: Upamana and Sabdapramana  Unit VI; Types of ayathartha anubhava</p> <p>*Tarka sangraha is meant primarily to unlock the doors of the twin darsanas of Nyaya vaisesika.</p>
<p><b>SANS-H-CC- T- 14</b></p>	<p><b>Self Management in the Gita</b></p>	<p>Section :A Gita: Cognitive and emotive apparatus  Unit :I Hierarchy of Indriya, manas, buddhi, and atman III 42; XV 7  Role of the atman- XV 7; XV 9  Unit II: Mind as a product of prakriti VII.4  Properties of the three gunas and their impact on the mind- XIII.5-6; XIV 5-8, -3; XIV 17</p> <p>Section :B Gita :controlling the mind  Unit I: Confusion and Conflict  Nature of conflict I.1; IV.16; I 45; II 6  Casual factors- Ignorance II 41; indriya II 60,  Mind- II.67; Rajaguna III.36-39, XVI.21;  Weakness of Mind II.3; IV.5</p> <p>Unit II: Means of controlling the mind Meditation- Difficulties- VI.34-35; procedure VI.11-14  Balanced life -III.8; VI.16-17</p>

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 buddhi-XVIII.30-32  
Process of decision making-XVIII.63

Unit III: Control over senses-II .59,64  
Surrender of kartrbhava-XVIII.13-16;V.8-9  
Desirelessness-II.48;II.55  
Putting others before self-III.25

Section :C GIta :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

\*Reading the Bhagavad Gita introduces us to the truth of life and helps us attain freedom from superstition.Knowlwdge gained from the Bhagavad GIta dispels our doubts and builds our confidence.Education is the process of cultivating completeness in human being.it develops virtual knowlwdge and it develops and modify the Personality.

Section A:Theatre: Types and Construction

Unit 1: Types of theatre:  
vikrsta(oblong),caturasra(square),tryasra(triangular),jyestha(big),madhy ama(medium),avara (small).  
Bhumi-sodhana(examining the land) and mapa(measurement of the site),mattavarani(raisingof pillars),rangapitha and rangasirsa(stage),darukarma (wood work),nepathya-grha(green house),prekskopavesa(audience –hall),doors for entrance and exit.

Section B: Drama-vastu(Subject matter),Neta (hero),and rasa

Unit I: definition of drama and its various names-drsya, rupa,rupaka,abhinrya;abhinayaand its types:angika(gestures),vacika(oral),sattvika(representation of the sattva),aharya(dresses and make up).  
Vastu:(subject matter):adhikarika(principal),prasangika(subsidiary),five kinds of arthaprakrti,karyavastha (stages of action of actor)and sandhi(segments),arthopaksepaka(interludes),kinds ofdialogue:1sarvasravyaorprakasa (aloud)  
2.asravyaorsvagata(aside), 3.niyatasravya or janantika(personal address),apavarita(confidence),4.akasabhasita(conversation with imaginary person).

Unit II:Neta: four kinds of heroes,three kinds of heroines,sutradhara(stage manager),pariparsvika (assistant of sutradhara),vidusaka(jester),kancuki(chamberlain),pratinayaka(villain).

Unit III: Rasa:definition and constituents,ingredients of rasa nispati-bhava (emotions).  
Vibhava (determinant),anubhava (consequent),sattvikabhava(involuntary state), sthayibhava(permanent

<p>SANS-H-DSE-T-04</p>	<p><b>Linguistics</b></p>	<p>states), vyabharibhava (complementary psychological states), svada (pleasure) four kinds of mental levels: vikasa (cheerfulness), vistara (exaltation) ksobha (agitation), viksepa (perturbation).</p> <p>Section C : Tradition and history of Indian Theatre Origin and development of theatre in different ages : pre historic, vedic age, epic puranic age &lt; court theatre, Temple theatre, open theatre, modern theatre, folk theatre, commercial theatre, national and state level theatre.</p> <p>*Natyasastra is an important work of Hindu dramaturgy, describing the technical aspects and essential dramaturgical principles. After Bharata's Natyasastra, the second most important and proper work on Hindu dramaturgy is the Dasarupaka of Dhananjaya, which stands as the landmark in the field of Sanskrit.</p> <p><b>Unit 1:</b> Nature of Language, characteristics of Language, Nature of Linguistics, Main aspects of Linguistics.</p> <p><b>Unit 2:</b> Phonetics in Sanskrit Language, Semantics, and their utility.</p> <p><b>Unit 3:</b> Sanskrit and Indo European Language Family.</p> <p><b>Unit 4:</b> A History of Sanskrit Language and comparative Linguistics ; A general View.</p>
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## Generic Elective Interdisciplinary

Class /Paper / Semester	Title	Course outcomes
<b>Sanskrit-UG Paper:</b> SANS-H-GE-T-01 <b>Semester – 1 &amp; 3</b>	Classical Sanskrit Literature( Poetry)	Upon completion of this course, students will be able to learn the following opportunities and skills: ➤ <b>Raghuvamṣam: Canto-I (Verse: 1-25)</b> <ul style="list-style-type: none"> <li>• Raghuvamṣam: Introduction (Author and Text), Appropriateness of title, Canto I, 1-10 Grammatical analysis, Meaning/translation, Explanation, content analysis, Characteristics of Raghu Clan.</li> <li>• Raghuvamṣam: Canto I (Verses 11-25) grammatical analysis, Meaning/translation, Explanation, Role of Dilīpa in the welfare of subjects.</li> </ul> ➤ <b>Kirātārjunīyam: Canto I (1-25 Verses)</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Kirātārjunīyam: Verses 17-25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.</li> </ul> ➤ <b>Nīśīatakam (1-20 Verses, 1st two Paddhatis)-M. R. Kale Edition:</b>

		<ul style="list-style-type: none"> <li>• Nīṭisatakam: Verses (1-10) Grammatical analysis, Translation, explanation.</li> <li>• Nīṭisatakam: Verses (11-20) Grammatical analysis Translation, explanation, thematic analysis Bhartṛhari's comments on society.</li> </ul> <p>➤ <b>History of Sanskrit Poetry:</b></p> <ul style="list-style-type: none"> <li>• Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Śrīharsa, Jayadeva, Bhartṛhari and their works.</li> <li>• Origin &amp; Development of Different types of Mahākāvya and Gītikāvya with special reference to the following poets and their works Kālidāsa, Bilhaṇa, Jayadeva, Amarūk, Bhartṛhari and their works.</li> </ul>
<p><b>Sanskrit-UG Paper:</b> SANS-H-GE-T-02 <b>Semester – 2 &amp; 4</b></p>	<p>Classical Sanskrit (Literature (Prose))</p>	<p>Upon completion of this course, students will be able to learn the following opportunities and skills:</p> <p>➤ <b>Śukanāśopadeśa:</b></p> <ul style="list-style-type: none"> <li>• Introduction- Author/Text, Text up to Lakṣmī Caritra (up to the end of the text).</li> <li>• Society and political thought depicted in Śukanāśopadeśa, logical meaning and application of sayings like वाणीच्छिष्टं जगत्सर्वम् etc.</li> </ul> <p>➤ <b>Viśrutacaritamūpto: (15th Para)</b></p> <ul style="list-style-type: none"> <li>• Para 1 to 10 – Introduction – Author, Text, Textreading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action.</li> <li>• 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 दण्डिणः पदलालत्यम् etc.</li> </ul> <p>➤ <b>Survey of Sanskrit Literature – Prose:</b></p> <ul style="list-style-type: none"> <li>• Origin and development of prose and important prose romances &amp; Fables Literature.</li> <li>• Subandhu, Bāṇa, Daṇḍin, AmbikādattaVyāsa. Pañcatantra, Hitopadeśa, Vetālapañcaviṃśatikā, Siṃhāsanadvātriṃśikā and Puruṣaparīkṣā.</li> </ul>
<p><b>Sanskrit-UG Paper:</b> SANS-G-GE-T-01 <b>Semester - 5</b></p>	<p>Critical Survey of Sanskrit Literature</p>	<p>Upon completion of this course, students will be able to learn the following opportunities and skills:</p> <p>➤ <b>Vedic Literature:</b></p> <ul style="list-style-type: none"> <li>• Saṃhitā (R̥k, Yajur, Sāma, Atharva) time, subject– matter, religion &amp; Philosophy, social life.</li> <li>• Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga (Brief Introduction).</li> </ul> <p>➤ <b>Rāmāyaṇa:</b></p> <ul style="list-style-type: none"> <li>• Rāmāyaṇa-time, subject–matter, Rāmāyaṇa as an Ādikāvya.</li> <li>• Rāmāyaṇa as a Source Text and its Cultural Importance.</li> </ul> <p>➤ <b>Mahābhārata:</b></p> <ul style="list-style-type: none"> <li>• Mahābhārata and its Time, Development, and subject matter.</li> <li>• Mahābhārata : Encyclopaedic nature, as a Source, Text, Cultural Importance.</li> </ul> <p>➤ <b>Purāṇas:</b></p> <ul style="list-style-type: none"> <li>• Purāṇas : Subject matter, Characteristics.</li> <li>• Purāṇas : Social, Cultural and Historical Importance.</li> </ul> <p>➤ <b>General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra:</b></p> <ul style="list-style-type: none"> <li>• General Introduction to Vyākaraṇa- Brief History of Vyākaraṇaśāstra.</li> <li>• General Introduction to Poetics- Six major Schools of Indian Poetics-Rasa, Alaṅkāra, Rīti, Dhvani, Vakrokti and Aucitya.</li> </ul>
<p><b>Sanskrit-UG Paper:</b></p>	<p>Sanskrit Composition and</p>	<p>Upon completion of this course, students will be able to learn the following opportunities and skills:</p> <p>➤ <b>Vibhaktiyartha, Voice and Kṛt:</b></p>

SANS-G-GE-T-02 Semester - 6	Communication	<ul style="list-style-type: none"><li>• VibhaktiyarthaPrakaraṇa of Laghusiddhāntakaumudī.</li><li>• Voice (kaṭṭ, karma and bhāva).</li><li>• Selections from KṛtPrakaraṇa- from LaghusiddhāntakaumudīMajor Sūtras for the formation of kṛdantawords (tavyat, tavya, anīyar, yat, yat, vul, tric, a, kta, katavatu, śatṛi, śānac, tumun, ktvā-lyap, lyuṭ, ghan, ktin).</li></ul> <p>➤ <b>Translation and Communication:</b></p> <ul style="list-style-type: none"><li>• Translation from Hindi/English to Sanskrit on the basis of cases, Compounds and kṛt suffixes.</li><li>• Translation from Sanskrit to Bengali/English/Hindi.</li></ul> <p>➤ <b>Comprehension Test:</b></p> <ul style="list-style-type: none"><li>• Comprehension Test from unknown Sanskrit Passages i.e. Hitopadeśa, Pañcatantra etc.</li></ul>
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