**SHRIMATHI DEVKUNVAR NANALAL BHATT
VAISHNAV COLLEGE FOR WOMEN** (AUTONOMOUS)
OWNED AND MANAGED BY CORK INDUSTRIES CHARITIES TRUST
(Affiliated to the University of Madras and Accredited with 'A+' Grade by NAAC)
Chromepet, Chennai - 600 044.

DEPARTMENT OF SANSKRIT

Programme Name

(B.A/B.Sc./B.Com./B.C.A/ B.B.A)

CHOICE BASED CREDIT SYSTEM (CBCS)

&

LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK

(LOCF)

2025-2028 Batch

COURSE DATA SHEET

SEMESTER	I	BATCH	2025-28
COURSE NAME	Foundation Sanskrit - Poetry, Grammar and History of Sanskrit Literature	COURSE CODE	
COURSE UNITS	5	COURSE TYPE	Core
CONTACT HOURS (L-T-P)	6-0-0	CREDITS	3

COURSE OBJECTIVES	
1	To help the students learn the alphabets of Sanskrit.
2	To understand the Sanskrit grammar and Sabdas.
3	To have an idea of the epics.
4	To closely understand the literary works in Sanskrit with special reference to Pancha Mahakavyas
5	To understand Kalidasa's Raghuvamsa and basics of Mahakavyas

COURSE OUTCOMES: On completion of the course the students will be able to…		
	CO Statement	Cognitive Level
CO1	Understand the basics of Sanskrit from alphabets and learn simple words and Sabdas.	PO1
CO2	Identify the greatness of the Adikavya, Kalidasa and his poetic works.	PO1,PO2
CO3	Identify the greatness of the work of Bharavi and to analyse the text Raghuvamsa.	PO4,PO6
CO4	Analyze the greatness of the authors of Indian epics and in predicting the fixed dates.	PO4,PO5,PO6
CO5	Identify and apply usages of present tense conjugations and prefixes and construct sentences.	PO3,PO8

SYLLABUS

UNIT	TOPICS	HOURS
1	Introduction to Sanskrit (Alphabets, Two letter words and three letter words) **Grammar:** *akārāntaḥpuṁliṅgaḥśabda-s-* 1. □□□ (*Rāma*) 2. □□ (*Aja*) 3. □□□ (*Bāla)* 4. □□□ (*Deva*)	18
2	Introduction to *Rāmāyana, Kālidāsa* and his poetic works Text: *Raghuvaṁśa* (Canto I) Verses 1-15	18
3	Introduction to the works of *Bhāravi-* Text: *Raghuvaṁśa* (Canto I) Verses 16-30	18
4	Introduction to the works of *ŚrīHarṣha-* Text: *Raghuvaṁśa* (Canto I) Verses 31-45	18
5	Introduction to the works of *Magha-* **Grammar:** **Conjugations-*Laṭlakāra-s–*(Present tense)** (i) □□□□□□ (*Gacchati*) (ii) □□□□□□□ (*Tiṣṭhati*) (iii) □□□□ (*Paṭhati*) (iv) □□□□□□□ (*Nṛtyati*) (v) □□□□□□□ (*Kupyati*) (vi) □□□□□ (*Kathayati*) (vii) □□□□□ (*Gaṇayati*) (viii) □□□□□ (*Asti*) (ix) □□□□□ (*Karoti*) (x) □□□□□□ (*Śṛṇoti*) **Indeclinables** *(Avyayaani)* □□□ (*api*), □□□ (*kadā*), □ (*ca*), □□□□ (*adya*), □□□□ (*vinā*), □□ (*saha*), □□□□ (*tatra*),	18

	□□□□ (*kim*), □□□ (*yadi*), □□□□□ (*tarhi*), □□□ (*yathā*) – □□□ (*tathā*) **Prefixes (*Upasargas*)** □□□ (*āṅ*), □□ (*tava*),□□□ (*pari*),□□□ (*anu*), □□□ (*adhi*),□□□ (*ut*),□□□□□ (*prati*),□□ (*upa*),□□□ (*pra*) □□□□ (*nir*)	
Note (if any)	Total	90

TEXT/REFERENCE BOOKS/E - RESOURCES:

Text Books	Kalasala Samskrita Sukha Bodhini I (for undergraduate foundation course) published by University of Madras, Chennai-5)
Books For Reference	History of Sanskrit Literature by T.K.Ramachandra Iyer, R.S.Vadhyar & Sons, Palghat publications
E-Learning Resources	https://archive.org/details/raghuvamsha_with_sanjivini_edited_by_mr_kale https://archive.org/details/AShort History of Sanskrit Literature

PEDAGOGY(TEACHING METHODOLOGY):

- **Lectures:** Systematic and structured explanation of Sanskrit poetry, grammar, and historical context.
- **Interactive Discussions:** Engaging students through question-and-answer sessions to clarify concepts.
- **Grammar Drills:** Regular practice exercises for Sanskrit grammatical concepts, including sentence construction.
- **Group Activities:** Collaborative learning through group discussions and peer teaching for selected topics.
- **Textual Analysis:** Detailed explanation of usage and style of poetry, with focus on meaning, context, and grammatical aspects.
- **Translation Exercises:** Training students in translating simple prose from Sanskrit to English and vice versa.
- **Audio-Visual Aids:** Use of videos and e-learning resources for enhanced understanding.

CO-PO AND CO-PSO MAPPING:									
	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3
CO1	2	3	3	3	3	3	2	3	3
CO2	2	3	3	2	2	3	3	2	3
CO3	3	3	3	2	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3
CO5	3	2	3	3	3	3	3	3	3
Average (Use only filled in cells for calculation)	2.6	2.8	3	2.6	2.8	3	2.8	2.8	3

Correlation Level: 1-Low 2-Moderate 3-Strong

JUSTIFICATION OF CO-PO/PSO MAPPING			
CO	PO/PSO	Level of correlation	Justification
CO1	PO1	2	Students gain knowledge of alphabets, the divine origin of vowels with proper pronunciation and the place of origin.
	PO2	3	Learn the classification of consonants, and the pronunciation of aspirates and non-aspirates and the significance of proper pronunciation in Sanskrit.
	PO3	3	Learn two letter words in Sanskrit with their exact pronunciation and meaning.
	PO4	3	Learn the gender of words in Sanskrit and how to identify the gender and number used in Sabdas.
	PO5	3	Declension of Masculine gender words that end with 'a', the roots from which they are derived and their stem forms are understood.
	PO6	3	Other masculine gender *sabdas* that are declined similarly are given as exercise to motivate further learning.
	PSO1	2	Strong basic knowledge with deeper relevance to the origin.
	PSO2	3	Identification, pronunciation and understanding Sanskrit words with meanings lay a stronger foundation to further knowledge.
	PSO3	3	Learning of Sabdas, the distinction of gender classification of words in Sanskrit and basic stem forms are dealt with.
CO2	PO1	2	Applying the learnt words and understanding the text.
	PO2	3	Learn to appreciate the nuances of the poetic usages in the text.
	PO3	3	The greatness of figures of speech and merits of poetry are particularly recognised.
	PO4	2	Introduction to the two great Indian epics that enable wider scope of learning.
	PO5	2	Students gain knowledge on ancient Indian knowledge system
	PO6	3	There is more focus towards ethical and moral values to become compassionate human beings.
	PSO1	3	Didactic learning is facilitated.

	PSO2	2	Moderate learning towards management skills and literacy theories.
	PSO3	3	Identification of elements of poetry leads to higher learning.
CO3	PO1	3	Introduction to the text that helps learning administrative and political policies discussed.
	PO2	3	The artificiality of poetry introduced in the earliest text gives a new scope to understand a different viewpoint of literary merit.
	PO3	3	The varying styles of compositions of poetry between the authors are identified by readers.
	PO4	2	The sweetness of the simplicity of style in the chosen text is learnt and appreciated by students.
	PO5	3	The greatness of authors, the varying fixation of dates and the change of styles in demand to the time factor is noticeable.
	PO6	3	Students learn to appreciate yet another author and his work, the greatness behind and the didactic value of the work.
	PSO1	3	Various factors of poetry and its values are realised.
	PSO2	3	The greatness of usages of elements of poetry that vary from one work to another is emphasised.
	PSO3	3	The greatness of ancient kings and ancient Indian administration are identified through the work.
CO4	PO1	3	Introduction to the work of Shri Harsha, considered as the medicine of pandits, due to its tough style of writing is understood.
	PO2	3	The vastness of content of the work, the author's challenging style and the elevation of work to a Sastrakavyam is understood.
	PO3	3	The verses of the chosen text make the student understand simile at its best depiction by the author through its aptness of usages in multiples.
	PO4	3	The different varieties of usages of simile are learnt by students with different illustrations used in the text.
	PO5	3	The greatness of a historical work in Sanskrit, the approach of the author, the transparency of depiction of incidents are all given due exposure.

	PO6	3	The reliability of content of the work with regard to history provokes a deeper thought process.
	PSO1	3	Strong contribution towards understanding of life skills to appraise life and draw logical conclusions.
	PSO2	3	Students gain knowledge on ancient Indian knowledge system.
	PSO3	3	The key points that led to the integrity of a successful society is well emphasized.
CO5	PO1	3	The different tenses and moods in Sanskrit grammar are learnt.
	PO2	2	The latlakara or the present tense conjugations are emphasized with meanings and with usages in proper sentences.
	PO3	3	Selected usages of present tense in ten roots of varying forms give adequate knowledge on the topic.
	PO4	3	The list of indeclinables and their different usages are listed to educate the students.
	PO5	3	The list of prefixes and their additions that transform the meanings of roots are emphasised.
	PO6	3	Usages of tenses, indeclinables and prefixes are elaborated..
	PSO1	3	Students gain knowledge on ancient Indian knowledge system.
	PSO2	3	They gain knowledge of grammatical usages and their usages in sentences.
	PSO3	3	Facilitates understanding utility of grammatically peculiar words used in poetical verses in the chosen text.

COURSE DATA SHEET

SEMESTER	II	BATCH	2025-26

COURSENAME	Foundation Sanskrit - Prose, Grammar, and History of Sanskrit Literature	COURSE CODE	
COURSE UNITS	5	COURSE TYPE	Core
CONTACT HOURS (L-T-P)	6-0-0	CREDITS	3

COURSE OBJECTIVES	
1	To understand prose literature and learn more nouns in Sanskrit.
2	Students will be introduced to Mahabharata and be able to analyse the text of Balaramayanam, the author and his works.
3	Students will learn prose works of the famous authors and their values in Sanskrit literature.
4	To closely understand the works of Bana, Dandin, Subandhu, Kalhana etc.
5	To understand and apply grammatical usages in Past tense, Indeclinables,Past passive participles and

COURSE OUTCOMES: On completion of the course the students will be able to…

	CO Statement	Cognitive Level
CO1	Understand the definition of prose and learn to apply nouns and their forms of declensions.	PO1
CO2	Introduced to Mahabharata and able to analyse the text of Balaramayanam, the author and his works.	PO1, PO2
CO3	Understand and analyze the greatness of Bana, Dandin and Subandhu as great prose writers through their works.	PO4, PO6
CO4	Understand and analyze the historical works of Kalhana, Bilhana, Bana and Pravarasena.	PO4, PO5, PO6
CO5	Understand and apply Past tense forms, indeclinables,past passive participles and construct simple sentences.	PO3, PO5

SYLLABUS

UNIT	TOPICS	HOURS
1	Introduction to Prose literature in Sanskrit **Grammar:** *ākārāntaḥ sthriliṅgāḥśabdāḥ-* 1.□□□-*latā*, 2.□□□-*ramā*, 3. □□□□- *mālā* 4. □□□□- *Bālā*	18
2	Introduction To *Māhābhārata, (Bālarāmāyaṇam)* and his works Text:*Bālakāṇḍam* of *Bālarāmāyaṇam*	18
3	Introduction to the work of *Baṇa* (*Kādambarī* and *Harṣacaritam*), *Daṇḍin* (*Daśakumāracaritam* and *Avantisundarīkathā*) and *Subandhu* (*Vāsavadattā*)	18
4	Introduction to Historical *Kāvyas* inSanskrit -The works of *Kalhaṇaḥ, Bilhaṇaḥ,Bāṇaḥ* and *Pravarasenaḥ*	18
5	**Grammar:** **Conjugations-*Laṅlakāraḥ* (Past Tense)** (i) □□□□□□□ (*Agacchat*) (ii)□□□□□□□□ (*Atiṣṭhat*) (iii) □□□□□ (*Apaṭhat*) (iv) □□□□□□□□ (*Anṛtyat*) (v) □□□□□□□□ (*Akupyat*) (vi) □□□□□□ (*Akathayat*) (vii) □□□□□□ (*Agaṇayat*) (viii) □□□□□ (*Asīt*) (ix) □□□□□□ (*Akarot*) (x) □□□□□□□ (*Aśṛṇot*) **Indeclinables:** a. □□□□□□ (*Tumun*) suffix ending words (Infinitive forms) (i) □□□□□□□ (*Gantum*) (ii) □□□□□□□□ (*Sthātum*) (iii) □□□□□□□(*Paṭhitum*) (iv) □□□□□□□□□ (*Nartitum*) (v) □□□□□□□□ (*Kopitum*) (vi) □□□□□□□□ (*Kathayitum*) (vii) □□□□□□□□ (*Gaṇayitum*) (viii) □□□□□□□ (*Bhavitum*) (ix) □□□□□□ (*Kartum*) (x) □□□□□□□□ (*Śrotum*)	18

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	b. □□□□□ (*Ktvā*) suffix ending words (Past passive participles)	
	(i) □□□□□ (*Gatvā*) (ii) □□□□□□ (*Smṛtvā*) (iii) □□□□□□□□ (*Gaṇayitvā*) (iv) □□□□□□□ (*Patitvā*) (v) □□□□□ (*Kṛtvā*)	
	c. □□□□□ (*Lyap*) suffix ending words (Past Passive participles)	
	(i) □□□□□ (*Āgatya*) (ii) □□□□□□□□□ (*Vismṛtya*) (iii) □□□□□ (*Vigaṇayya*) (iv) □□□□□□□ (*Anukṛtya*)	
Note (if any)	Total	90

TEXT/REFERENCE BOOKS/E - RESOURCES:

Text Books	Kalasala Samskrita Sukha Bodhini (for undergraduate foundation course) Published by University of Madras, Chennai-5
Books For Reference	History of Sanskrit literature by T.K Ramachandra Iyer, R.S.Vadhyar and sons, Palghat publications.
E-Learning Resources	https://chaukhambapustak.com/index.php?route=product/product&product_id=7647 https://archive.org/details/AShortHistoryofsanskritLiterarure

PEDAGOGY(TEACHING METHODOLOGY):

- **Lectures:** Systematic and structured explanation of Sanskrit prose, grammar, and historical context.

- **Interactive Discussions:** Engaging students through question-and-answer sessions to clarify concepts.

- **Grammar Drills:** Regular practice exercises for Sanskrit grammatical concepts, including sentence construction.

- **Group Activities:** Collaborative learning through group discussions and peer teaching for selected topics.

- **Textual Analysis:** Detailed explanation of prose passages, with focus on meaning, context, and grammatical aspects.

- **Translation Exercises:** Training students in translating simple prose from Sanskrit to English and vice versa.

- **Audio-Visual Aids:** Use of videos and e-learning resources for enhanced understanding.

- **Recitation and Pronunciation Practice:** Regular sessions to improve pronunciation and reading fluency in Sanskrit.

CO-PO AND CO-PSO MAPPING:									
	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3
CO1	3	3	3	3	3	3	3	3	3
CO2	2	3	3	3	2	3	3	3	3
CO3	3	3	3	2	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3
CO5	3	2	3	3	3	3	3	3	3
Average (Use only filled in cells for calculation)	2.8	2.8	3	2.8	2.8	3	3	3	3

Correlation Level: 1-Low 2-Moderate 3-Strong

CO	PO/PSO	Level of correlation	Justification
		JUSTIFICATION OF CO-PO/PSO MAPPING	
CO1	PO1	3	Students learn to appreciate rich ancient Sanskrit Prose literature written over a period of time focusing on human behavior and moral values.
	PO2	3	Students learn to identify the feminine gender Sabdas, their stem forms and declensions.
	PO3	3	Students practice writing the other *sabdas* to improve their applying skills.
	PO4	3	Grammar exercises develop confidence in students in the language.
	PO5	3	Distinguishing feminine gender words from the masculine gender is learnt.
	PO6	3	The additional dual number available in the declensions are learnt with due importance.
	PSO1	3	Learning of Sabdas, the distinction of gender classification of words in Sanskrit and basic stem forms are dealt with.
	PSO2	3	The availability of three numbers and three genders in Sanskrit is recognised along with their usages in sentences.
	PSO3	3	Distinction of prose from poetry and the necessity of prose origin in Sanskrit literature is understood.
CO2	PO1	2	Introduction to Mahabharata, the epic elevated to the plane of fifth veda is elaborated along with its phases of development.
	PO2	3	The significance of epics and their importance is analysed.
	PO3	3	Balakandam of Balaramayanam in a concise form helps students enjoy the *Adikavya* in its unique style and in prose version.
	PO4	3	Students understand the greatness of the author of Balaramayanam as a prose writer.

	PO5	2	The simplicity of style in the prosaic version of the *Adikavya* is well utilised to convey the greatness of the *Adikavya.*
	PO6	3	Students learn to appreciate the content of the work due to the depth of the content in the concise version by the adoption of apt words.
	PSO1	3	Gain insights into Sanskrit Prose Literature
	PSO2	3	Gender identification of Sabdas and its usages in the works of study.
	PSO3	3	Usage of dual numbers in prose passages that is unique to the language.
CO3	PO1	3	Students are introduced to works in prose that are classified as *Katha* and *Akhyayika*
	PO2	3	Students learn to appreciate the difference between the prose classification of works
	PO3	3	Works of Dandin, greatness of the author and the simplicity of style of his works are emphasised.
	PO4	2	The historical information and value of *Akhyayika* is understood.
	PO5	3	Work of Subandhu and the significance of reading about the author owing to the presence of many works in the same name is understood.
	PO6	3	The historical information and the greatness of Bana's prose writing is understood.
	PSO1	3	Importance of history in Sanskrit literature and the lack of historical spirit that was replaced by humility is understood by the students.
	PSO2	3	The existence of various works of historical nature is emphasised to students.
	PSO3	3	Students are motivated to learn more of historical works of other authors.
CO4	PO1	3	The greatest work in Sanskrit literature of highest historical merit and the reasons of higher weightage with regard to the historical values in the text is emphasised.
	PO2	3	Introduction to Kashmirian poets and their works that claimed higher historical importance is elaborated.
	PO3	3	The historical information and value of Bana's works is understood.

	PO4	3	The importance of Pravarasena's work Setu Bandha and its historical merit is evaluated.
	PO5	3	The historical information and value of Bana's works is understood.
	PO6	3	The value of prose works that showed considerable distinction from poetry is learnt.
	PSO1	3	Prose works that culminated fiction, history and higher vocabulary standards that demand more proficiency in the language is emphasised.
	PSO2	3	The ease of writing poetry and the difficulty in writing prose is understood by students.
	PSO3	3	Importance of historical kavyas and the rest of the class of poetry and its wider classification is learnt in the due course.
CO5	PO1	3	Importance of past tense forms and its usages are learnt.
	PO2	2	A list of ten root forms, meanings and the variations in their formations are elaborated.
	PO3	3	Usages of verbs that do not alter by the gender of words employed is practiced with sentence formations.
	PO4	3	*'Tumun' pratyayas* that change according to the roots to which they affix themselves are introduced to students along with usages in sentence forms.
	PO5	3	*'Ktva' pratyayas* that change according to the roots to which they affix themselves are introduced to students along with usages in sentence forms.
	PO6	3	*'Lyap'pratyayas* that change according to the roots to which they affix themselves are introduced to students along with usages in sentence forms.
	PSO1	3	Students recall usages of past tense forms, and various indeclinables.
	PSO2	3	Students identify the usages of tenses and indeclinables in prose text chosen.
	PSO3	3	The variations of grammatical usages in various root forms give a better understanding to the readers in basic Sanskrit grammar.

DEPARTMENT OF SANSKRIT

Programme Name

(B.A./B.Sc.)

CHOICE BASED CREDIT SYSTEM (CBCS)

&

LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK

(LOCF)

2025-2028 Batch

COURSE DATA SHEET

SEMESTER	III	BATCH	2025-28
COURSENAME	Foundation Sanskrit - Drama, Grammar, and History of Sanskrit Literature	COURSE CODE	
COURSE UNITS	5	COURSE TYPE	Core
CONTACT HOURS (L-T-P)	5-0-0	CREDITS	3

COURSE OBJECTIVES	
1	To understand dramaturgy in Sanskrit literature.
2	To know the characteristic features of Sanskrit drama.
3	To have an idea of the 13 Trivandrum plays of Bhasa and closely understand and analyse the work of Karnabharam.
4	To understand dramatic works of different authors and to analyze the significance of allegorical dramas in Sanskrit literature.
5	To understand and identify Campu Kavya as a special class of literature in Sanskrit and learn to apply usages of Future tense forms and declensions of pronouns in all genders.

COURSE OUTCOMES: On completion of the course the students will be able to…		
	CO Statement	Cognitive Level
CO1	Introduction to Dramaturgy, Rupakas and Characteristic features of Sanskrit drama, the text of Karnabharam.	PO1
CO2	Be able to appreciate and Identify the elements of Sanskrit drama in the chosen text.	PO1,PO2
CO3	Understand the authorship of Trivandrum plays, and plays of other authors and appreciate the chosen text.	PO4,PO6
CO4	Understand different works of different authorship and to appreciate the	PO4,PO5,PO6

	significance of allegorical dramas.	
CO5	Understand the Campu class of Kavyas, its significance and famous authors of such works, future tense usages and declensions of pronouns in grammar and to construct sentences.	PO3,PO5

SYLLABUS

UNIT	TOPICS	HOURS
1	Introduction to Dramaturgy– Ten types of Drama – Characteristics And features (*Nāndī, Sūtradhāra, Sthāpanā* and *Bharatavākyam*) of Sanskrit Dramas. Text: *Karṇabhāram*-Page 01 -10 (till 10 *Slokās*)	18
2	Characteristics and Features (*Vastu,Netā* and *Rasas*) of Sanskrit Drama- Text: *Karṇabhāram*-Page 11 -20 (till 17 *Slokās*)	18
3	Authorship of 13 Trivandrum play of *Bhāsa-Introduction the Dramas* of *Kālidāsa, Bhavabhūti, Harṣavardhana* and *Rājaśekhara* Text: *Karṇabhāram*-Page 21 -32 (Up to the end)	18
4	Introduction to the dramatic works of 1. *Viśākhadatta,*2. *Śūdraka, 3. Bhaṭṭanārāyaṇa* and 4. *Murāri-* Introduction to Allegorical dramas 1.*Prabodha Chandrodaya* 2. *Saṅkalpasūryodaya*	18
5	**Introduction to *Campū* literature** 1. *Bhojacampū* 2. *Viśvaguṇādarśacampū* and 3. *Nalacampū* **Grammar–*Lṛṭlakārāḥ* (Future Tense)** (i) ⬜⬜⬜⬜⬜⬜⬜ (*Gamiṣyati*) (ii) ⬜⬜⬜⬜⬜⬜⬜⬜ (*Sthāsyati*) (iii)	18

	□□□□□□□□ (*Paṭhiṣyati*) (iv) □□□□□□□□□□ (*Nartiṣyati*) (v) □□□□□□□□□ (*Kopiṣyati*) (vi) □□□□□□□□□ (*Kathayiṣyati*) (vii) □□□□□□□□□(*Gaṇayiṣyati*) (viii) □□□□□□□□(*Bhaviṣyati*) (ix) □□□□□□□□ (*Kariṣyati*) (x) □□□□□□□□□ (*Śroṣyati*) **Declensions: (*Sarvanāmaśabdāḥ*)-**1.□□□□□□□□ (*Tadśabdaḥ*) in all genders 2.□□□□□□□□□□□ (*Asmadśabdaḥ*) 3.□□□□□□□□□□□ (*Yuṣmadśabdaḥ*	
Note (if any)	Total	90

TEXT/REFERENCE BOOKS/E - RESOURCES:

Text Books	Kalasala Samskrta Sukha Bodhini-III (for undergraduate foundation course) Published by University of Madras, Chennai-5
Books For Reference	History of Sanskrit literature by T.K Ramachandra Iyer, R.S.Vadhyar and sons, Palghat publications.
E-Learning Resources	https://sanskritdocuments.org/doc_z_misc_major_works/karNabhAra.html https://archive.org/details/AShortHistoryOfsanskritLiterarure

PEDAGOGY(TEACHING METHODOLOGY):

- **Lectures:** Systematic and structured explanation of Sanskrit prose, grammar, and historical context.
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concepts.

- **Grammar Drills:** Regular practice exercises for Sanskrit grammatical concepts, including sentence construction.
- **Group Activities:** Collaborative learning through group discussions and peer teaching for selected topics.
- **Textual Analysis:** Detailed explanation of prose passages, with focus on meaning, context, and grammatical aspects.
- **Audio-Visual Aids:** Use of videos and e-learning resources for enhanced understanding.

CO-PO AND CO-PSO MAPPING:									
	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3
CO1	3	3	3	3	3	3	3	3	3
CO2	2	3	3	3	2	3	3	3	3
CO3	3	3	3	2	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3
CO5	3	2	3	3	3	3	3	3	3
Average (Use only filled in cells for calculation)	2.8	2.8	3	2.8	2.8	3	3	3	3

Correlation Level: 1-Low 2-Moderate 3-Strong

JUSTIFICATION OF CO-PO/PSO MAPPING			
CO	**PO/PSO**	**Level of correlation**	**Justification**
CO1	PO1	3	Students are introduced to the field of dramaturgy in Sanskrit literature.

	PO2	3	Types of *Rupakas* or visual representation forms that are ten fold are elaborated with the varying conditions that apply for the ten forms.
	PO3	3	Characteristic features of Sanskrit *Rupakas,* especially that pertain to the *Nataka* are elaborated to enable further knowledge to students.
	PO4	3	Importance of Nandi, Sutradhara, Sthapana and Bharatavakyam are all emphasised.
	PO5	3	Significance of identification of dramas in Sanskrit through Nandi and Sutradhara are elaborated.
	PO6	3	Students are introduced to the drama of Karnabharam, an episode from Mahabharata.
	PSO1	3	The choice of selection of topics in dramaturgy is understood by students that is similar to topics selected in prose and poetry.
	PSO2	3	Students are encouraged to appreciate the difference in dramaturgy in Sanskrit and in other language literature.
	PSO3	3	Identification of dramas of their authorships and fixation of dates owing to the usages of Nandi, Sutradhara and Bharatavakyam is appreciated by students.
CO2	PO1	2	The three main elements of a drama in Sanskrit literature is detailed along with their classifications.
	PO2	3	'Vastu' or the plot of the story and its source texts are emphasised enough.
	PO3	3	'Neta' or the hero of the drama, the three types of nature of heroes to be employed and its variations according to the type of *Rupaka* is learnt.
	PO4	3	'Rasa' or the sentiments used in Sanskrit dramaturgy and the list of Rasas as enumerated by Bharata's Ntatyasastra is learnt.
	PO5	2	The usage of Rasas that vary from one type of *Rupaka* to another is understood by students.
	PO6	3	Students delve deeper into the drama text chosen to appreciate the style of writing employed.
	PSO1	3	Students have hands-on experience, learning the Bhasan drama and learn to appreciate the style of the author.
	PSO2	3	The choice of topics rendered to dramas by authors as made in Sanskrit dramaturgy is learnt.

	PSO3	3	The significance of the elements of a Sanskrit drama is emphasised.
CO3	PO1	3	Students are introduced to a variety of Sanskrit dramas by famous authors.
	PO2	3	The importance of Bhasan dramas and its discovery and attributing 13 dramas to his authorship is elaborately learnt.
	PO3	3	The challenges faced by the discoverer in identifying the manuscripts and attributing them to the authorship of Bhasa on various grounds amuses the readers.
	PO4	2	The opponent views in the non acceptance of authorship of the works and its significance is learnt.
	PO5	3	A deeper analysis of the Bhasan works and the conclusion of accepted authorship attributed to Bhasa and its logical arguments are learnt.
	PO6	3	The pleasure of reading a Bhasan play is admired by students, in connection to the main elements of drama.
	PSO1	3	Students are motivated to learn the key points in authentic authorship attribution to dramas in the form of manuscripts.
	PSO2	3	The deviations of the drama from the original epic is especially noticeable to students.
	PSO3	3	The fame of Bhasan dramas that has pervaded the present century due to its sharp deviations from the original, does not fail to grab the attention of students.
CO4	PO1	3	Students learn more works on dramaturgy in Sanskrit literature with the dates, authorship and their greatness.
	PO2	3	Students are introduced to allegorical dramas in Sanskrit literature and two dramas with their authors are illustrated. to understand the representation of allegory.
	PO3	3	Various types of Rupakas with their authors are introduced for student knowledge enhancement.
	PO4	3	Historical values of dramatical works are also learnt.
	PO5	3	Devotional aspect of philosophies dealt with in allegorical plays is learnt.
	PO6	3	Various sources of dramas learnt provide enough learning towards the choice of content in Sanskrit dramaturgy.

	PSO1	3	Good exposure to Sanskrit dramaturgy and various forms of *Rupakas* are learnt.
	PSO2	3	Historical, philosophical and devotional aspects and the importance of content is learnt elaborately.
	PSO3	3	The distinction of other *Rupakas* from Bhasan works are clearly understood.
CO5	PO1	3	Students are introduced to a unique variety of literature class called Champu Kavyas.
	PO2	2	The quality of prose as well as poetry that goes into the making of Champu works is emphasised.
	PO3	3	The earliest available Champu works in Sanskrit literature that further enhance student knowledge are introduced.
	PO4	3	Students learn future tense forms of selective ten root forms in grammar.
	PO5	3	The ease of usages of future tense forms of roots with sentence formations is learnt.
	PO6	3	Declensions of pronouns in all genders are learnt.
	PSO1	3	Students have a clear learning of Prose, Poetry and Champu works in Sanskrit literature.
	PSO2	3	Students are exposed to grammar usages to enhance learning texts through such usages.
	PSO3	3	Usage of pronouns and identifying them in works studied improve student understanding.

COURSE DATA SHEET

SEMESTER	IV	BATCH	2025-28
COURSENAME	Foundation Sanskrit - Drama, Grammar, and History of Sanskrit Literature	COURSE CODE	
COURSE UNITS	5	COURSE TYPE	Core
CONTACT HOURS (L-T-P)	5-0-0	CREDITS	3

COURSE OBJECTIVES	
1	To understand didactic literature in Sanskrit literature.
2	To know the moral significance of Pancatantra and Hitopadesa.
3	To develop story writing skills in Sanskrit.
4	To closely understand the figures of speech (alankaras) in Sanskrit.
5	To understand and appreciate the different types of modern literature in Sanskrit and Translation.

COURSE OUTCOMES: On completion of the course the students will be able to…

	CO Statement	Cognitive Level
CO1	Introduced to didactic literature, learn lessons from the texts and apply in practical life.	PO1
CO2	Differentiate the figures of speech in Sanskrit Literature	PO1, PO2
CO3	Introduced to modern literature works in Sanskrit along with their authors and identify those values that apply to modernity.	PO4, PO6
CO4	Understand the moral values of Tamil texts translated to Sanskrit by renowned modern authors.	PO4, PO5, PO6
CO5	Identify and apply Imperative mood in Sanskrit sentences and translate stories learnt in Prose.	PO3, PO6

SYLLABUS

UNIT	TOPICS	HOURS
1	Introduction to Didactic Literature (*Pañcatantram* and *Hitopadeśaḥ*) Text: The lion and the hare □□□□□□□□□□ (*Śaśakasiṃhakathā*) from Pañcatantram and The jackal and the elephant □□□□□□□□□ (*Śṛgālahastikathā*) a story from *Mitralābhaḥ* of *Hitopadeśaḥ.*	18
2	***Alaṅkārāḥ-**i.*□□□□-*Upamā,ii.*□□□□□□-*Rūpakam,iii.*□□□□□□□-*Ullekhaḥ,iv.*□□□□□□□□□□□-*Utprekṣā and v.*□□□□□□□□□- *Vyatirekaḥ*	18
3	Introduction to Modern literature - Introduction to □□□□□□□□□□□□□ (*Arthaśāstram*) of □□□□□□□ (*Cāṇakyaḥ*) - Introduction to □□□□□□ (*Mayamatam*) - Introduction to □□□□□□□□□□□□□□ (*Nītidviṣaṣṭhikā*)-Slokās-1to10- Introduction to the life history of □□□□□□□□□□□□□□□□□□ (*Śrī-Ādiśaṅkarācāryaḥ*), □□□□□□□□□□□□□□□□□ (*ŚrīRāmānujācāryaḥ*) and	18

	□□□□□□□□□□□□ (*ŚrīMadhvācāryaḥ*)	
4	Introduction to Modern literature in Sanskrit-Text: □□□□□□□□□□-□□□□□□□□□□□□□ (Sanskrit translation of Tirukkural) *Slokās* 1 to 10 □□□□□□□□□□□ (*KaḍavuḻVāzhaththu*) by □□□□□□□□□□□□□□□□□ (*KaliyanRāmānujajīyar*) □□□□□□□□□ (*Nālaḍiyār*) translated by □□□□ □□□. □□□. □□□□□□□□□ (*Śrī S. N. Rāmadeśikan*) *Slokās*: 1 to 5	18
5	Translation from prose section Unit - I stories Grammar: Conjugation - *Loṭlakārāḥ* (Imperative Mood) (i) □□□□□□ (*Gacchatu*) (ii) □□□□□□□ (*Tiṣṭhatu*) (iii) □□□□ (*Paṭhatu*) (iv) □□□□□□ (*Śṛṇotu*) (v) □□□□□ (*Karotu*)	18
Note (if any)	Total	90

TEXT/REFERENCE BOOKS/E - RESOURCES:

Text Books	Kalasala Samskrta SukhaBodhini IV (for undergraduate foundation course) Published by University of Madras, Chennai-5
Books For Reference	History of Sanskrit literature by T.K Ramachandra Iyer, R.S.Vadhyar and sons, Palghat publications.
E-Learning Resources	https://archive.org/details/chandraloka https://archive.org/details/AShortHistoryOfsanskritLiterarure

PEDAGOGY (TEACHING METHODOLOGY):

- **Lectures:** Systematic and structured explanation of Sanskrit prose, grammar, and historical context.
- **Interactive Discussions:** Engaging students through question-and-answer sessions to clarify concepts.
- **Grammar Drills:** Regular practice exercises for Sanskrit grammatical concepts, including sentence construction.
- **Group Activities:** Collaborative learning through group discussions and peer teaching for selected topics.
- **Textual Analysis:** Detailed explanation of prose passages, with focus on meaning, context, and grammatical aspects.
- **Translation Exercises:** Training students in translating simple prose from Sanskrit to English and vice versa.
- **Audio-Visual Aids:** Use of videos and e-learning resources for enhanced understanding.

CO-PO AND CO-PSO MAPPING:										
	PO1	PO2	PO3	PO4	PO5	PO6		PSO1	PSO2	PSO3
CO1	3	3	3	3	3	3		3	3	3
CO2	2	3	3	3	2	3		3	3	3
CO3	3	3	3	2	3	3		3	3	3
CO4	3	3	3	3	3	3		3	3	3
CO5	3	2	3	3	3	3		3	3	3
Average (Use only filled in cells for calculation)	2.8	2.8	2.8	2.8	2.8	3		3	3	3

Correlation Level: 1-Low 2-Moderate 3-Strong

JUSTIFICATION OF CO-PO/PSO MAPPING			
CO	**PO/PSO**	**Level of correlation**	**Justification**
CO1	PO1	3	Students are introduced to didactic literature in prose and the two famous works are quoted.
	PO2	3	The works of world wide popularity in Sanskrit didactic literature and lessons are learnt.
	PO3	3	The moral values of the lessons are learnt with utmost priority and the value of didactic literature is learnt by students.
	PO4	3	The simplicity of prose of didactic fables that proves the ease of learning Sanskrit is realised.
	PO5	3	The similarity of didactic works and the influence of Panchatantra on Hitopadesha is understood.
	PO6	3	The names of characters in works that are used only wherever necessary insists the importance of characters and the importance of their role.
	PSO1	3	Ethics and moral values that greatly impact society are learnt.
	PSO2	3	The importance and value of the didactic works is realised.
	PSO3	3	The morals that are pertinent universally and forever are understood.
CO2	PO1	2	Students are introduced to the embellishing factors of poetry, figures of speech.
	PO2	3	The basic classification of embellishing factors are dealt with.
	PO3	3	Figures of speech, *Upama, Rupaka, Ullekha, Utpreksha* and *Vyatireka* are all defined.
	PO4	3	All figures of speech are elaborated and illustrated to enable student understanding.
	PO5	2	Definition of a *Kavya* is learnt along with an introduction to other embellishing factors of a *Kavya*.
	PO6	3	The importance of such usages in any form of composition and the impact of such usages in upgradation of any *Kavya* is learnt.
	PSO1	3	Identifying the figures of speech in any poetical usage is gained.

	PSO2	3	Differences in poetic usages are learnt and students will be able to recall all the basic figures of speech in Sanskrit, that paves way for easier understanding of the rest of the alankaras in higher classes.
	PSO3	3	The basic elements involved in each figure of speech are learnt with practical illustrations that deepen the understanding.
CO3	PO1	3	Students are introduced to works of authors in Sanskrit literature who received high honours in the society.
	PO2	3	Students learn about state politics discussed in *Arthasastram* and its author, that influence the modern society.
	PO3	3	'Architecture' discussed in Sanskrit literature in ancient texts that pertains to modern literature is introduced.
	PO4	2	Devotional works that are applicable in modernity are also introduced along with the greatness of authors of such works.
	PO5	3	Introduction to philosophical works that explain the basic difference in philosophies are learnt through such works.
	PO6	3	Didactic values clubbed with works discussed are learnt.
	PSO1	3	Students learn to appreciate the didactic nature of works that also teach architecture and which apply practically to modernity.
	PSO2	3	Students learn to appreciate the ethical value of works that also teach devotion and which apply practically to modernity.
	PSO3	3	Students learn to appreciate the didactic nature of works that also teach state politics and which apply practically to modernity.
CO4	PO1	3	Students are introduced to Sanskrit translations of famous Tamil works of modern authors who received meritorious awards.
	PO2	3	Thirukkural verses of world wide fame that were translated by Sri.S.N.Ramadesikan are learnt in Sanskrit.
	PO3	3	Verses in Sanskrit that pertain to Tamil kurals are identified to students.
	PO4	3	Kaliyan Ramanuja Jiyar's works and a small piece of his poetry is learnt.

|			
	PO5	3	Naladiyar verses are identified in the Sanskrit translated versions by Sri.S.N. Ramadesikan, a president awardee.
	PO6	3	Poetical versions of multiple authors in Tamil and Sanskrit are introduced.
	PSO1	3	A culmination of Tamil and Sanskrit literature provides an integrated learning to students.
	PSO2	3	Students learn to appreciate Sanskrit and Tamil literature that provide moral and ethical values to learn.
	PSO3	3	Students understand the universal applicability of values embedded in both literatures.
CO5	PO1	3	Students are encouraged to learn to remember sentences and are given translation exercises from the prose lessons learnt.
	PO2	2	Students benefit from identifying the meanings of such prose passages and in translation simultaneously.
	PO3	3	Students improve their vocabulary in Sanskrit language by being introduced to translation of prose passages.
	PO4	3	Students are introduced to Imperative mood usages in grammar as *'lot lakara'*.
	PO5	3	Ten root forms illustrate the usage of imperative mood and explain the usage in sentences.
	PO6	3	Grammatical usages are identified in the prose lessons learnt by students.
	PSO1	3	Student understanding is furthered in Sanskrit Grammar.
	PSO2	3	Translation capabilities are also enhanced promoting learning of more Sanskrit words to utilize in sentences.
	PSO3	3	Students learn the usage of Imperative mood to construct sentences.

Semester III & Semester IV

Non Major Elective

Title of the paper:

Political wisdom in Indian Knowledge System in Sanskrit literature
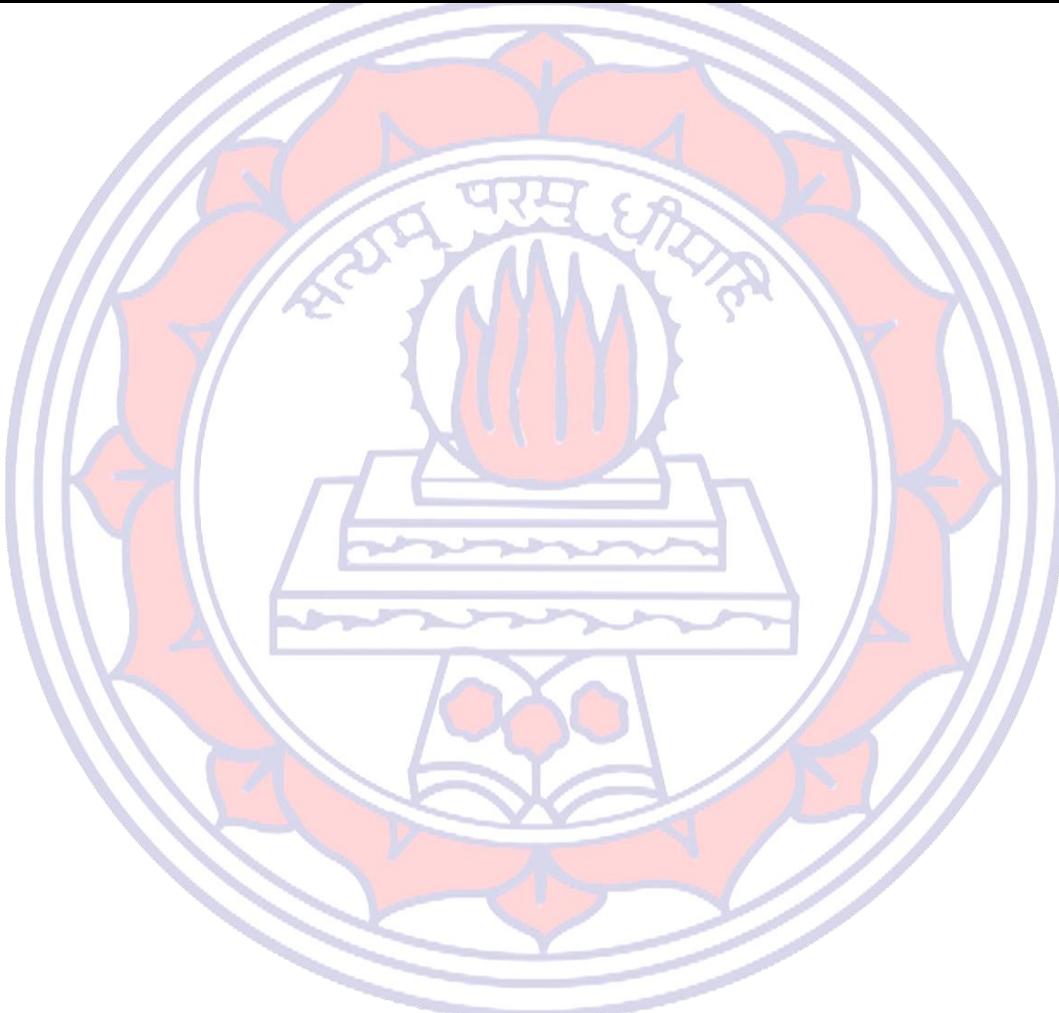
UNIT	TOPICS	HOURS
1	Introduction to Political wisdom in Sanskrit literature	
2	Maxims from Chanakyasutras on: 1. Ethical roots (10 maxims)	
3	Maxims from Chanakyasutras on: 2. Economic prosperity (3 maxims) 3. Need for right ruler (1 maxim) 4. Allies, Friends (3 maxims)	
4	Maxims from Chanakyasutras on: 5. Evils of laziness (4 maxims) 6. State Policy (4 maxims)	
5	Maxims from Chanakyasutras on: 7. Duties of citizens (5 maxims)	

Note (if any)	Total	

TEXT/REFERENCE BOOKS /E - RESOURCES:

1. **Maxims of Chanakya by V. K. Subramanian, Published by Abhinav publications, Hauz Khas, New Delhi, 2005**

2. **Web resource : https://archive.org/details/internet.dli.2015.313687**
3. **Web resource: https://dokumen.pub/maxims-of-chanakya.html**
4. **Full book download : https://books.google.co.in/books?id=yRE_jSuORFEC&printsec=frontcover&redir_esc=y#v=onepage&q&f=false**

SEMESTER III & SEMESTER IV

NME END SEMESTER EXAMINATION

Title of the paper:

Political wisdom in Indian Knowledge System in Sanskrit literature

INTERNAL MARKS : 20

ASSIGNMENT: 10

ATTENDANCE :10

QUESTION PAPER PATTERN

EXTERNAL MARKS : 30

SEC – A : 10 MARKS

 CHOOSE THE CORRECT ANSWERS / FILL IN THE BLANKS /

MATCH THE FOLLOWING

SEC – B : 10 MARKS

ANSWER ANY 5 OUT OF 6 OF THE FOLLOWING (2x5=10)

(ANSWER IN A SENTENCE OR TWO)

SEC – C : 10 MARKS

ANSWER ANY 2 OUT OF 4 OF THE FOLLOWING:

(EACH CARRIES 5 MARKS) (5x2=10)

TOTAL MARKS: 50