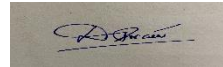


(a) Prof. Debarshi Prasad Nath

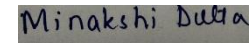
Subject Expert

Department of Cultural Studies
Tezpur University



(b) Dr. Minakshi Dutta

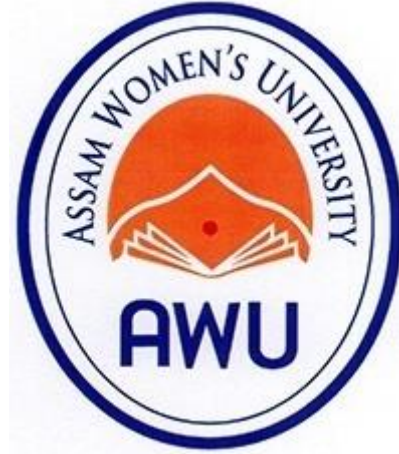
Chairperson



Syllabus for M.A. in Cultural Studies

(Revised under C.B.C.S.)

2022



Department of Cultural Studies
School of Social Science and Humanities
Assam Women's University

Jorhat, Rowriah-04

Assam Women's University

Department of Cultural Studies

The Department of Cultural Studies was established in the year 2014 under the School of Humanities and Social Sciences. Cultural Studies is an emerging field of study which involves looking at culture from multidisciplinary perspectives. In Cultural Studies, culture is viewed as the ground for production of meanings, where meanings are circulated and exchanged, instead of being fixed. Drawing on inputs from various disciplines, Cultural Studies examines the ways in which meanings are constructed and used for imparting different ideologies, discourses, and knowledge. The Department is committed to explore, enrich, and disseminate critical thinking on the cultures of North-East India through various interdisciplinary approaches. Students from various disciplines are welcome to join us to undertake new approaches to the study of areas such as women's studies, ethnicity, folklore, gender, tourism, cultural icons, media and film studies. In September 2014 a B.A. programme in Cultural Studies and Fine Arts was introduced and it was abolished in next year. In August 2015 an M.A. programme in Cultural Studies was introduced in the department.

ACADEMIC PROGRAMMES AND STUDENT INTAKE:

ACADEMIC PROGRAMME	STUDENT INTAKE
M.A. in Cultural Studies	35

SYLLABUS FOR M.A. IN CULTURAL STUDIES

The Post Graduate Programme in Cultural Studies shall be four semesters covering two academic years. A student has to register at least 76 Credits in two academic sessions.

Course Structure:

The Course Structure of the Academic Programmes under the CBCS shall be as follows:

a) Core Courses (CC): Compulsory components of an Academic Programme. These courses are to be compulsorily studied as requirement for the programme. All core courses shall be of 4(four) Credits each.

b) Elective Courses (EC): Elective Courses shall be chosen by each student from a pool of courses. The courses shall be of 4 (four) credits each. The Elective Courses shall be of two kinds as below:

i) Discipline Specific Elective (DSE): These courses shall be intra-departmental.

These courses shall be:

- supportive to the discipline of study
- provide an expanded scope
- enable an exposure to some other discipline/domain
- nurture student's proficiency/skill

ii) Open/Generic Elective (OE/GE): These Courses shall be interdepartmental/ interdisciplinary. The students shall have to opt at least 2 (two) courses from other departments according to her area of interest.

C) Ability Enhancement Course (AEC): Ability enhancement courses are the courses based upon the content that leads to Knowledge enhancement. The courses shall be of 2(two) credits.

D) Skill Enhancement Course (SEC): These courses are designed to provide value-based/or skill based knowledge and should contain both theory and lab/hands-on/training/field work. The main purpose of this course is to provide students life-skills in hands on mode so as to increase their employability. The courses shall be of 2(two) credits.

Programme Objectives:

PO1: This programme unfolds certain emerging thoughts to provide academic insights into cultural, political and social exploration of the North-Eastern region of India. It will help to explore problems and prospects in terms of variegated lifestyle, religion and arts of the people of this region.

PO2: The program aims to engage the students in the exploration of the operation of power and production of subjectivities alongside the axes of gender, sexuality, and other kinds of social relations through different cultural sites/texts like film, media, new media etc.

PO3: This programme explores how cultural knowledge is enacted through films, folklore, performances, literature etc. and how this cultural knowledge is reflected in identity politics and revivalism in a comparative global context.

PO4: This programme brings an interdisciplinary approach towards understanding connections between other disciplinary perspectives.

PO5: The programme develops a critical understanding on identity contestation in present day context which involves a range of processes like iconization, dehistoricization and decontextualization.

PO6: The Cultural Studies curriculum emphasizes on integration of skills, abilities and approaches of this interdisciplinary subject for professional careers in community-based arts, culture, service organizations etc.

Programme Outcomes:

PO1: This programme enables students to apply domain specific knowledge to critically examine their day-to-day lives.

PO2: The students will be able to collect and document different cultural knowledge by doing field-based studies.

PO3: This programme boosts up the ability of intercultural understanding and communication.

PO4: This programme engages students in different governmental and non-governmental sectors, cultural policy making process, freelance activities etc.

PO5: Students interested in entrepreneurship and self-employment and to work on cultural resource management will be benefitted from this course.

PO6: Students can work in the field of tourism management, cultural resource management and heritage management.

PO7: Students will have ample opportunities to develop culture specific model, to contribute in mass media and entertainment industry representing ethnic culture in real and unbiased way.

Selection of Courses, Assessment and Examination:

A student's choice of elective courses in each semester will be limited to those announced by the Department at the beginning of that semester. Each student is required to decide her choice of elective courses within two weeks of the start of each semester. On account of infrastructural constraints, the Department may limit the number of students in an elective course, typically based on performance in a designated prior course. Such requirements will be announced at least one semester in advance. Elective courses may have prerequisites, which may be Core courses or Elective courses.

The faculty of the Department is responsible for organizing lecture and tutorial work for the M.A. programme. There shall be 90 instructional days, excluding examinations, in a semester.

English shall be the medium of instruction and examination. Assessment of a student's performance in a course shall be based on marks for Internal Assessment and the Final Examination in the relevant course, as per Assam Women's University's rules. There will be two phase of assessment, external and internal. The course bearing 100 marks will have 40 marks in internal components as

10 marks in class test.

20 marks in mid-semester examination.

10 marks in Assignment/Presentation/Group Discussion.

Rest of the 60 marks of the course will be for the end- semester examination.

Conversion of marks in courses into grade points, Semester Grade Point Average (SGPA), Cumulative Grade Points Average (CGPA), Grand CGPA, and class will be done as per Assam Women's University rules.

Details of Courses in M.A. Cultural Studies Programme

Semester	Core Courses(CC)	Discipline Specific Courses (DSE)	Generic Elective (GEC)	Ability Enhancement Course(AEC)/Skill Enhancement Course(SEC)
I	CC-1	DSEC-1 (Students will choose one course from a pool of courses)		AEC-1 & SEC-1
	CC-2			
	CC-3			
II	CC-4	DSEC-2(Students will choose one course from a pool of courses)		AEC-2 & SEC-2
	CC-5			
	CC-6			
III	CC-7	DSEC-3(Students will choose one course from a pool of courses)	GEC-1(Students will opt a course from other departments)	
	CC-8			
	CC-9			
IV	CC-10	DSEC-4(Students will choose one	GEC-2(Students will opt a course	
	CC-11			

CC-12	course from a pool of courses)	from other departments)
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Credit Distribution of Courses

<i>Semester</i>	CC	DSEC	GEC	AEC /SEC	Total
I	3X4	1x4	0	1X2 & 1X2	20
II	3X4	1x4	0	1X2 & 1X2	20
III	3X4	1X4	1x4	0	20
IV	3X4	1X4	1x4	0	20

Total Credits: 80

Course Structure with Distribution of Credits

Code	Course Name	Lecture	Tutorial	Practical	Course Hour	Credit
1st Semester						
CC						

MCSC1401	Introduction to Cultural Studies	3	1	0	4	4
MCSC1402	Folklore and Culture I	3	1	0	4	4
MCSC1403	Indian Culture	3	1	0	4	4
DSEC-1(One course from among MCSE1401, MCSE1402, MCSE1403 & MCSE1404)						
MCSE1401	Understanding Cultural Icon	3	1	0	4	4
MCSE1402	An Introduction to Tribal Studies	3	1	0	4	4
MCSE1403	Globalization and Culture	3	1	0	4	4
MCSE1404	Cultural Studies: Indian Perspectives	3	1	0	4	4
AEC-1						
MCSA1201	Intercultural Communication	1	0	0	2	2
SEC-1						
MCSS1201	Collection and Documentation of Cultural Knowledge	1	0	1	3	2
2nd Semester						
CC						
MCSC2401	Folklore and Culture II	3	1	0	4	4
MCSC2402	Basics of Cultural Theory	3	1	0	4	4
MCSC2403	Conceptualizing Gender	3	1	0	4	4
DSEC-2(One course from among MCSE2401, MCSE2402, MCSE2403 & MCSE2404)						
MCSE2401	Gender, Sexuality and Representation	3	1	0	4	4
MCSE2402	Heritage Studies	3	1	0	4	4

MCSE2403	Tourism and Culture	3	1	0	4	4
MCSE2404	Cultural Conservation and Documentation	3	0	1	5	4
AEC-2						
MCSA2201	Culture Industry	1	1	0	2	2
SEC-2						
MCSS2201	Digital Ethnography	1	0	1	3	2
3rd Semester						
CC						
MCSC3401	Methods and Methodologies in Cultural Studies	3	1	0	4	4
MCSC3402	An Introduction to Film Studies	3	1	0	4	4
MCSC3403	Folklore and Culture III	3	1	0	4	4
DSEC-3(One course from among MCSE3401, MCSE3402, MCSE3403 & MCSE3404)						
MCSE3401	Oral History	3	1	0	4	4
MCSE3402	Understanding Indian Cinema	3	1	0	4	4
MCSE3403	Culture and Environment	3	1	0	4	4
MCSE3404	Cultures and Societies of North-East India	3	1	0	4	4
GEC-1(One course from among MCSG3401 & MCSG3402) (Students from other departments will opt this course)						
MCSG3401	Cultural History of Assam	3	1	0	4	4
MCSG3402	Conceptualizing Women's Studies	3	1	0	4	4

4 th Semester						
MCSC4401	Performance Studies: An	3	1	0	4	4
MCSC4402	Cultural Entrepreneurship	2	0	2	4	4
MCSC4403	Dissertation	0	2	2	5	4
DSEC-4(One course from among MCSE4401, MCSE4402, MCSE4403 & MCSE4404)						
MCSE4401	Reading Culture	3	1	0	4	4
MCSE4402	Cross Cultural Studies: North-East India and South-East Asia	3	1	0	4	4
MCSE4403	Women and Cinema	3	1	0	4	4
MCSE4404	Digital Culture	3	1	0	4	4
GEC-2 (One course from among MCSG4401 & MCSG4402) (Students from other departments will opt this course)						
MCSG4401	Culture and Conservation	3	1	0	4	4
MCSG4402	An Introduction to Indian Culture	3	1	0	4	4

***L= Lecture, T= Tutorial, P= Practical, CH= Course Hour, CR= Credit

1 Lecture/ Tutorial = 1 Hour

1 Practical = 2 Hours

Course Code: MCSC1401

Course Title: Introduction to Cultural Studies

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective: Cultural Studies can be considered as an interdisciplinary and most comprehensive field of research in the humanities and social sciences. This course aims to give an idea about the basic concepts within the field of Cultural Studies.

Course Outcomes:

CO1: This course enables students to acquire knowledge about origin and evolution of Cultural Studies.

CO2: It enables students to view historical cultural phenomena and different issues of contemporary society with the critical perspective of Cultural Studies.

MODULE	TOPIC	NUMBER OF CLASSES
I	Emergence of Cultural Studies: Origin and Evolution- the Birmingham School; Key thinkers- Raymond Williams, Richard Hoggart, E.P. Thompson, Stuart Hall.	16

II	Basics of Cultural Studies: The salient features of the term 'culture'; The idea of culture in various disciplines and; culture in Cultural Studies; relevance of Cultural Studies	12
III	Key Concepts in Cultural Studies: Popular culture, discourse, identity, subjectivity, agency, hegemony, ideology, text and representation	14
IV	Contextual Concepts: Globalization; neo colonialism and new social movements.	10

Text Books:

- (i) Barker, Chris. *Cultural Studies: Theory and Practice* (Sage, New Delhi, 2008)
- (ii) Fuery, Patrick and Nick Mansfield. *Cultural Studies and Critical Theory* (Oxford University Press, London, 2001)
- (iii) Mahanta, Pradipjyoti and Debarshi Prasad Nath.(ed.) *Introduction to Cultural Studies Perspectives from North East India* (Purbanchal, Guwahati, 2013)
- (iv) Nayar, Pramod K. *An Introduction to Cultural Studies* (Viva Books, New Delhi, 2008)

Reference Books:

- (i) Brooker, Peter. *A Glossary of Cultural Theory* (Arnold, London, 2000)
- (ii) Cantlie, A. *The Assamese: Religion, Caste and Sect in an Indian Village* (OUP, New Delhi, 1984)
- (iii) During, Simon. *The Cultural Studies Reader* (Routledge, London, 2003)
- (iv) Edgar, Andrew and Peter Sedgwick. *Key Concepts in Cultural Theory* (Routledge, London, 2004)

Web Sources:

https://www.google.co.in/books/edition/Introducing_Cultural_Studies/WC4IDwAAQBAJ?hl=en&gbpv=1&dq=introduction+to+cultural+studies&printsec=frontcover

https://www.google.co.in/books/edition/Cultural_Studies/zEDPaoPn6oC?hl=en&gbpv=1&dq=introduction+to+cultural+studies&prints=frontcover

https://www.google.co.in/books/edition/Cultural_Studies/vKX0CwAAQBAJ?hl=en&gbpv=1&dq=introduction+to+cultural+studies&printsec=frontcover

https://www.google.co.in/books/edition/The_SAGE_Dictionary_of_Cultural_Studies/IBIFRu-T-w4C?hl=en&gbpv=1&dq=dictionary+to+cultural+studies&printsec=frontcover

Course Code: MCSC1402

Course Title: Folklore and Culture I

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective: This course introduces students some basic ideas about folklore. Folklore plays a major role in communicating cultural constructs and community expressive behavior. It also helps in gaining knowledge about the worldview of folk. So it is necessary to have the basic concepts related to folklore. The evolution and development of Folklore Studies down the ages has contributed important theoretical tools to the discipline of Cultural Studies. Hence, this course will help the students to understand the theoretical concepts of Cultural Studies through the lens of folklore.

Course Outcome:

CO 1: The learners will be acquainted with the basic concepts of folklore which will cement their understanding of folklore and cultural studies.

CO 2: The students will learn the fundamental characteristics and functions of folklore and the different genres of folklore.

MODULE	TOPIC	NUMBER OF CLASSES
I	Genres and Key Terms of Folklore: Idea of Folk, Folklore and Folkloristic, Classification of Folklore: Oral literature, Physical Folk-life, Social Folk Custom, Folk Performing Art.	14
II	Characteristics and Functions of Folklore: Richard Dorson, Dan Ben Amos, Richard Bauman and Oring; Folk Literature and Allied Disciplines.	14
III	Related Concepts of Folklore: Motif and Type, Version, Variant, Oico-type, Active and Passive Bearers, Etic and Emic, Public Folk lore, Ethnomusicology.	18
IV	Media and Folklore: Documentaries, Films and Advertisement	6

Text Books:

I) Ben, Amos, Dan. (ed). *Folklore genres* (Austin University of Texas press, 1976)

II) Dorson, Richard, M. *Folklore and Folk life*, (Chicago University press, Chicago, 1972)

Reference Books:

- (I) Blackburn, Stuart and A.K. Ramanujan.(ed). *Another Harmony:New Essays on the Folklore of India* (University of California Press, Berkley, 1986).
- (II) Claus, Peter J. And Frank J.Korom. *Folkloristics and Indian Folklore* (Regional Resource Centre for Folk Performing Arts, Udupi, 1991)
- (III) Datta, Birendranath, *Folkloric Foraging in North-East India*, (ABILAC, Guwahati)
- (IV) Dundes, Alan. (ed). *The study of folklore*, (Prentice Hall, 1965)
- (V) Freud, Sigmund. *The Interpretation of Dreams*, (Sterling Press, New York, 2010).
- (VI) Honko, Lauri, 1998. *TextualisingSiri Epic*, Helsinki, Folklore Fellow’s Communications, No.264.

Web Sources:

<https://www.youtube.com/watch?v=rHAhYARuH1k>

https://www.youtube.com/watch?v=6o7LfcqFu-w&list=RDCMUCCze11y7uix_FUnQUrUT-tw&index=21

Course Code: MCSC1403

Course Title: Indian Culture

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course aims to provide an in-depth understanding on Indian culture and civilization considering different evolutionary phases. It explores the significance of Indian cultural traditions in different aspects of India.

Course Outcome:

CO1: Students will get the benefits of employment in different projects on culture of India with the help of knowledge enumerated by this course.

CO2: This course will help to appear in NET exam on Indian Culture.

CO3: This course will help students to appear in different competitive exams like APSC/UPSC.

MODULE	TOPIC	NUMBER OF CLASSES
I	Sources of the Study of Indian Culture: Archaeological: cultural remains, monuments, numismatics, epigraphy; Literary sources and oral traditions	10
II	Evolution of Indian Culture: Pre-historic and Proto-historic cultures; Vedic and Post-Vedic period; Mauryan and Post-Mauryan period; Gupta and Post-Gupta period; Early Medieval Period; Sultanate Period; Mughal Period; Modern Period	16
III	Visual Arts of India: Indian architecture, sculpture and pottery; Indian paintings; Indian handicrafts	14
III	Performing Arts of India: Indian Music; Indian Dance Forms; Indian puppetry and circus; Martial arts in India	12

Text Books:

- (i) Sastri, S.S. *Indian Culture: A Compendium of Indian History, Culture and Heritage* (Notion Press, Chennai, 2021)
- (ii) Singhanian, N. *Indian Art and Culture* (McGraw Hill, Chennai, 2021)\

Reference Books:

- (i) Ausaf, S. *Indian Art and Culture* (Har-Anand Publication, New Delhi, 2012)
- (ii) Dhamija, J. *Indian Folk Arts and Crafts* (National Book Trust, India, New Delhi, 1992)

Web sources:

<https://www.google.co.in/books/edition/Ancient India and Indian Civilization/sQ5UAQAAQBAJ?hl=en&gbpv=1&dq=Indian+culture+and+civilization&printsec=frontcover>

Course Code: MCSE1401

Course Title: Understanding Cultural Icon

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: Cultural Icons have growing importance in contemporary competitive identity politics. This course aims to give an idea about cultural icons and the politics involved in the process of iconization. It can help to explain how meanings are created and distributed among the communities based upon the context. Thus, it will be helpful to introduce the cultural icons of Assam and their changing meanings.

Course Outcome:

CO1: This course will facilitate knowledge about the complex nature of iconization in the context of the politically unstable North-Eastern region of India and enhances the ability to examine the intricate connections between ethnicity, the politics of indigeneity and iconization.

CO2: It will enable students to observe the pitfalls of iconization where cultural icons are transfixed within specific iconic images.

CO3: This course will give benefits to the students to be engaged in the cultural policy making of India.

MODULE	TOPIC	NUMBER OF CLASSES
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I	Cultural Icon: An Introduction- Concept of cultural icon, significance of cultural icon in society, from pop icon to cultural icon.	12
II	Features of Cultural Icons- Qualities associated with cultural icons, need of cultural icons, changing contexts and changing meanings of cultural icons.*	14
III	Iconization and Icon-ship- Process of iconization, functions of objects/persons to become cultural icons, relation between cultural icons and identity of a community.	16
IV	Cultural Icon-ship in Assam- Unique features of cultural icon-ship in Assam, Jyotiprasad Agarwala and Bishnuprasad Rava as cultural icons of Assam.**	10

*Course instructor will cite the examples of regional, national and international cultural icons.

**From time to time the instructor will choose different icons from various fields to discuss elaborately.

Text Books:

- (i) Biedermann, H. *Dictionary of Symbolism: Cultural Icons and the Meanings behind Them* (Facts on File, New York, 1989)
- (ii) Tomaselli, K.G. and D. Scott (ed.) *Cultural Icons* (Left Coast Press, Walnut Creek, 2009)

Reference Books:

- (i) Barman, S. Sanskriti, samaj aruJyotiprasad. *Gariyoshi*, 1: 17-18.(2007)
- (ii) Das, T. *Kalaguru Bishnu Rava* (Banalata, Dibrugarh, 1988)
- (iii) Dijk, T. A.v. (2009). *Society and Discourse: How Social Contexts Influence Text and Talk*.(Cambridge University Press, New York, 2009)

- (iv) Dutta, A.R. (ed.) *The Culture Ideology Politics: Jyotiprasad Agarwala and His Vision for Social Transformation* (DVS PUBLISHERS, Guwahati, 2012)
- (v) Misra, Udayan. *North East India: Quest for Identity* (Omson Publications, Guwahati, 1998)
- (vi) Hazarika, P. and D.P. Nath Bishnuprasad Rabha as Cultural Icon of Assam: The Process of Meaning Making. *Cosmopolitan Civil Societies: an Interdisciplinary Journal*. 9(1): 60- 76.(2017)
- (vii) Parker, M. (2012). *Cultural Icons: A Case Study Analysis of their Formation and Reception*. PhD thesis (University of Central Lancashire, England, 2012)
- (viii) Tamuli, G. and A. Gogoi (ed.) *Uribo Para Hole Akou Junjiloheten* (Banalata, Guwahati, 2010)

Web Sources:

<https://theconversation.com/the-history-of-sneakers-from-commodity-to-cultural-icon-127268>

<https://study.com/academy/lesson/cultural-symbol-definition-examples.html>

Course Title: MCSE1402

Course Title: An Introduction to Tribal Studies

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Introduction to the course: This course attempts to study the tribes and tribal ways of life in general and Assam in particular. It will help the students to have a clear understanding on tribal way of life including their culture, tradition as well as changes in present day context.

Course Outcomes:

CO1: This course helps the students to get employment in various NGOs’ or other institutions that target the socio-economic welfare sector of different tribes.

CO2: This course will develop an enthusiasm among students to work for tribal people and for their development in different departments of Government and non-governmental organizations.

MODULE	TOPIC	NUMBER OF CLASSES
I	Tribal Studies: An Understanding Meaning of tribal studies; tribal studies and its history; scope of tribal studies	11
II	Tribe Concepts and definitions of tribe, Classification of tribes, Tribe-caste continuum, Approaches to study tribes/indigenous people: colonial and post colonial, Tribe and pressure group, Tribes in different time periods	13
IV	Tribes in Assam Distribution of tribes; Heritage indigenous knowledge system: folklore, ethno medicine, ethno musicology, Tribal identity, Tribal economy	14

III	Tribal Studies in India Tribal ethnography in India, Relevance of tribal studies in contemporary time, Ethnicity and identity, Government policies and programmes for tribes.	14
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Text Books:

- (i) Bailey, F.G. 'Tribe Caste continuum' in *Tribe Caste and Nation* (Mancheswar University Press, 1960/1971)
- (ii) Behera, K.K. *Organization and Management of Tribal Markets* (Independent Publishing Company, New-Delhi, 2003)
- (iii) Behera, M.C & Jumyir Basar. (ed.) *Interventions and Tribal Development* (Serial Publications, New Delhi, 2010)
- (iv) Das, B.M. *The Peoples of Assam* (Gian Publishing House, Delhi, 1987)

Reference Books:

- (i) Patnaik, N. *Folklore of Tribal Communities* (Gyan Publishing House, New Delhi, 2002).
- (ii) Thakur Debendra and D.N. Thakur. *Tribal Life in India in 10 volumes* (Deep and Deep publications, New Delhi, 1994) (relevant chapters)
- (iii) Thapar, Ramesh. (ed.) *Tribe, Caste and Religion in India* (Macmillan, Delhi, 1977)
- (iv) Vidyarthi, L.P. and B.K. Rai. *The Tribal Culture of India. Concept Publishing Company, New Delhi, 1985)*

Web Sources:

https://www.google.co.in/books/edition/Tribal_Development_in_India/_RrxDwAAQBAJ?hl=en&gbpv=1&dq=tribal+studies+in+india&printsec=frontcover

https://www.google.co.in/books/edition/India_s_Tribes/leIJEAAAQBAJ?hl=en&gbpv=1&dq=tribal+studies+in+india&printsec=frontcover

[https://www.google.co.in/books/edition/The Tribal Culture of India/scgz0Uzn64YC?hl=en&gbpv=1&dq=tribal+studies+in+india&printsec=frontcover](https://www.google.co.in/books/edition/The_Tribal_Culture_of_India/scgz0Uzn64YC?hl=en&gbpv=1&dq=tribal+studies+in+india&printsec=frontcover)

Course Code: MCSE1404

Course Title: Cultural Studies: Indian Perspectives

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course aims to introduce Cultural Studies from Indian perspective. It aims to identify the sites of popular culture and to show the emerging fields of Cultural Studies in India.

Course Outcome:

CO1: This course enables students to understand popular culture as important site of representing social and political lives of a people.

CO2: Students will be able to know how popular culture shapes our understanding of ourselves and surroundings.

CO3: This course draws critical perspectives on Indian consumer culture.

MODULE	TOPIC	NUMBER OF CLASSES
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I	Cultural Studies in India: Historical outline, doing cultural Studies in India: towards a framework	10
II	Introduction to Popular Culture in India: Debating the terms ‘culture’ and ‘popular’, towards a definition of popular culture, popular culture and Indian experience	16
III	Sites of Popular Culture in India: Music, mobile theatre, shopping mall, multiplex movies, OTT platforms	14
IV	Cultural Studies in Everyday Indian Life: Life style, consumption, social interaction and relation	12

Text Books:

- (i) Couldry, Nick. *Inside Culture: Re-imagining the Method of Cultural Studies* (Sage, London, 2000)
- (ii) Edgar, Andrew and Peter Sedgwick. (2004). *Key Concepts in Cultural Theory*.

Routledge, London,

Reference Books:

- (i) Mukerji, Chandan and Michael Schudson. ‘Introduction: Rethinking popular culture’. In *Rethinking popular culture: Contemporary perspectives in Cultural Studies*, ed. Chandan Mukerji and Michael Schudson , 1-61. (University of California Press, Berkeley, 1991)
- (ii) Strinati, Dominic. *An Introduction to Theories of Popular Culture*, Routledge, London, 2005)
- (iii) Williams, Raymond. *Keywords: A Vocabulary of Culture and Society* (Oxford, New York, 1983)

Web Sources:

http://cscs.res.in/courses_folder/undergraduate-courses/papers.2008-02-05.9798782311/2.-cultural-studies

<https://www.scirp.org/journal/PaperInformation.aspx?PaperID=93089>

<https://www.indiaretailing.com/2019/10/09/shopping-centre/the-great-indian-mall-story-the-rise-of-the-shopping-centre-industry/>

Course Code: MCSA1201

Course Title: Intercultural Communication

Lecture	Tutorial	Practical	Course Hour	Credit
1	1	0	2	2

Course Objectives: This course intends to train students in the dynamics of intercultural situations in order to develop an understanding of communication processes across cultures. Further, the students would be trained to address challenges arising out of cultural differences and to develop skills and attitudes to increase intercultural competence.

Course Outcome:

CO1: This course will articulate insights into own cultural rules and biases.

CO2: It will enable students to interact and communicate with people and groups from another culture.

CO3: This course will enable students to identify and describe various aspects of culture which affect a person's worldview, values and behaviour.

MODULE	TOPIC	NUMBER OF CLASSES
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I	Introducing intercultural communication: Definitions, importance, dialects and barriers of intercultural communication; Edward Hall’s cultural factors: High and low context; time and space; Geert Hofstede’s four dimensions of cultural values: individualism-collectivism; uncertainty avoidance; power distance (strength of social hierarchy) and masculinity-femininity (task orientation versus person-orientation)	14
II	Intercultural communication across the countries: Dialogue, cultural interfusion and responsiveness; Barriers to cultural understanding: real life situations and in cyber space (Responses to YouTube videos from across the world) Culture shock and adjustment; problematizing tolerance	12

*Interaction with the communities around the University campus will be conducted. At a later stage, manuals mentioning dos and donts of different communities will be prepared methodically.

Text books:

- i) Samovar, L. A., & Porter, R. E. (Eds.). (1997). *Intercultural communication: A reader* (eighth ed.). Belmont, Ca: Wadsworth Publishing Company.
- ii) Hall, E. T. (1976). *Beyond Culture*. New York: Random House.

Reference Books:

- i) Bennett, J. M., & Bennett, M. J. (2004). Developing intercultural sensitivity: An integrative approach to global and domestic diversity. In D. Landis, J.M. Bennett, & M.J. Bennett (Eds.), *Handbook of intercultural training*, 3rd ed., 147–165. Thousand Oaks, CA: Sage.
- ii) Hofstede, G. (1991). *Cultures and organizations: Software of the mind*. London: McGraw-Hill.
- iii) Jandt, F. E. (2001). *Intercultural communication: An introduction* (third ed.). Thousand Oaks: Sage.
- iv) Samovar, L. A., & Porter, R. E. (1991). *Communication between cultures*. Belmont, CA: Wadsworth.

Web Source:

<https://open.lib.umn.edu/communication/chapter/8-3-intercultural-communication/>

<https://opensiuc.lib.siu.edu/cgi/viewcontent.cgi?article=1013&context=ojwed>

<http://article.sapub.org/10.5923.j.jalll.20180401.03.html>

Course Code: MCSS1201

Course Title: Collection and Documentation of Cultural Knowledge

Lecture	Tutorial	Practical	Course Hour	Credit
1	0	1	3	2

Course Objective: This practical-based course is to provide a practical experience of cultural heritage documentation, its various methods, formats and ethical issues.

Course Outcome:

CO1: This course facilitates practical experience on communities’ culture.

CO2: Students is acquainted with methods of field work, selection of cultural heritage and process/techniques of documentation which enables them to carry out research or conservation of objects independently.

MODULE	TOPIC	NUMBER OF CLASSES
I	Understanding cultural heritage documentation: Purposes, techniques, and ethical issues; pre-field preparations; techniques of field work and methods of data collection.	12
II	Documentation of different cultural heritage: Students will visit different communities and collect their cultural heritages and start documentation through writing, photographic documentation, audio documentation and video documentation *	14

*The Course Instructor will select a community with the discussion of the

students and cultural heritage of the select community will be documented within the semester

Text Books:

- i) Winick, Stephen & Bartis, Peter. (2016). *Folklore and Fieldwork: An Introduction to Cultural Documentation*. Library of Congress, Washington,
- ii) DC.Min-Sun Song.(2011). *Guidebook for the documentation of intangible cultural heritage*. National research institute of cultural heritage.korea

Reference Books:

To be chosen and provided by the Course Instructor depending on the chosen subjects and themes.

Course Title: Folklore and Culture II

Course Code: MCSC2401

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective: This course will help the students to know the theoretical paradigms in the epistemology of folklore. One of the basic objectives of this course is to appreciate the appropriateness of theoretical dimensions in Folklore Studies. Beside these, it is expected to help the students to inculcate knowledge about the new trends in folklore in relation to Cultural Studies through this course. This course will help the students to explore the historical journey of folklore as an academic discipline along with the contributions of different folklorists. It intends to familiarize the students to the theories of folklore and its relation with gender, market, ecology and ethnicity.

Course Outcome:

CO1: It gives an understanding how scholars from other discipline related with folkloristic.

CO2: This course helps students to learn about renowned folklore theorist associated with the establishment of folklore as an academic discipline.

MODULE	TOPIC	NUMBER OF CLASSES
I	Historiography of Folkloristics: Emergence of Folklore as an Academic Discipline Folklore Studies in Abroad: William Thoms, Grimm Brothers, Friedrich Max Müller, Theodore Benfey, Franz Boas, Kaarle Krohne, Milman Parry, Vladimir Propp, Alan Dundes	10
II	Folklore Studies in India: A.K.Ramanujan, Verrier Elwin, Jawaharlal Handoo, Durga Bhagawat, Birendra Nath Datta, Prafulla Dutta Goswami, Nabin Ch. Sarma, Lila Gogoi	7
II	Folklore and Cultural Studies Intersections: Urban Folklore, Ecology and Folklore, Folklore and Tourism, Folklore and Market, Gender and Folklore, Folklore and Ethnicity	12
IV	Synchronic Approaches: Structural Approaches, Functional Approaches, Psychological Approaches, Contextual Approaches. Post-structural	13

	Approach, Semiotic Approach	
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Text Books:

- (I) Dorson, Richard, M. *Folklore and Folk life*, (Chicago University press, Chicago, 1972)
- (II) Dundes, Alan. (ed). *The study of folklore*, (Prentice Hall, 1965)
- (III) Handoo, Jawaharlal, *Folklore: An Introduction*, (Central institute of Indian language, Mysore, 1989)
- (IV) Dundes, Alan. (ed). *The Study of Folklore*, (Prentice Hall, 1965)

Reference Books:

- I) Ben, Amos, Dan. (ed). *Folklore Genres* (Austin University of Texas press, 1976)
- II) Blackburn, Stuart and A.K. Ramanujan.(ed). *Another Harmony: New Essays on the Folklore of India* (University of California Press, Berkley, 1986).
- III) Claus, Peter J. And Frank J. Korom. *Folkloristics and Indian Folklore* (Regional Resource Centre for Folk Performing Arts, Udupi, 1991)
- IV) Dorson, Richard. M., "The Eclipse of Solar Mythology", *Journal of American Folklore*, Vol. 68(1955), pp. 393-416; rpt. in Alan Dundes (ed.), *The Study of Folklore*, Prentice Hall Inc., N. J., (1965), pp. 57-83.
- (V) Datta, Birendranath, *Folkloric Foraging in North-East India*, (ABILAC, Guwahati)

Web Resources:

https://www.youtube.com/watch?v=bXSjupE_L8M

Course Code: MCSC2402

Course Title: Basics of Cultural Theory

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course intends to develop theoretical concepts of cultural studies with the aim of imparting critical perspectives, which would help the students to look forward their own cultures critically. This course will instill in students a critical perspective, creative thinking and active participation by combining theory and practice.

Course Outcomes:

CO1: This course will enrich the students with an understanding of numerous methodologies and to interpret different approaches, concepts, and theoretical legacies in the interdisciplinary nature of Cultural Studies.

CO2: This course will enumerate the contemporary topics of respective societies.

MODULE	TOPIC	NUMBER OF CLASSES
I	Marxism and formation of Ideology: Introduction; Marx and Hegel; The Frankfurt school: Aesthetic Politics; Louis Althusser and Structuralist Marxism; Antonio Gramsci, Hegemony and Agency.	20

II	Language and Culture- from Structuralism to Post Structuralism: Introduction; early Roland Barthes; the poststructuralist critique of Structuralism; The later Roland Barthes; Deconstruction: Jacques Derrida; Michel Foucault; Psychoanalytic theory: Jacques Lacan.	21
III	Postmodernism and beyond: Introduction: Jean Francois Lyotard, Fredric Jamson, Jean Baudrillard	5
IV	Notion of the Post-colonial and Post-colonialism	6

Text Books:

- (i) Edgar, Andrew and Peter Sedgwick. *Key Concepts in Cultural Theory* (Routledge, London, 2004)
- (ii) Fuery, Patrick and Nick Mansfield. *Cultural Studies and Critical Theory* (OUP, London, 2001)

Reference Books:

- (i) Chen, Kuan Hsing. (ed.) *Trajectories: Inter-Asia Cultural Studies* (Routledge, London, 1998)
- (ii) Hall, Stuart. (ed.) *Representation: Cultural Representations and Signifying Practices* (Open University Press, Milton Keynes, 1997)
- (iii) Hoggart, R. *The Uses of Literacy* (Penguin, Harmondsworth, 1957)
- (iv) Milner, Andrew. *Literature, Culture and Society* (UCL Press, London, 1996)
- (v) Storey, John. (ed.) *Cultural Theory and Popular Culture: A Reader* (Harvester Wheatsheaf, New York, 1994)
- (vi) Tudor, Andrew. *Decoding Culture: Theory and Methods in Cultural Studies* (Sage, London, 1999)

Web Sources:

https://www.google.co.in/books/edition/Introducing_Cultural_Studies/WC4IDwAAQBAJ?hl=en&gbpv=1&dq=introduction+to+cultural+studies&printsec=frontcover

https://www.google.co.in/books/edition/Cultural_Studies/zEDPaeoPn6oC?hl=en&gbpv=1&dq=introduction+to+cultural+studies&prints+ec=frontcover

Course Code: MCSC2403

Course Title: Conceptualizing Gender

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: The objective of this course is to give ideas about some of the key concepts of gender studies from the perspectives of Cultural Studies. It includes a close reading of selected feminist writings for a critical understanding of issues pertaining to gender.

Course Outcome:

CO1: Utilize interdisciplinary perspectives and tools to examine the diverse and contradictory meaning pertaining to gender.

CO2: Conduct skillful critical analyses and close reading of feminist text.

CO3: Engage in critical understanding of issues related to women.

MODULE	TOPIC	NUMBER OF CLASSES
I	Foundational Concepts on Gender: Sex and Gender; Femininity and Masculinity; Patriarchy; Equality and Difference; Empowerment.	14
II	History of Feminist Movement and Theories Three Waves of Feminism; Liberal feminism, Radical Feminism, Marxist Feminism, Socialist Feminism;	18
III	Feminist Reading: ‘The Problem that has No Name’ – <i>The Feminine Mystique</i> by Betty Friedan ; Instances of Sexual Politics’ – <i>Sexual Politics</i> by Kate Millet ; ‘Towards Liberation: The Independent Woman’ – <i>The Second Sex</i> by Simone de Beauvoir.	12
IV	Feminism in India: Three Phases of Indian Feminist Movement; Indian Feminist Scholars: Gender and Caste: Uma Chakravarti, Understanding Patriarchy: Kamla Bhasin, Women and Culture: Kumkum Sangri	8

Text Books:

- (i) Friedan, Betty. *The Feminine Mystique*, (W. W. Norton & Company, 2001)

- (ii) Beauvoir, Simone de. *The Second Sex*.1949 (Vintage Books, 1989)
- (iii) Bhasin, Kamla. *What is patriarchy?* 1993
- (iv) Chakravarty, Uma. *Gendering Caste Through a Feminist Lens*. 2018 (Sage)
- (v) Millet, Kate. *Sexual Politics*. (Rupert Heart Davis, 1970)
- (vi) Butler, Judith. *Gender Trouble*. (Routledge, 1999)f
- (vii) Sangri, Kumkum and Sudesh Vaid . *Recasting Women: Essays in Colonial History*. 1989.

Reference Books:

- i) Connel, R.W., *Gender*, (Polity, 2002).
- ii) Lerner, Gerda, *The Creation of Patriarchy*,(Oxford University Press, 1986).
- iii) Mies, Maria, *Indian Women and Patriarchy*,(Concept Publishing Company, 1980).
- iv) Mohanty, Manoranjan, (eds), *Class, Caste, Gender*,(Sage, 2004).
- v) Pilcher, Jane and Imelda Whelehan, *50 Key Concepts in Gender Studies*, (Sage Publication, 2004)

Web Sources:

<https://www.digimat.in/nptel/courses/video/109106146/L05.html>

https://onlinecourses.nptel.ac.in/noc21_hs37/preview

Course Code: MCSE 2401

Course Title: Gender, Sexuality and Representation

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective: This course will introduce students to the reckoning of ideas relating to the emergence and growth of gender as a marker of identity as well as a site for politics. While dealing with the social construction of gender, the students will automatically engage with the issues pertaining to sexuality. It will enable students to come to terms with the politics of gender representation in diverse fields.

Course Outcomes:

CO 1: The course introduces the students to the emergence of gender as a marker of identity and as a site for politics.

CO 2: It will encourage them to look at upcoming issues like gender and body, LGBTQ movement, masculinities etc. from critical perspective.

MODULE	TOPIC	NUMBER OF CLASSES
I	Intersections of Gender: Gender and Sexuality; Gender and Body; LGBT Movement and Contemporary Queer theories.	14
II	Men and Masculinity: Men’s Movements; Masculinity and Masculinities; Problematic Masculinity; Male Addiction.	14
III	Discourses on Women and Media Studies: Feminist Media , Gender in Language and Representation, Indecent Representation of Women (Prohibition) Act, 1986,	13

IV	Reading Gender: 1. “Lesbians in Revolt” by Charlotte Bunch. 2. “Compulsory Heterosexuality” by Adrienne Rich	13
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Text Books:

- i. Bunch , Charlotte. *Lesbians in Revolt* (The Furis, 1972)
- ii. Rich , Adrienne. *Compulsory Heterosexuality* and Lesbian Existence (1980).

Reference Books:

- i. Beauvoir, Simone de. *The Second Sex*.1949 (Vintage Books, New York, 1989)
- ii. Bowie, Malcom. *Lacan*.(Fontana, London, 1991)
- iii. Butler, Judith.*Gender Trouble*. (Routledge, New York,1999)
- iv. Handoo, Lalita, and Ruth B. Bottigheimer. *Folklore and Gender*. (Zooni Publications, Mysore, 1999)
- v. Mulvey, Laura. “Visual Pleasure and Narrative Cinema” *Film Theory and Criticism: Introductory Readings*.(eds.) Leo Braudy and Marshall Cohen.(Oxford UP, New York, 1999).833-44.
- vi. Watkins, Susan Alice, Marisa Rueda, and Marta Rodriguez.(ed.) *Feminism for the Beginners* (Icon Books Ltd.,Cambridge, 1992)

Web Sources:

https://www.youtube.com/watch?v=PjHCp5_4sUQ

<https://www.youtube.com/watch?v=AGNOI2uzHZ0>

Course Code: MCSE2402

Course Title: Heritage Studies

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: The course deals with general introduction to heritage studies. Study of cultural heritage has become one of the integral parts of cultural studies. So the course has focused to foster mainly how cultural heritage works while taking pride in today's world, the impact of modern society for the protection and its role in shaping the future of cultural heritage.

Course Outcome:

CO1: This course helps students to know the growing importance of cultural resources as a mark of identity. Thus, it encourages the students to be involved in the field of cultural conservation.

CO2: Students will be benefited with the knowledge of the political potential of local/national heritage to compete with the global world.

CO3: Students will be able to describe approaches of heritage studies in heritage debate.

MODULE	TOPIC	NUMBER OF CLASSES
I	Basics of Heritage: Concept of heritage, phases of heritage or emergence of heritage concern—establishment of past in the public/civil sphere, institutionalization of past and	12

	heritage as a marker of identity; functions of heritage, typologies of heritage	
II	Discourse of Conservation and Constructivism: Conventional and alternative conservation; authenticity and heritage; heritage constructivism- political usages of heritage, memory as construct: construction of the past and politics of remembering	16
III	Economic Usage of Heritage: McDonaldization, globalization/ deterritorialization.	10
IV	Heritage and Assam: Cultural heritage and livelihood in Assam; heritage and development, authenticity and commodification in heritage tourism in Assam.	14

Text Books:

- (i) Ashworth, Graham and Tunbridge: *Pluralising Pasts: Heritage, Identity and Place in Multicultural Societies* (Pluto Press, London & Ann Arbor, MI, 2007)
- (ii) Harrison, Rodney: *Heritage: Critical Approaches*,(Routledge, Oxon, 2013)

Reference Books:

- (i) Bedekar, V. H. *New Museology for India* (National Museum Institute, New Delhi, 1999)
- (ii) Corner & Harvey. *Enterprise and Heritage* (Routledge, London, 2001)
- (iii) Corsane, Gerard. *Museums, Heritage and Galleries: An Introductory Reader* (Routledge, Oxon, 2005)

(iv) Smith, Laurajane: *Uses of Heritage* (Routledge, London & New York, 2006)

(v) Walsh, Kevin. *The Representation of the Past: Museums and Heritage in the Post-Modern World* (Routledge, London, 1992)

Web Sources:

<http://heritagemeaford.com/heritage-conservation-a-brief-overview-article7>

<https://blog.ipleaders.in/conservation-protection-heritage-monuments-india/>

Course Code: MCSE2403

Course Title: Tourism and Culture

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course objective: This course will introduce in detail some of the framework and impacts of Cultural Studies throughout the study of tourism in general. As a result, the majority of the issues related to cultural tourism containing a postmodern perspective to its re-conceptualization will be introduced with a focus on India.

Course Outcomes:

CO1: Ability to understand basic concepts related to cultural tourism.

CO2: This course aims at opening a career oriented job in Cultural Tourism.

CO3: This course highlights the scope of cultural tourism with special reference to North East India.

MODULE	TOPIC	NUMBER OF CLASSES
I	Framework for Cultural Tourism Studies: Definition of Culture; Definition of Cultural Tourism; Development of Cultural Tourism; the Politics of Cultural Tourism; Globalization and Cultural Tourism Development; the development of the Cultural and Creative Industries.	12
II	Post-modern Perspective on Cultural Tourism Studies: Post modernism and Its Characteristics; Post-tourist and Characteristics of Post-tourist; Authenticity and the Post-tourist Experience; the Development of Popular Cultural Tourism Attractions— Black Spots, Heritage Sites, Literary Landscapes, Theme Parks, Reconceptualising Cultural Tourism	14
III	The Impacts of Cultural Tourism: Tourism and the Ultimate Quest for Paradise; Tourism as a New Form of Imperialism; Host-Guest Relationship and the Socio-Cultural Impacts of Tourism; Acculturation, Cultural Drift and the Commodification of Culture in terms of Cultural Tourism; Measuring the Socio-Cultural Impacts of Tourism; Cultural Tourism as Positive Development	14

	Option; Ecotourism as an Ethical Alternatives.	
IV	Cultural Tourism and North East India: The development of Popular Cultural Tourist Destinations; Festivals, Tourists and Performers; Ethnic Festivals, Communities and Regeneration.	12

Text Books:

- (I) Smith, Melanie K. *Issues in Cultural Tourism Studies* (Routledge, London, 2003)
- (II) Wahan, S and C. Cooper (eds.). *Tourism in the Age of Globalization* (Routledge, London, 2001)

Reference Books:

- (i) Chambers, E. (ed.). *Tourism and Culture: An Applied Perspective* (State University of New York Press, Albany, 1997)
- (ii) Cohen, E. *Contemporary Tourism: Diversity and Change* (Elsevier, Oxford, 2004)
- (iii) Crouch, D (ed.). *Leisure/Tourism Geographies: Practices and Geographical Knowledge* (Routledge, London, 1999)
- (iv) Kinnaird, V. and D. Hall (eds.). *Tourism: A Gender Analysis* (John Willey and Sons, Chichester, 1994)
- (v) Smith, M.K. and M Robinson. (eds.). *Cultural Tourism in a Changing World : Politics, Participation and Representation* (Channel View Publication, Bristol, 2006)
- (vi) Wearing, Stephen et al (eds.). *Tourist Cultures: Identity, Place and the Traveler* (Sage, New Delhi, 2010)

Web Sources:

<https://www.unwto.org/tourism-and-culture>

https://www.academia.edu/1869136/What_is_Cultural_Tourism

<https://youtu.be/NHDPZinXh7c>

<https://youtu.be/jMEQI6KNNWs>

Course Code: MCSE2404**Course Title: Cultural Conservation and Documentation**

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course objectives: In a culturally diverse country like India, the conservation of cultural heritage is an important strategy. This course focuses on how protection and care of tangible cultural heritage takes place through museums documentation and other preservative tools. It also gives an emphasis on the changing pattern of cultural conservation.

Course outcome:

CO1: This course teaches students the fundamentals of cultural conservation.

CO2: This course gives understanding on the concept of museum and its role in conservation.

CO2: It teaches various museum documentation techniques.

MODULE	TOPIC	NUMBER OF CLASSES
I	Culture and conservation: Definition of conservation, the basis of conservation, the aims of conservation.	12
II	Conservation in a museum: Role, functions and responsibilities of a museum, museum environment.	12
III	Collection care processes: Tracking artefacts, examination, Conservation and cultural significance: Conservation and Indigenous People, the changing practice of cultural conservation, politics of conservation	14
IV	Understanding documentation: Purposes, techniques, and ethical issues, Pre-field preparations, Techniques of field work and Methods of Oral History, Exercices on documentation through writing, photographic documentation, audio documentation, video documentation.	14

Text Books:

- (i) Szczepanowska M., Hana. *Conservation of Cultural Heritage: Key Principles and Approaches*. (Routledge, Abingdon, 2013)
- (ii) Stevens, Stan (ed.). *Conservation Through Cultural Survival: Indigenous Peoples And Protected Areas*. (Island Press, Washington DC, 2009)

Reference Books:

- (i) Allchin B., *Conservation of Indian Heritage*, (New Delhi, 1989)
- (ii) Batra N.L., *Heritage Conservation*(New Delhi, 1996)
- (iii) Rice N.S. et al (eds), *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, Los Angeles: Getty Conservation Institute, 1996
- (iv) Winick, Stephen & Bartis, Peter. *Folklore and Fieldwork: An Introduction to Cultural Documentation*. (Library of Congress, Washington, DC.,2016)

Web source:

www.igntu.ac.in/eContent/BA-AIHC-06Sem-Jinendra%20Kumar%20Jain.pdf

epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000829IC/P001546/M024843/ET/1510308960P15-M01-Museum-Meaning,Definition,ScopeFunction-ET.pdf

<https://youtu.be/Yj-IIiJH-Mk>

Course Code: MCSA2201

Course Title: Cultural Industries

Lecture	Tutorial	Practical	Course Hour	Credit
1	1	0	2	2

Course Objectives:

This course will look into the different aspects of cultural industries to provide knowledge to students with reference to North-East India. They will be allotted to prepare assignments and to explore different aspects of the craft and musical heritage of North East India. Topics can also include case-studies as per the convenience of the student to document and highlight the practices and experiences of different artisans.

Course Outcome:

CO1: Students will understand the problems and prospects associated with the marketing of the cultural industries.

CO2: Students will understand the performative aspects of cultural industries in present day context.

MODULE	TOPIC	NUMBER OF CLASSES
Unit 1	Introducing traditional crafts and art forms of North East India: musical traditions- past and present, music for assimilation, music for change, music for protest; masks, bamboo, cane crafts, weaving, jewellery, handloom weaving, brass and bell metal works, ivory, and pottery making.	16
Unit 2	Problems and prospects of marketing of cultural industries in North East India: problems of identity and authenticity; use of new-age marketing strategies	15

Text books:

- i) Hesmondhalgh, David (2013), The Cultural Industries, Sage: London.
- ii) Crane, D. (1992). The production of culture. Sage Publications.

Reference Books:

- (i) Becker, H. S. (1974). 'Art as collective action'. American Sociological Review 39(6): 767- 776.
- (ii) Peterson, R. A., & Anand, N. (2004). 'The production of culture perspective'. Annual Review of Sociology 30:311- 334.
- iii) Alexander, Victoria. (2003). Sociology of the Arts: Exploring Fine and Popular forms. Blackwell.
- iv) Bourdieu, P. (2005). Principles of an Economic Anthropology. The Handbook of Economic Sociology, 2, 75-89.
- v) Crane, D. (1992). The production of culture. Sage Publications.
- vi) Du Gay, P. (ed.). (1997). Production of culture/cultures of production (Vol. 4). Sage.

Web Sources:

<https://classroom.google.com/c/NDU2MTQwMTA0NTU2/m/NTMyNTQ2NjA5ODAy/details>

<https://classroom.google.com/c/NDU2MTQwMTA0NTU2/m/NTMyNTQ2NjA5ODAy/details>

<https://classroom.google.com/c/NDU2MTQwMTA0NTU2/m/NTMyNTQ2NjA5ODAy/details>

Course Title: Digital Ethnography

Course Code: MCSS2202

Lecture	Tutorial	Practical	Course Hour	Credit
1	0	1	3	2

Course Objective: The objective of the course to engage the students in the exploration of information shared in the digital space. This course trained the students to do fieldwork in digital space or to digitalize the ethnographic knowledge via blogging, YouTube and other digital contents.

Course Outcome:

CO 1: Engage in the exploration of the cyber space and the virtual communities as ethnographic sites.

CO2: Learn the best practices and methods for collection of ethnographic data through participation and observations in cyber space.

CO3: Ability to relate the digital world and its experiences with the offline realities.

MODULE	TOPIC	NUMBER OF CLASSES
I	Introduction: What is ethnography; Ethnography in Digital space: characteristics, scopes, and challenges; Sites of digital ethnography: social media group interactions, blogs, games, chatrooms, e-commerce portals and other sites of online interactions.	12
II	Planning and devising methods for online fieldwork: Identifying issues and research problems, observation, participation and data collection; Ethical issues of digital ethnography.	14

*Students will select one or two ethnic communities to do ethnographic study digitally and prepare a project.

Text Books:

- (i) Hine, Christine. (2015). *Ethnography for the Internet: Embedded, Embodies and Every day*. Bloomsbury Academic, London and New York.
- (ii) Kozinets, Robert V. (2010). *Netnography: Doing Ethnographic Research Online*. Sage Publications, London.

Reference Books:

- (i) Pink, S., Horst, H., Postill, J., Hjorth, L., Lewis, T., & Tacchi, J. (2016). *Digital Ethnography: Principles and Practice*. New Delhi: SAGE Publications India Pvt Ltd.Hjorth,
- (ii) L., Horst, H., Galloway, A., & Bell, G. (Eds.). (2017). *The Routledge Companion to Digital Ethnography*. Taylor & Francis.
- (iii) Dicks, B., Mason, B., Coffey, A., & Atkinson, P. (2005). *Qualitative Research and Hypermedia: Ethnography for the Digital Age*. Sage.
- (iv) Fielding, Nigel; G., Lee and Blank, Grant. (2008). *The SAGE Handbook of Online Research Methods*. Sage reference.

Web Sources:

https://www.youtube.com/watch?v=mWATHAd2bEM&list=RDCMUCCze11y7uix_FUnQURUT-tw&index=3

https://www.youtube.com/watch?v=6o7LfcqFu-w&list=RDCMUCCze11y7uix_FUnQURUT-tw&index=21

Course Code: MCSC3401

Course Title: Methods and Methodologies in Cultural Studies

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective: This course is an attempt to introduce the students to larger issues involved with research in social science with particular reference to the discipline of Cultural Studies. Interdisciplinary research methods from other fields, such as anthropology, ethnology and sociology, are inevitable in Cultural studies and awareness must be cultivated amongst the students and the aim of the course is to ensure a better understanding of the cultural phenomena and its relevant appraisal by the students.

Course Outcome:

CO 1: The students will acquire knowledge about various techniques of research process in Social Science.

CO 2: It will help to plan and operate research methods in Cultural Studies.

MODLE	TOPIC	NUMBER OF CLASSES
I	Philosophical Foundation of Research in Social Science: Definition of research, problems of objectivity and subjectivity, ethics of research, etic and emic perspectives.	14
II	Research Methodology: Types of research, significance of research, research method versus methodology, research process.	14
III	Research Problem: Formulation of the research question, quantitative and qualitative research methods: data collection, analysis and interpretation.	18
IV	Research Methods with Special Reference to Cultural Studies: Methods of ethnographic Study; textual approaches: semiotics approach, narrative theory, feminist approach; reception studies.	6

Text Books:

- (i) Couldry, Nick. *Inside Culture: Re-imagining the Method of Cultural Studies* (Sage, London, 2000)
- (ii) Kothari, C.R. *Research Methodology Method and Techniques* (New Age International (P) Ltd., 2004)

(iii) Pickering, Michael. *Research Methods for Cultural Studies* (Edinburgh University Press, Edinburgh, 2008)

(iv) Tudor, Andrew. *Decoding Culture: Theory and Methods in Cultural Studies* (Sage, London, 1999)

Reference Books:

(i) Barry Barnes, David Bloor & John Henry (eds.) *Scientific Knowledge: A Sociological Analysis* (University of Chicago Press, Chicago, 1996)

(ii) Holstein, James A. and Jasber F.(eds.) *Gubrium. Handbook of Constructionist Research.* (The Guilford Press, NY, 2007)

(iii) Lock, Andy and Tom Strong. *SocialConstructionism: Sources and Stirrings in Theory and Practice.* (CUP, Cambridge, 2010)

(iv) May, Tim. *Social Research: Issues, Methods and Process* (Open University, Philadelphia PA, 2001)

(v) Neuman, W. Lawrence. *Basics of Social Research: Qualitative and Quantitative Approaches* (Pearson, Boston, 2004)

(vi) Vinken, Henk Joseph Soeters and Peter Ester (eds.) *Comparing Cultures: Dimensions of Culture in a Comparative Perspective* (Brill, Boston, 2000)

Web Sources:

<https://www.youtube.com/watch?v=GSeeyJVD0JU>

<https://www.youtube.com/watch?v=ET4c7hiRgbM>

<https://www.youtube.com/watch?v=aomHmLuEQnY>

Course Code: MCSC3402

Course Title: An Introduction to Film Studies

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective: This course seeks to develop an understanding of the fundamentals of film studies. It aims to provide insight on film theories and criticism. The course tries to engage with film-making schools/movements drawn from varied traditions. This course demands viewing sessions accompanied by lectures and classroom discussions.

Course Outcome:

CO1: The course is designed to make the students aware about the components and different schools of film.

CO2: The students will learn about the application of different film theories while reviewed a film.

MODULE	TOPIC	NUMBER OF CLASSES
I	Film Language**: Cinematography, Editing, Sound and Mise-en-scène	12
II	Major Film Movements: German Expressionism, French Poetic Realism, Italian Neo-realism, and the French New Wave	12
III	Third World Cinema: Third World Cinema, Latin American and Asian cinema	10
IV	Film Theories: Psychoanalytical Film Theory- Christian Metz, Roland Barthes and Jacques Lacan ; Feminist film Theory – Laura Mulvey and Claire Johnston; Auteur Theory – André Bazin and François Truffaut	18

**The course instructor will select some films to explain the film

language.

Text Books:

- (i) Sarris, Andrew. "Notes on the Auteur Theory in 1962." In *The Film Studies Reader*, by Joanne et.al Hollows, 68-70. (Arnold, 2000).
- (ii) Stam, Robert. *Film Theory: An Introduction*. (Blackwell Publishing, 2000).

- (iii) Truffaut, Francois. "A Certain Tendency of the French Cinema." In *The Film studies Reader*, by Joanneet.al. Hollows, 58-62. (Arnold, 2000).

Reference Books:

- (I) Barsam, Richard M., and Dave Monahan. *Looking At Movies*. (W.W.Norton& Company, 2010).
- (II) Braudy, Leo and Dickstein, Morris - *Great Film Directors*, (Oxford University Press)
- (III) Dix, Andrew. *Beginning Film Studies*. (Viva Books, 2010).
- (IV) Geoffrey Nowell-Smith (ed). *The Oxford History of World Cinema*. (Oxford University Press, 1997)
- (V) McCabe, Janet. *Feminist Film Studies: Writing the Women into Cinema*. (Wallflower, 2004).
- (VI) Monaco, James – *How to read a film*, (Oxford University Press, 2002)
- (VII) Mulvey, Laura. *Visual and Other Pleasures*. 2nd .(Palgrave Macmillan, 2009).
- (VIII) Haskell, M. *From Reverence to Rape*. (University of Chicago Press, 1987).
- (IX) Hayward, Susan. *Cinema Studies: The Key Concepts*. 2nd. (Routledge, 2000).
- (X) Kaplan, E.N. *Women and Film: Both Sides of the Camera*. (Routledge, 1983).
- (XI) Petrie, Graham. "Alternatives to Auteurs." *Film Quarterly*, 1973: 27-35.
- (XII) Silverman, Kaja. *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema -Theories of Representation and Difference*. (Indiana University Press, 1988).

Web Sources:

<https://www.youtube.com/watch?v=BFwMRVwrKcA>

Course Code: MCSC3403

Course Title: Performance Studies: An Introduction

Lecture	Theory	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: Performances are linked with all aspects of human life and activity. This course begins with a basic introduction to performance studies before focusing on specific aspects of performance studies.

Course Outcomes:

CO1: This course enables knowledge to critically assess human communication in a variety of social and cultural contexts

CO2: Students will acquire knowledge on various performance traditions of India that reflects a sense of identity of different communities.

MODULE	TOPIC	NUMBER OF CLASSES
I	Introduction to Performance Studies: What is performance studies, the broad spectrum approach by Richard Schener	13
II	Presenting and representing the self: From total acting to not acting- Michael Kirby's five nodal points; Acting- Realistic, Brechtian, Codified, Trance, Performance objects; performance in everyday life	13
III	Performances: kinds and functions of performance; during, before and after performance art	13

IV	Performance tradition in India: Ritual, devotional, folk popular tradition, the classical tradition and its predecessors	13
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Text Books:

- i) Neog, Maheswar *Tradition and Style* (Assam Sahitya Sabha, Jorhat, 1981)
- ii) Sceaner, Richard. *Performance Theory*. (Routledge, London, 1988)
- iii) Vatsayan, Kapila. *Traditional Indian Theatre: Multiple Streams* (NBT, New Delhi, 1996)

Reference Books:

- i) Birdwhistell, Ray. L. *Introduction To Kinesics* (University of Louisville Press, Louisville, 1952)
- ii) Boal, Augusto. *Theatre of the Oppressed* (Theatre Communication Group, 1995).
- iii) Datta, B. & Mahanta, P. J. *Traditional performing arts of N.E. India* (Assam Academy for Cultural Relations, Guwahati, 1986)
- iv) Deva, B.C. *Indian Music*. ICCR and New Age Publicatio, New Delhi, 1995)
- v) Eugenio Barba & Nicola Savarase. *The Secret Art of the Performer* (Routledge, London and New York, 1991)
- vi) Gargi, Balwant. *Folk Theatre of India* (Rupa and Co. Calcutta, 1991)
- vii) Goffman, Erving. *The Presentation of Self Everyday Life* (New York, 1959)
- viii) Handoo, J. *Ethnomusicology: Theoretical Essays in Indian Folklore* (Zooni Publication, Mysore, 2000)
- ix) Lomax, Allan. *Folksong, Style and Culture* (American Association for Advancement of Science Publication no.88, Washington D.C. 1968)
- x) Leach, Robert. *Makers of Modern Theatre: An Introduction* (Routledge, 2009)
- xi) Neog, Maheswar. *Bhaona –The Ritual play of Assam* (Sangeet Natak Akademi, 1983)
- xii) Turner, Victor. *The Anthropology of Performance*. (Performing Arts Journal, New York, 1986)

Web Sources

Performance Studies Book.pdf

https://www.google.co.in/books/edition/Divine_Service_and_the_Performing_Arts_i/KWFWeNqIms0C?hl=en&gbpv=1&dq=performance+art+in+india&printsec=frontcover

Course Title: MCSE3401

Course Title: Oral History

L	T	P	CH	CR
1	1	2	4	4

Introduction to the course: This course will train the students to collect the oral history to construct the interpretive historical narratives. The students will be encouraged to undertake independent fieldwork that will allow them to apply the methods and approaches learned in class.

CO 1: Students will learn how to take interviews to collect the oral history.

CO 2: Students will be trained to evaluate various approaches to presenting, processing, and analyzing oral life history interviews

CO 3: Students will learn to preserve the interviews through different mediums.

Unit	Topic	NUMBER OF CLASSES
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I	Oral History : Meaning and Significance of Oral History, Memory as method; Memory and Identity; Written History and Oral History	14
II	Doing Oral History Project: Ethical and technical preparations; Selection of themes and topics; Identification of interview.	14
III	Documentation of Events: Selection and collection of narratives of prominent events, Recording of narratives through interview.	12
IV	Curating Oral History: Indexing and Archiving Recordings; Digitalization of oral narratives	12

Text Books:

- i) Ritchie, Donald A. (2003) *Doing Oral History: A Practical Guide*. Oxford University Press.
- ii) Baylor University Institute for Oral History (2012). *Introduction to Oral History*.
<http://www.baylor.edu/oralhistory>.

Suggested Readings:

- i) Yow, V. R. (2014). *Recording Oral History: A Guide for the Humanities and Social Sciences*. Rowman

& Littlefield.

ii) Pollock, D. (Ed.) (2005). *Remembering: Oral History Performance*. Palgrave Macmillan, New York.

iii) Clifford, J., & Marcus, G. E. (Eds.). (1992). *Writing Culture: The Poetics and Politics of Ethnography*.

University of California Press.

Web Sources:

<https://www.youtube.com/watch?v=36-Yc3MZSNs>

Course Code: MCSE3402

Course Title: Understanding Indian Cinema

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: The objective of this course is to give ideas about the history and importance of Indian film industry. It offers an understanding about different genres of Indian cinema. In this course emphasis has been given to impart knowledge about the regional film industries with special reference to North East India.

Course Outcome:

CO1: This course generates knowledge about the history of Indian cinema as a dominant category of world cinema.

CO2: It will make them aware about different categories of Indian cinema like parallel, Bollywood and regional.

CO3: The course encourage them to learn about the features and contributions of prominent Indian filmmakers like Satyajit Ray, Adoor

Gopalakrishnan , Aparna Sen, Jyoti Prasad Agarwala, Bhabendra Nath Saikia.

MODULE	TOPIC	NUMBER OF CLASSES
I	Indian Cinema: From Silent to Talkie Film; Dominant features of Indian cinema.	12
II	Two Genres of Indian Cinema: Parallel Cinema and Commercial Cinema; Debates on categories of Indian cinema.	12
III	Regional Language Cinema: Characteristics of regional language cinema, Regional cinemas of North East India	14
IV	Thematic and Stylistic features of selected Indian directors**: Satyajit Ray, Adoor Gopalakrishnan , Aparna Sen, Jyoti Prasad Agarwala, Bhabendra Nath Saikia	14

** The course instructor and the students will select some films of these directors for screening and review.

Text Books:

- (i) Gokulsing, K.Moti, and WimalDissanayake. *Indian Popular Cinema: A narrative of Cultural Change*. (Orient Longman Pvt. Ltd, 1998)
- (ii) Sharma, Rana& Minakshi Dutta. *Eight Glorious Decades of Assamese Cinema* (Assam Book Syndicate & Publishers, 2015)
- (iii) Thoraval, Yves. *The Cinema of India (1896- 2000)* (Macmillan P, 2000).

- (iv) Vasudev, Aruna. *The New Indian Cinema* (Macmillan India Ltd, 1986)
- (v) Vasudevan, Ravi. (ed.). *Making Meaning in Indian Cinema* (Oxford University Press, 2000)

Reference Books and articles:

- (i) Chakravarty, Sumita. *National Identity in Indian Popular Cinema: 1947-1987* (Oxford University Press, 1996)
- (ii) Stam, Robert. *Film Theory: An Introduction* (Blackwell Publishers, Malden, Massachusetts & Oxford, 2000)
- (vi) Stokes, Jane. *How to do Media and Cultural Studies*. (Sage P, 2003)

Web Sources:

<https://www.youtube.com/watch?v=BFwMRVwrKcA>

Course Code: MCSE3403

Course Title: Culture and Environment

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course aims to offer an advanced and critical introduction of the current issues of environment and Cultural Studies. It offers an interdisciplinary study on interaction of environmental studies/ environmental thought and critical theory/ Cultural Studies. It will study

culture and cultural practices, different ideas about people and nature, different social and ecological relations. The course is designed in a way to survey the various intersections of environmental thought and Cultural Studies. It includes the themes such as ‘social space’ and ‘sense of place’, race, gender, class, nature, media, globalization and Cultural displacement.

Course Outcome:

CO1: The course enables the students to explore the relationship between culture and environment.

CO2: This course enables the students to look at environmental issues from cultural studies’ perspectives.

CO3: The course offers a new perspective to define the terms like social space, sense of place, race, gender, class, nature etc. in relation to nature and culture.

MODULE	TOPIC	NUMBER OF CLASSES
I	Introducing Culture and Environment: Relationship between culture and environment, natural and built environment, reimagining nature and culture, natural resources, biodiversity and its value, concept of Cultural ecology and ecosystem	12
II	Environment and Education: Environmental value education, environmental sustainability education, constitutional provisions for environment protection and conservation in India, environmental ethics, issues and possible solutions	14

III	Humanistic Perspectives of Environment and Culture: Humanistic Perspectives on space, place and landscape, gender and environment, ecofeminism, indigenous knowledge system and conservation of environment, resettlement and rehabilitation of people, its problems and its concerns	16
IV	Case Studies**	10

** The course instructor will select some cases related to environmental issues and try to explain the theoretical concepts with the help of those cases.

Text Books:

- i) Jamison, Andrew. *The Making of Green Knowledge: Environmental Politics and Cultural Transformation* (CUP, 2001).
- ii) Milton, Kay. *Environmentalism and Cultural Theory* (Routledge, 1996)
- iii) Saikia, Arupjyoti. *Forests and Ecological History of Assam, 1826-2000* (Oxford University Press, 2011)
- iv) Sutton, Mark Q and E. N. Anderson. *Introduction to Cultural Ecology* (Alta Mira Press, 2010).

Reference Books:

- i) Cronon, William(ed). *Uncommon Ground: Toward Reinventing Nature* (Norton & Co., N.Y, 1995).
- ii) Duncan, James and David Ley, eds., *Place/Culture/Representation* (Routledge, 1993).
- iii) Harvey, David. *Justice, Nature, & the Geography of Difference* (Blackwell, Oxford, 1996).
- iv) Jackson, Peter. *Maps of Meaning: An Introduction to Cultural Geography* (Routledge, N.Y, 1989).
- v) Massey, Doreen. *Space, Place and Gender* (Polity Press, 1994).
- vi) Robertson, G., M. Mash, et al. (eds.), *Future Natural: Nature, Science, Culture* (Routledge, 1996).

- vii) Shiva, Vandana. *Staying Alive: Women, Ecology and Development* (Zed Books, 1988).
- viii) Short, John Rennie. *Imagined Country: Environment, Culture, and Society* (Routledge, 1991).
- ix) Soper, Kate. *What is Nature?* (Blackwell, Oxford, 1995).
- x) Wilson, Alex. *The Culture of Nature: North American Landscape from Disney to the Exxon Valdez* (Toronto: Between the Lines, 1991)

Web Sources:

<https://chicagopolicyreview.org/2014/12/04/culture-and-the-environment-how-cultural-values-influence-global-ecologic-practices/>

<https://essays-services.com/essays/informative/culture-and-environment-interaction.html>

Course Code: MCSE3404

Course Title: Cultures and Societies of North-East India

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course aims to give knowledge about the society and rich cultural resources of North-East India. North-East India is a culturally rich place. Its cultural diversity can be one of the major study areas in Cultural Studies. So, this course is expected to explore the cultural significance of North-East India and to get insights about various tribes of North-East India through the process of ethnographic research.

Course Outcome:

CO1: This course enhances knowledge on the multi-ethnic cultural pattern in terms of vibrant lifestyle, religion, arts etc. of North-East India.

CO2: This course enables students to describe the social and political process of North-East India

CO3: Students will get the benefits of employment in different projects on collection and preservation of cultural artifacts concerning to the identity assertion of constituent communities of North-East India with the help of knowledge enumerated by this course.

MODULE	TOPIC	NUMBER OF CLASSES
I	An introduction to North-East India: Geography, demographic pattern of North-East India- enumeration of population, migration, ethnic and non-ethnic groups	12
II	Nationalism and Ethnicity in North-East India: Nationalism, sub-nationalism and ethnicity; ethnicity and race; ethnicity and culture; ethnicity and gender; ethnicity and tourism-examples from North-East India	16
III	Cultural Diversity of North-East India: Traditional beliefs and practices, religion and religious institutions, Traditional Fairs and Festivals and revivalist festivals	14
IV	Fine Arts of North-East India: Prominent Musical Traditions, musical instruments, painting, architecture, sculpture with reference to each state	10

Text Books:

- (i) Das, B.M. *North East India: Its People and Culture* (Ethnographic and Folk Culture Society, Lucknow, 1990)
- (ii) Das, B.M. *The Peoples of Assam* (Gian Publishing House, Delhi, 1987)
- (iii) Nath, D. *Religion and Society in North East India* (Guwahati: DVS Publishers, 2011)

Reference Books:

- (i) Baruah, S. *Durable Disorder: Understanding the Politics of Northeast India* (Oxford University P, Delhi, 2005)
- (ii) Biswas, P. and C. Suklabaidya. *Ethnic Life Worlds in Northeast India* (Sage, New Delhi, 2007)
- (iii) Subba, T. B. & G.C. Ghosh. (ed.) *The Anthropology of North-East India* (Orient Longman, New Delhi, 2003)

Web sources:

<https://www.travelogyindia.com/north-east-india/culture.html>

<https://www.ukessays.com/essays/cultural-studies/overviewing-the-north-east-india-cultural-studies-essay.php>

Course Title: Folklore and Culture III

Course Code: MCSE3404

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: The objective of the course to introduce the synchronic approach of folklore theories, folk cultural practices of India, folklore globalization and technology, documentation and preservation of folklore. This course is giving an elaborative knowledge about Indian folklore. The purpose of the course is to familiarize the student with folklore research methodology.

Course Outcome:

CO1: This course will enhance the skill of the students in the documentation of folklore of different parts of North East India.

CO2: This helps course the students to understand the folklore in the contemporary world in the age of globalization.

CO3: It helps the students to clarify and changes happened in the field of folklore.

MODULE	TOPIC	NUMBER OF CLASSES
I	Theories of Folklore – Diachronic Approaches: Evolutionary Theories; Devolutionary Theories; Diffusion Theories (Monogenesis, Polygenesis).	12
II	Folk Cultural Practices of India: Folk Theatre, Naming System and Onomatics; Folk Religious Practices; Folk Medicinal Practices; Folk Art and Craft; Folk Games; Folk Food Ways; Customary Laws and Jurisprudence.	20
III	Folklore, Globalization and Technology: Globalization and Social Life; Neo-folk Formation and Protest Movement; Global vs. Local; Hybridization; Bio-politics; Changing Patterns of Folk Performances; Digital Folklore.	14
IV	Documentation and Preservation of Folklore: Thick and Thin Data; Post-Ethnographic Method; Dialogical and Discourse Method; Focus Group Method; Copyright Issues and Patent.	8

Text Books:

- (VI) Dorson, Richard, M. *Folklore and Folk life*, (Chicago University press, Chicago, 1972)
- (VII) Dundes, Alan. (ed). *The study of folklore*, (Prentice Hall, 1965)
- (VIII) Handoo, Jawaharlal, *Folklore and Introduction*, (Central institute of Indian language, Mysore, 1989)

Reference Books:

- V) Ben, Amos, Dan. (ed). *Folklore genres* (Austin University of Texas press, 1976)
- VI) Blackburn, Stuart and A.K. Ramanujan.(ed). *Another Harmony: New Essays on the Folklore of India* (University of California Press, Berkley, 1986).
- VII) Claus, Peter J. And Frank J. Korom. *Folkloristics and Indian Folklore* (Regional Resource Centre for Folk Performing Arts, Udupi, 1991)
- VIII) Dorson, Richard. M., "The Eclipse of Solar Mythology", *Journal of American Folklore*, Vol. 68(1955), pp. 393-416; rpt. in Alan Dundes (ed.), *The Study of Folklore*, Prentice Hall Inc., N. J., (1965), pp. 57-83.
- IX) Kanaka Durga. P.S. "Gender Studies on Folklore: Trends and Prospects" in (ed) B. Ramakrishna Reddy, *Dravidian Folk and Tribal Lore*, (Dravidian University, Kuppam, 2001).

Web Sources:

https://www.youtube.com/watch?v=mWATHAd2bEM&list=RDCMUCCze11y7uix_FUnQUrUT-tw&index=3

https://www.youtube.com/watch?v=6o7LfcqFu-w&list=RDCMUCCze11y7uix_FUnQUrUT-tw&index=21

Course Code: MCSG3401

Course Title: Cultural History of Assam

Lecture	Tutorial	Practical	Credit Hour	Credit
3	1	0	4	4

Course Objectives: Assam is a culturally rich place. Its cultural diversity can be one of the major study areas in Cultural Studies. Therefore, this course aims to give knowledge about the rich cultural resources of Assam.

Course Outcome:

CO1: Students across disciplines can have an idea on culture of Assam and develop a critical perspective to examine the changes in it.

CO2: This course will enable students to examine the Assamese culture in present day context with the knowledge of its historical evolution.

CO3: This course will enable students to be engaged in different projects related to study of various tribes in Assam.

MODULE	TOPIC	NUMBER OF CLASSES
I	Introduction to Assamese Culture: Evolution of Assamese culture- from the pre-historic to modern period; Cultural elements of the major races in Assamese culture- Negrito, Australoid, Mongoloid, Dravidian, Alpine and Caucasoid	16
II	Traditional Culture: Traditional beliefs and practices, religion and religious institutions, traditional game and pastimes.	14
III	Fine Arts of Assam: Music, musical instruments, painting, architecture, sculpture.	12
IV	Field study of the cultural life of a tribe of Assam.	10

Text Books:

- (i) Das, B.M. *North East India: Its People and Culture* (Ethnographic and Folk Culture Society, Lucknow, 1990)

- (ii) Das, B.M. *The Peoples of Assam* (Gian Publishing House, Delhi, 1987)

Reference Books:

- (i) Gogoi, Lila. *AsamarSanskriti* (Banalata, Guwahati, 2012)
(ii) Dorson, Richard, M. *Folklore and Folk life*, (Chicago University press, Chicago, 1972)
(iii) Dundes, Alan. (ed). *The study of folklore*, (Prentice Hall, 1965).
(iv) Neog, Maheswar. *Cultural History of Assam* (Omsons Publications, New Delhi, 2004)

Web Sources:

<https://www.holidify.com/pages/culture-of-assam-82.html>

<https://stylesatlife.com/articles/assam-festivals/>

Course Code: MCSG3402

Course Title: Conceptualizing Women's Studies

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: The objective of this course is to give ideas about some of the key concepts pertaining to the concept of gender. The course incorporates some major changes/ development occurred for women's emancipation in different historical periods.

Course Outcomes:

CO 1: The course imparts knowledge about some key concepts of women's studies.

CO 2: It encourages the students to critically examine the issues related with woman.

MODULE	TOPIC	NUMBER OF CLASSES
I	Foundational Concepts: Sex and Gender, Patriarchy, Biological Determinism, Stereotype, Domestic Violence, Body, Representation, (the) Other,	16
II	Feminist Movement: What is Feminism? Three Waves of Feminism	14
III	Women's Empowerment: Alternative Approaches – Women In Development (WID) and Women And Development (WAD), Gender and Development (GAD), State Policies and Program	12
IV	Women's Studies: Growth and Development of Women's Studies, Scope of Women's Studies, Women's Studies in India	10

Text Books:

- (i) Tazi, Nadia (ed.), *Keywords: Gender*,(Vistaar Pub, 2004).

Reference Books:

- i) Gill, Rajesh, *Contemporary Indian Urban Society- Ethnicity, Gender and Governance*,(Bookwell Publishers, 2009).
- ii) Lerner, Gerda, *The Creation of Patriarchy*,(Oxford University Press, 1986).
- iii) Mies, Maria, *Indian Women and Patriarchy*,(Concept Publishing Company, 1980).
- iv) Mohanty, Manoranjan, (eds), *Class, Caste, Gender*,(Sage, 2004).
- v) Rajput, Pam &Kaur, Manvinder, “Women's Studies in Higher Education in India: Some Reflections”, *Samyukta*, Vol III, No.1, January 2003.

Web Sources:

<https://www.digimat.in/nptel/courses/video/109106146/L05.html>

https://onlinecourses.nptel.ac.in/noc21_hs37/preview

Course Title: Globalisation and Culture

Course Code: MCSC4401

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective:

This course modestly tries to focus on how various elements of globalisation influence culture in the modern world and how both matter intrinsically to each other. This course intends to familiarise the students with the concept and theories of globalisation and its relation with modernity and culture.

Course Outcome:

Co1: Ability to understand the phenomena of cultural globalization.

Co2: Ability to identify the key globalisation theories and concepts.

CO3: Ability to understand the effect of globalisation on tangible and intangible culture.

Unit	Topic	Unit
I	Globalisation: An Introduction: Definitions of Globalisation, the history and scope of globalization, characteristics of Globalisation, theories of globalisation, Globalisation from tangible to intangible	16
II	Related concepts of Globalisation: Global economic flows, Global cultural flows, Disjunctive flows, Glocalisation, Creolization, Globalisation and inequality, new social movement	14
III	Globalisation and Modernity: Global Modernity, the dynamism of Modernity, Modernity as loss, Deterritorialization, Hybridity and complex cultural flows, Hybridization, types of Hybridity, Dispora identity.	12
IV	Globalization and Culture: Origins and Development of Cultural Globalization, Cultures in Motion: Culture, Connectivity, and Globalization, Cultural Imperialism and its critic. Culture matters for Globalisation and Globalisation matters for Culture	10

Text Books:

- (i) Hopper, Paul. *Understanding Cultural Globalization*. (Polity Press, UK, 2007)
- (ii) Singh, Yogendra. *Culture Change in India*. (Rawat Publication, New Delhi, 2000)
- (iii) Tomlinson, Jhon. *Globalization and Culture*. (Blackwell Publishing.
- (iv) Steger, B. Manfred. *Globalisation A Very Short Introduction* (Oxford University Press, 2013)
- (v) Barker, Chris. *Cultural Studies*. (Sage publication, London, 2008)
- (vi) Nayar k, Pramod. *An Introduction to Cultural Studies* (Viva Books, 2008)

Reference book:

- (i) Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy.” Available via LSE at <http://tcs.sagepub.com/gate2.library.lse.ac.uk/content/7/2/295.full.pdf+html>
- (ii) Robertson, Roland. 1995 “Glocalization: Time space homogeneity-heterogeneity” in *Global Modernities*, edited by Mike Featherstone, Scott Lash and R. Robertson. London: Sage.

Web source:

- (i) <https://youtu.be/2vdX2FY0dvY>
- (ii) [https://youtu.be/ 3_QysAc4JI](https://youtu.be/3_QysAc4JI)
- (iii) <https://youtu.be/uSSoFWmV3T0>
- (iv) https://youtu.be/ux3G9_ntEQY

Course Code: MCSC4402

Course Title: Woman, Culture and Development

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course aims to make the students aware of the aftermath and reactions of feminism. It includes a part on Indian woman's journey towards gender equality. So this course is expected in acquainting the students with the Indian feminist traditions, a tradition which has arisen out of the heterogeneity of Indian experience.

Course Outcome:

CO1: The course creates a platform for the students to look at the aspects related to gender from recent developments in feminist discourse.

CO2: The students will be acquainted with the feminist intervention in India especially in environmental spheres.

UNIT	TOPIC	NUMBER OF CLASSES
I	After Feminism: Post-structural feminism, Michel Foucault and post-feminism, concept of the 'Other', eco-feminism, digital feminism, politics of feminism	16
II	Women and Environment: Environmental movements- Chipko	14

	movement, Narmada Bachao Andolan,	
III	Post-colonial Feminist Theory: Gayatri Spivak and Chandra Talpade Mohanty	12
IV	Eco-Feminism in India: Vandana Shiva and Bina Agarwal	10

Text Book:

- (i) Shiva, Vandana. *Staying Alive: Women, Ecology and Development* (Kali for Women, 1989)
- (ii) Spivak, Gayatri. *Can The Subaltern Speak*(http://abahlali.org/files/Can_the_subaltern_speak.pdf)

Reference Books:

- (i) Merchant, Carolyn *Women and Environment* (Routledge, 1996)
- (ii) Sontheimer, Sally. *Women and the Environment: A Reader: Crisis and Development in the Third World* (earthscan Publication Ltd, 1991)
- (iii) Vakoch, Douglas A. *Feminist, Ecocriticism: Environment, Women and Literature* (Lexington Books, 2012)
- (iv) Venkateshwara, Sandhya, *Environment, Development and the Gender Gap*, (Sage Publications, New Delhi, 1995).
- (v) Warren Karen. J *Eco-feminism: Women, Culture, Nature* (Indiana University Press,1997)

Web Sources:

<https://literariness.org/2016/05/11/the-influence-of-poststructuralism-on-feminism/>

<https://www.davuniversity.org/images/files/study-material/Feminism%20and%20Post%20colonialism.pdf>

Course Code: MCSC4403

Course Title: Dissertation

Lecture	Tutorial	Practical	Course Hour	Credit
0	4	0	4	4

In this course of the 4th semester, students are required to submit a dissertation on a topic relevant to the MA course syllabus. This needs to be done under the direct supervision of an assigned faculty of the department. Depending on the nature of the research being undertaken, writing the dissertation may involve activities like fieldwork, interviews and recording on the part of the student prior to her writing of the dissertation. The objective of this course is to provide the students with exposure to techniques and methods of research and academic writing.

*An orientation for writing the dissertation will be given to the students during the third semester and after a series of tutorials the topic for dissertation of the individual students will be fixed during the third semester itself. The students are expected to complete their dissertation by the mid-term examination in the fourth semester the viva of which will be conducted about a month before the commencement of the end-term examinations.

Course Code: MCSE4401

Course Title: Reading Culture

Lecture	Tutorial	Practical	Credit Hour	Credit
3	1	0	4	4

Course Objectives: This course introduces students some of the foundational texts of the discipline of Cultural Studies. It aims to introduce various aspects which are going to shape their conception regarding the discipline. It is also dedicated to give an extended idea on culture from the perspectives of India as well as Assam.

Course Outcome:

CO1: This course will develop an understanding to trace critical knowledge on culture in ordinary life.

CO2: Students in the domain of Cultural Studies will make use of the perspectives acquired through these select texts to look different issues of contemporary society.

MODULE	TOPIC	NUMBER OF CLASSES
I	Culture: The Basics Raymond Williams. 'Culture is Ordinary' from Raymond Williams <i>Culture and Society</i>	
II	Culture and Ideology: Louis Althusser. 'Ideology and Ideological State Apparatuses' from Meenakshi Gigi Durham and Douglas M. Kellner (eds.) <i>Media and Cultural Studies Key Works</i>	
III	Culture and Communication: Amartya Sen, 'Our Culture and Their Culture' from Amartya	12

	Sen <i>The Argumentative Indian: Writings on Indian History, Culture and Identity</i>	
IV	Culture and Kristi: Bishnuprasad Rava: <i>Asomiya Kristi</i> from <i>Bishnuprasad Rava Rachana Sambhar Dwittiyo Khanda</i> . (2008). Eds. Jogesh Das and Sarbeswar Bora, pages 932-945. Rava Rachanawali Prakashan Sangha, Tezpur.	14

Text Books:

- (i) Das, Jogesh and Sarbeswar Borah.(ed.) *Bishnuprasad Rava Rachana Sambhar* (Rava Rachanawali Prakashan Sangha, Tezpur, 2008)
- (ii) Durham, Meenakshi Gigi and Douglas Kellner. (eds.) *Media and Cultural Studies: Key Works* (Wiley Blackwell, Massachusetts, 2001)
- (iii) Sen, Amartya. *The Argumentative Indian: Writings on Indian History, Culture and Identity* (Penguin Books, London, 2005)
- (iv) Williams, Raymond, *Culture and Society* (Columbia University Press, 1983)

Reference Books

- (i) Gogoi, Lila. *Asamar Sanskriti* (Banalata, Guwahati, 2012)
- (ii) Edgar, Andrew and Peter Sedgwick. *Key Concepts in Cultural Theory* (Routledge, London, 2004)

Web Sources:

http://www.ras.org.in/bishnuprasad_rava_and_the_rural_in_assam

<http://artsites.ucsc.edu/faculty/gustafson/FILM%20162.W10/readings/Williams.Ordinary.pdf>

<https://we.riseup.net/assets/102142/appadurai.pdf>

Course Code: MCSE4402

Course Title: Cross-Cultural Studies: North-East India and Southeast Asia

Lecture	Tutorial	Practical	Credit Hour	Credit
3	1	0	4	4

Course Objectives: North-East India's nearest part is South-East Asia. North-East India shares the same international boundary with South East Asia. This course includes that because of sharing of international boarder, migration and cultural similarity, the cross-cultural study of both the regions is possible. This course aims to do a comparative analysis of socio-economic-political and cultural aspects between North-East India and Southeast Asia.

Course Outcome:

CO1: This course will help to understand North-East India and South-East Asia as neighboring cultural spaces that surmount years of being mere geo-political neighbours which share commonalities.

CO2: This course will provide knowledge of possible intercultural assistance of both the territories.

CO3: Students will get revelation of the shared cultural values and apparent future potential in diverse economic and cultural areas of these territories. Thus, this course helps the students to be engaged as inter-cultural communicator.

MODULE	TOPIC	NUMBER OF CLASSES
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I	Introduction to South East Asia: Land, people and Culture; a historical Overview of movements of people in South East Asia and north East India	14
II	Shared Culture: Cultural Similarities between North East and South East Asia: food, traditional attire, architecture, music and Ramayana tradition,	12
III	Identity Contestation in the Regions: Political and ethnic assertions, displacement of people.	10
IV	A Roadmap for Economic and Cultural Linkages: India's Look East Policy and the role of the North East India, BIMSTEC, MGC, the Indo- Myanmar Trade Agreement;	16

Text Books:

- (i) Das, B.M. *North East India: Its People and Culture* (Ethnographic and Folk Culture Society, Lucknow, 1990)
- (ii) Hall, D G E. *A History of South -East Asia* (Macmillan, New York, 1970)

Reference Books:

- (i) Baruah, Sanjib. *Durable Disorder: Understanding the Politics of North East India* (Oxford, New Delhi, 2007)
- (ii) Elwin, Verrier. *A Philosophy for NEFA* (Isha Books, Delhi, 2009)
- (iii) Gupta, Dipankar. *Interrogating Caste* (Penguin Books, New Delhi, 2000.)
- (iv) Kossak, Steven M. *The Art of South and South East Asia* (The Metropolitan Museum of Art, New York, 2001)
- (v) Munsterberg, Hugo. *Art of India and South. East Asia* (Harry N. Abrams, INC, New York, 1970)
- (vi) Pakem, B. (ed.). *Nationality, Ethnicity and Cultural Identity in North East India* (Omsons Publications, Guwahati, 1990)

Web Sources:

<https://indiafoundation.in/articles-and-commentaries/look-east-policy-a-post-independence-construct/>

<https://thesecuritydistillery.org/all-articles/indias-act-east-policy-strategic-rationales-and-maritime-strategy>

<https://thegeopolitics.com/northeast-india-southeast-asia-revisiting-the-shared-cultural-past-while-paving-the-way-forward/>

Course Code: MCSE4403

Course Title: Women and Cinema

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course is an attempt to engage with the critical issues related to woman and cinema. Woman's representation in cinema acquired importance during feminist intervention. So, this course will make the students to analyze cinema from a feminist perspective. This course demands viewing sessions accompanied by lectures and classroom discussions.

Course Outcome:

CO1: The course explains the relationship between woman and cinema;

CO2: Students will learn to analyze films from feminist perspective.

CO3: The course will engage the students with some sensitive issues pertaining to women's representation in cinema.

MODULE	TOPIC	NUMBER OF CLASSES
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I	Key Ideas: Male gaze – Laura Mulvey; Female Voice – Kaja Silverman; The Monstrous Feminine – Barbara Creed	14
II	Women’s Cinema: Female Spectatorship and Cultural studies, Experimental Feminist Cinema	12
III	Feminist Readings on Film: (i) “From Reverence to Rape: The Treatment of Women in Movies” by Molly Haskell (ii) “Women’s Cinema as Counter Cinema” by Claire Johnston	10
IV	Film Review: **	16

**The course instructor and the students will select some critically acclaimed films for screening and review.

Text Books:

- (I) Chaudhuri, Shohini .*The Feminist Film Theorist: Laura Mulvey, Kaja Silverman, Teresa de Lauretis , Barbara Creed* (Routledge, 2006)
- (II) Haskell, Molly. *From Reverence to Rape: The Treatment of Women in Movies* (University of Chicago Press, 1987)
- (III) Johnston, Claire. *Women’s Cinema as Counter Cinema* (1979) .

Reference Books:

- vi) Bose, Brinda. "Cities, Sexualities and Modernities: A Reading of Indian Cinema." (*Thesis Eleven*, 2011).
- vii) Butalia, Urvashi. "Women in Indian Cinem." (*Feminist Review*, 1984).
- viii) Fabe, Marilyn. *Closely Watched Films: An Introduction to the Art of Narrative Film Techniques*. (London: University of California Press,

2004).

- ix) Gopalan, Lalitha. "Avenging Women in Indian Cinema." In *Making Meaning in Indian Cinema*, by Ravi Vasudevan, 216-237. (New Delhi: Oxford, 2000).
- x) Kaplan, E.N. *Women and Film: Both Sides of the Camera*. (Routledge, 1983).
- xi) Lauretis, de Teresa. "Guerrilla in the Midst: Women's Cinema in the 80s." *Screen* 31 (1990).
- xii) McCabe, Janet. *Feminist Film Studies: Writing the Women into Cinema*. (Wallflower, 2004).
- xiii) Moodley, Subeshini. "Postcolonial Feminisms Speaking Through and 'Accented' Cinema: The Construction of Indian Women in the Films of Mira Nair and Deepa Mehta." *African Feminisms*, 2003: 66-75.
- xiv) Mulvey, Laura. *Visual and Other Pleasures*. 2nd .(Palgrave Macmillan, 2009).
- xv) Roy, Mantra, and Aparajita Sengupta. "Women and emergent agency in the cinema of Aparna Sen." *South Asian Popular Culture* 12, no. 2 (2014): 53-71.
- xvi) Silverman, Kaja. *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema -Theories of Representation and Difference*. (Indiana University Press, 1988).

Web Sources:

https://www.youtube.com/watch?v=M-kTZ_fBaPI

<https://www.youtube.com/watch?v=UV6k-aMm-Us>

Corse Code: MCSE4404

Course Title: Digital Culture

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objective: This course intends to engage with the inclusive influence of digital culture in contemporary life. It will offer an understanding about the formation as well as development of information society from cultural studies perspective. An interpretation of production, use, and consumption of digital media and multimedia from academic point of view is an important topic for the students/researchers of cultural studies discipline. So, this course will give them a scope to engage with those critical issues pertaining to digital culture.

Course Outcome:

CO 1: It enables students to assess the influence of digital culture in contemporary life from cultural studies perspectives.

CO 2: The course guides them to interpret the mode of production, use and consumption of digital media and multimedia.

MODULE	TOPIC	NUMBER OF CLASSES
I	Key Elements of Digital Culture: What is Digital Culture? Technology and Social Class; Cultural Forms; Post-Fordism and Globalization; Patterns of consumption.	12
II	Digital Culture and Economic Foundation: Post-Industrialism and The Information Society; Digital Divides; Cyberutopia; Information Bomb;Cyberspace and Democracy.	14

III	Privacy, Politics and Digital Culture: Information Politics and Subversion; Cyber warfare; Privacy and Surveillance in Digital Life; Digital Imperialism.	14
IV	Cultural Studies intervention with Digital Culture: Digital Identity; Virtual Community; Private Space; The Body and the Information Technology; Posthumanism.	12

Text Books:

- i) Barker, Chris. *Cultural Studies: Theory and Practice*. (Sage, New Delhi, Thousand Oaks, London, 2008).
- ii) Miller, Vincent. *Understanding Digital Culture*. (Sage, London, 2011).

Reference Book:

- i) Gere, Charlie. (2008). *Digital Culture*. Reaktion Books, London

Web Sources:

<https://www.researchgate.net/publication/257537251> How to understand digital culture Digital culture a resource for a knowledge society

https://www.google.co.in/books/edition/Digital_Cultures/VyQSEAAAQBAJ?hl=en&gbpv=1&dq=inauthor:%22Smeeta+Mishra%22&printsec=frontcover

Course Code: MCSG4401

Course Title: Culture and Conservation

Lecture	Tutorial	Practical	Course Hour	Credit
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3	1	0	4	4
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Course Objectives: In a culturally diverse country like India conservation of cultural heritage is an important strategy. This course focuses on how conservation being an integral part of heritage plays important role in a culture.

Course Outcome:

CO1: The course enables students with basic techniques of cultural conservation.

CO2: This course will provide the scope of professional employment in museums.

MODULE	TOPIC	NUMBER OF CLASSES
I	Concept of Culture: Definition, features and significance of culture.	10
II	Concept of Conservation: Definition of conservation, objectives and significance of conservation, process of conservation-prevention, remedial actions and restoration	12
III	Institutional Practice for Conservation on Culture: Discourses of conservation of culture- modern and postmodern; museum- role and functions	14
III	Collection Care Processes: Tracking artefacts, examination and documentation *	16

*The course instructor will assist students to conduct a field-based work on documentation. Subjects/themes will be provided by the instructor.

Text Books:

- (i) Ambrose, Timothy and Crispin Paine. *Museum Basics* (Routledge, London, 2012)
- (ii) Stevens, Stan (ed.). *Conservation through Cultural Survival: Indigenous Peoples And Protected Areas*. (Island Press, Washington DC, 2009)
- (iii) Szczepanowska M., Hana. *Conservation of Cultural Heritage: Key Principles and Approaches* (Routledge, Abingdon, 2013)

Reference Books:

- (i) Biswar S.S. *Protecting the Culture Heritage* (Aryan Books International, New Delhi, 1999)
- (ii) Rice N.S. et al (ed.) *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Getty Conservation Institute , Los Angeles, 1996)
- (iii) Richmond, Alison and Alison Bracker. (ed.) *Conservation* (Routledge, Abingdon, 2011)

Web Sources:

<https://www.mainstreamweekly.net/article746.html>

<https://www.thehindu.com/books/heritage-of-indian-manuscript-tradition/article27013161.ece>

Course Code: MCSG4402

Course Title: An Introduction to Indian Culture

Lecture	Tutorial	Practical	Course Hour	Credit
3	1	0	4	4

Course Objectives: This course is comprehensive of art and cultural traditions of India. It aims to explore the significance of Indian cultural traditions in different aspects of India.

Course Outcome:

CO1: Students will get the benefits of employment in different projects on culture of India with the help of knowledge enumerated by this course.

CO2: This course will help the students to appear in different competitive exams like APSC/UPSC.

MODULE	TOPIC	NUMBER OF CLASSES
I	Key Concepts in Culture: Traditional and modern concepts of culture; Anthropological, archaeological and sociological understanding of the term culture; Relation between culture and civilization; Concept of Indianness and value system	12
II	Visual Arts of India: Indian architecture, sculpture and pottery; Indian paintings; Indian handicrafts	16
III	Performing Arts of India: Indian music; Indian dance forms; Indian puppetry and circus; Martial arts in India	14
IV	Fairs and Festivals of India: Religious and secular festivals; Festivals of North-East India; Fairs of India	10

Text Books:

- (i) Dhamija, J. *Indian Folk Arts and Crafts* (National Book Trust, India, New Delhi, 1992)
- (ii) Sastri, S.S. *Indian Culture: A Compendium of Indian History, Culture and Heritage* (Notion Press, Chennai, 2021)

Reference Books:

- (i) Ausaf, S. *Indian Art and Culture* (Har-Anand Publication, New Delhi, 2012)
- (ii) Sen, Amartya. *The Argumentative Indian: Writings on Indian History, Culture and Identity* (Penguin Books, London, 2005)
- (iii)Singhania, N. *Indian Art and Culture* (McGraw Hill, Chennai, 2021)

Web sources:

http://shodhganga.inflibnet.ac.in/bitstream/10603/187505/7/07_chapter%201.pdf

https://www.google.co.in/books/edition/Indian_Culture_Art_and_Heritage/1cJmDwAAQBAJ?hl=en&gbpv=1&dq=Indian+Art+and+Culture&printsec=frontcover