**Dept of History Sem 3 Peer Teaching Through Group Presentations**

Semester 3 History Major students engaged in a a structured peer teaching through group presentations exercise under the guidance of Dr. Krishnokoli Hazra as a part of the DSCC 3 paper. The aim was to encourage collaborative learning and critical engagement with the cultural and intellectual history of ancient India.

The class was divided into nine groups, each assigned a distinct topic related to architecture, literature, science, and art. This thematic division ensured a chronological as well as conceptual understanding of India's cultural development from the Mauryan period to the post-Gupta age, while also highlighting regional and linguistic diversity.

The first group, comprising Abia, Sufia, and Gracy, was assigned the topic Mauryan Architecture, which marks one of the earliest phases of monumental architecture in Indian history. Their presentation focused on state-sponsored architecture under the Mauryan rulers, especially Ashoka. Key examples included the Ashokan pillars, noted for their high polish, monolithic structure, and animal capitals such as the Lion Capital of Sarnath. The group also examined rock-cut caves like the Barabar caves, which demonstrated early experiments in stone architecture, and stupas that symbolized Buddhist patronage and imperial ideology.
The second group, consisting of Farzeen, Anamrita, and Mimanshika, worked on Post-Mauryan Architecture, covering the period after the decline of the Mauryas. Their topic included architectural developments under the Sungas, Satavahanas, and Kushanas, with special attention to sites such as Bharhut, Sanchi, Amaravati, and Karle. The group highlighted the increasing use of narrative relief sculptures, depiction of Jataka tales, and donor inscriptions, which reflected broader social participation in religious construction beyond royal patronage.
The third group, made up of Trina, Sridipta, and Shreeshinjita, focused on Gupta Architecture, often regarded as the classical phase of Indian art and architecture. Their presentation discussed the transition from rock-cut to structural temples, such as the Dashavatara Temple at Deogarh and temples at Bhitargaon. The group emphasized the development of temple plans, shikhara forms, and iconography, showing how Gupta architecture laid the foundation for later *Nagara* temple styles.

The fourth group, consisting of Arunima, Trishita, and Sudhagni, was assigned the topic of Sanskrit Literature, which represents the intellectual and elite literary culture of ancient India. Their topic includes major texts such as the Vedas, the Epics (Ramayana and Mahabharata), Puranas, and classical dramas by Kalidasa. The group exploreed the role of Sanskrit as a pan-Indian language of learning, court culture, philosophy, and administration, and discussed its lasting influence on later regional literatures.

The fifth group, including Debahoti, Banatoshini, and Dania, focused on Post-Gupta developments, a period marked by political fragmentation and regionalization. Their presentation examines how art, architecture, and literature evolved under regional powers such as the Palas, Vardhanas, and early Rajput rulers. The group highlighted the emergence of regional temple styles, the spread of Tantric practices, and the diversification of cultural expressions across different parts of India.

The sixth group, composed of Anushka, Shunaiza, and Anastasia, explored Pali and Prakrit Literature, which represented other religious literary traditions. Their topic included Buddhist texts such as the Tripitaka in Pali and Jain Agamas in Prakrit, emphasizing how these languages made religious teachings accessible to common people. The group also discussed

the importance of Prakrit inscriptions and their role in spreading ethical and moral ideas beyond Sanskrit-speaking elites.

The seventh group, consisting of Ashmita, Susmita, and Charity, discussed the Scientific and Technical Treatises. Their presentation covered ancient Indian achievements in mathematics, astronomy, medicine, and metallurgy. Examples include Aryabhata's *Aryabhatiya*, advances in the decimal system and the concept of zero, medical treatises such as the *Charaka Samhita* and *Sushruta Samhita*, and metallurgical excellence evident in the Iron Pillar of Delhi, which demonstrated advanced knowledge of corrosion-resistant iron.

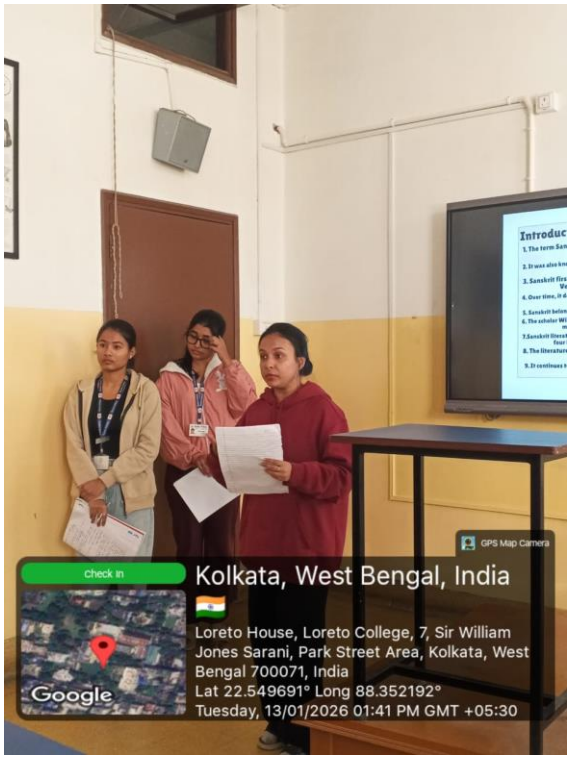
The eighth group, formed by Shinjini, Shrestha, and Nandini, focused on Tamil Literature, particularly Sangam literature, one of the earliest regional literary traditions in India. Their presentation examined texts like *Ettuthogai* and *Pathupattu*, exploring themes of *akam* (love), *puram* (war), social life, kingship, and moral values. The group highlights how Tamil literature provides valuable insights into the political, economic, and cultural life of early South India.

The ninth and final group, consisting of Shreya, Madhurja, and Shaiza, hexplored Forms of Art Other Than Architecture. This group examined artistic traditions such as sculpture, painting, textiles, performing arts, and decorative crafts. Examples include the sculptural traditions of Mathura and Gandhara, mural paintings at Ajanta, textile production and trade networks, and the role of music and dance in ancient cultural life. Their topic emphasized that artistic expression extended well beyond monumental structures and was deeply embedded in everyday and ritual practices.

The group-wise allocation of topics ensured balanced academic engagement and comprehensive coverage of ancient Indian cultural history of the concerned time period. Through these presentations, students honed their research skills, teamwork, and analytical abilities while developing a nuanced understanding of India's architectural, literary, scientific, and artistic heritage. The experience of teaching their peers and also learning from them made the entire process engaging as well as enriching.

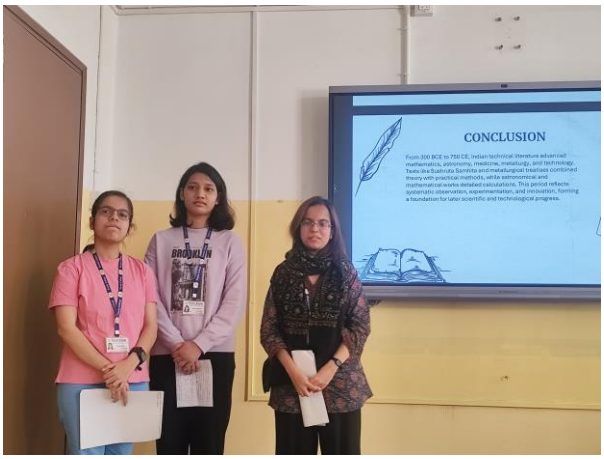
This exercise thus forms a vital component of holistic learning within the DSC course.




GPS Map Camera
Check in
Kolkata, West Bengal, India
Loreto House, Loreto College, 7, Sir William Jones Sarani, Park Street Area, Kolkata, West Bengal 700071, India
Lat 22.549691° Long 88.352192°
Tuesday, 13/01/2026 01:41 PM GMT +05:30
Google


GPS Map Camera
Check in
Kolkata, West Bengal, India
Loreto House, Loreto College, 7, Sir William Jones Sarani, Park Street Area, Kolkata, West Bengal 700071, India
Lat 22.549683° Long 88.352187°
Tuesday, 13/01/2026 11:14 AM GMT +05:30
Google


MAURVAN
ARCHITECTURE
GPS Map Camera
Check in
Kolkata, West Bengal, भारत
Loreto House, Loreto College, 7, Sir William Jones Sarani, Park Street Area, Kolkata, West Bengal 700071, भारत
Lat 22.549721° Long 88.35219°
Tue, 13/01/2026 11:12 AM GMT +05:30
Google


CONCLUSION


Thank You


Architecture in Post Gupta perio
(600-750 CE)






POST
MAURYAN

