

**May be read as Item No: 5:2:14**

**Annexure ‘A’**

**P.G. Diploma in Music (Choice Based Credit System),  
Centre for Cultural and Creative Studies, NEHU.**

Duration of the Course – Two Semesters (One Year).

Credit structure for P.G. Diploma in Music

**MAXIMUM MARKS: 900**

- **No. of credits: 36**
- **Core credits : 30**
- **Open choice: 6**

**Credit:**

- **1 credit (one unit) = 25 marks.**
- **4 credits (four units) = 100 marks.**
  
- **Internal assessment : Theory - 25% Practical - 40%**
- **External assessment: Theory-75% Practical - 60%**

**Eligibility – Graduation with an aptitude in Music.**

**P.G. Diploma Programme:**

First Semester	Second Semester
<b>Course No. CCSC101: 4 credits (4 units)</b>	<b>Course No. CCSC201: 4 credits (4 units)</b>
<b>Course No. CCSC102: 4 credits (4 units)</b>	<b>Course No. CCSC202: 4 credits (4 units)</b>
<b>Course No. CCSC103: 4 credits (4 units)</b>	<b>Course No. CCSC203: 4 credits (4 units)</b>
<b>Course No. CCSC104: 4 credits (4 units)</b>	<b>Course No. CCSC204: 2 credits (2 units)</b>
<b>Course No. CCSO105: 2 credits (2 units)</b>	<b>Course No. CCSO205: 4 credits (4 units)</b>
<b>Open</b>	<b>Open</b>

**Course Structure:**  
**Semester -I**

Course No. CCSC101	<b>Brief History of Indian Classical Music and its Development in general. (Theory)</b>
Course No. CCSC102	<b>Introducing General Musical Terms. ( Theory)</b>
Course No. CCSC103	<b>An Introduction to Indian Classical Music (Practical)</b>
Course No. CCSC104	<b>Practical Training in Indian Classical Music. (Practical)</b>
Course No. CCSO105	<b>An Introduction to Western Musical (Staff) Notation (Practical).</b>

**Semester –II**

Course No. CCSC201	<b>A Study of Selected Musical Instruments: Their Classification and Crafting (Theory).</b>
Course No. CCSC202	<b>Songs of Meghalaya (Practical).</b>
Course No. CCSC203	<b>Rhythmic Pattern of the Music of Meghalaya (Practical).</b>
Course No. CCSC204	<b>Concept of the Rhythmic Pattern of the Music of Meghalaya (Theory).</b>
Course No. CCSO205	<b>Proficiency in Western Musical Instruments (Practical)</b>

**Detailed Syllabus**

**Course No:CCSC101      **Brief History of Indian Classical Music and its Development in general. (Theory)****

**Objective:** This course shall form the background to the study of Indian Classical (Hindustani) Music alongside the Cultural evolution of India from the earliest to the modern times. The inclusion of Unit 4: A brief Study of the Sangit Granthas is to enable the students to understand the importance of Treatises in the development of Indian Classical Music where the musical context is more focused, thereby helping them in their practice of Ragas.

**Unit-1.** Growth of Indian Music in the Vedic Period: Evolving Trends (Early Vedic Period ) and (Later Vedic Period).

**Unit-2.** Indian Music in the Medieval Period: Development of Court Music, Evolution and Growth of Gharanas (Hindustani – Vocal).

**Unit-3.** Impact of the Indian Renaissance on the Development of Music in India.

**Unit-4.** Brief Study of the following Sangit Granthas:  
Natyasastra by Bharata (3<sup>rd</sup> Century)  
Raag Tarangini by Pt. Lochan (15<sup>th</sup> Century)  
Chaturdandi Prakashika by Pt. Vyankatmakhi (1640 A.D.)  
Sangit Parijat by Pt. Ahobal (1650 AD)  
Abhinava Raga Manjari by Pt. V.N. Bhatkhande (20<sup>th</sup> Century)

## Readings:

Basham, A.L., *The Wonder that was India*, Rupa and Company, New Delhi(Third Edition) 1966.

Bhatkhande, V.N., *Music Systems in India (A Comparative Study of Some of the Leading Music Systems of the 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> Centuries*, S. Lal and Co., New Delhi, 1989 (Second Edition).

Chakravorty, M.S., *Indian Musicology (Melodic Structure)* Firma KLM Pvt., Ltd, Calcutta, 1992.

Kakati, B.K., *The Mother Goddess Kamakhya*, Lawyer's Book Stall, Guwahati 1948 (First Edition), 1967 (Reprint).

Luniya, B.N., *Evolution of Indian Culture*, Lakshmi Narain Agarwal, Agra 3, 1998.

Mutatkar, Sumati, (Ed.) *Aspects of Indian Music: A Collection of Essays*, Sangeet Natak Akademi Publication, New Delhi, 1987.

Nigam, V.S., *Musicology of India*, Part I, Part II (1992), Part III and Part IV (1993): 73, Rajendra Nagar, Lucknow –226004.

Prajnanananda, Swami, *A Historical Study of Indian Music*, Munshiram Manoharlal Publishers Pvt Ltd, New Delhi, 1981 (Second Edition).

Ranade, Ashok Da, *Hindustani Music*, N.B.T. India, 1997.

Rowell, Lewis, *Music and Musical Thought in Early India*, Munshiram Manoharlal Publishers, Pvt., Ltd., New Delhi, 1998.

## Course No:CCSC102

## Introducing General Musical Terms. ( Theory)

### **Objective :**

This will help students understand the Musical terms in the study of Music. Unit-3 will take care of the north-eastern region whereas Unit-4 will concentrate on the musical terms of Meghalaya which will allow the students to have a more detailed insight. This will provide a better understanding of the music of the various states in the North East.

- Unit-1.** Indian Classical (Vocal): Nada, Shruti, Swara, Saptak, Thata, Jati, Alankar, Varna, Raga, Meend.
- Unit-2.** Western: General Introduction: Note reading, Rests, Key Signatures, Time Signatures, Tied note, Syncopation, Corona.
- Unit-3.** Regional: North East. India - Bar Geet, Bon Geet, Bihu Geet, Nat Sankeertan, Kongan, Asugan, Meimkan, Cheihlam, Jadu-Kalija or Jaduni, Hojagiri, Bisu Chani.
- Unit-4.** Meghalaya: Dun, Thang, Kuk, Krud, Kynjah, Kdun, Khop, Shi-pyllun, 'Sing Tied, Ongrima, Rikaka, Grap Mangtata.

## Readings :

- Ao, A. Lanu, (Ed) *Naga Cultural Attires and Musical Instruments*, New Delhi, 1999.
- Bagchee, Sandeep, *Nad: Understanding Raga Music*, Eeshwar Publications, Mumbai, 1998.
- Brown, James Murray, *Handbook of Musical Knowledge*, Trinity College of Music, London, Reprint, 1989, (can be had from L.M.:Furtado and Company, Kalba Devi, Mumbai – 400002).
- Dutta, Birendranath, (Ed) *Traditional Performing Arts of North East India*, Assam Academy for Cultural Relations, Gauhati, 1990.
- Nigam, V.S., *Musicology of India*, Part I, Part II (1992), Part III and Part IV (1993): 73, Rajendra Nagar, Lucknow –226004.
- Playfair, A., *The Garos*, Spectrum Publications, Pan Bazar, Guwahati, Second Reprint, 1998.
- Saxena, Sushil Kumar, *The Winged Form: Aesthetical Essays on Hindustani Rhythm*, Sangeet Natak Akademi, Publication New Delhi, 1979.
- Sen, Arun Kumar, *Indian Concept of Rhythm*, Kanishka Publishers and Distributors, New Delhi, 1994.
- Singh, K.S., (General Editor) *People of India* (Volume – V-XIV, XV, XXXI, XXXIV, XXXIX, XLI) Anthropological Survey of India, Seagull Books, Calcutta, 1995.
- Syiem, L., *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005.

## Course No:CCSC103                      An Introduction to Indian Classical Music (Practical).

**Objective :**                      This course intends to gradually introduce Indian Classical (Hindustani) Music to the students. Through this Course, students can be nurtured/exposed to Indian Classical Music. Some more Ragas have been included in Unit 4 to further enhance the students' knowledge, understanding and application.

- Unit-1.**                      Voice Culture : Practice of Paltas . .
- Unit-2.**                      Notation Reading and Writing: Oral Rendition of some Talas.
- Unit-3.**                      Sargams/ Swara Mallikas : (Raga Bilawal, Raga Bhoopali): Inclusive of Aroho, Avoroho, Pakad.
- Unit-4.**                      Sargams/ Swara Mallikas : (Raga, Asawari, Raga Bhairabi): Inclusive of Aroho, Avoroho, Pakad.

**Course No:CCSC104                      Practical Training in Indian Classical Music. (Practical)**

- Objective:** Since the students have already been introduced to Indian Classical (Hindustani) Music, some more Ragas are introduced to the students to further enhance their understanding about this system of music.
- Unit-1.** Sargams/Swara Mallikas : (Rag Yaman, Rag Bhairab) : Inclusive of Aroho, Avoroho, Pakad.
- Unit-2.** Chota Khayals with a few Taans in Rag Yaman and in Rag Bilawal.
- Unit-3.** Chota Khayals with a few Taans in Rag Bhoopali and in Rag Bhairab.
- Unit-4.** Chota Khayals with a few Taans in Rag Asawari and in Rag Bhairabi, and one Dhrupad in Raga Bhoopali with Dugun.

**Course No. CCSO105                      An Introduction to Western Musical (Staff) Notation (Practical).**

- Objective:** This course aims to familiarize the students with Western Musical (Staff) Notation so as to enable them to develop an understanding of notation reading and writing.
- Unit-1.** Scales : Diatonic and Chromatic, Major and Minor.
- Unit-2.** Chords and Accidentals, Harmonization and Cadences.

**Course No:CCSC201                      A Study of Selected Musical Instruments : Their Classification and Crafting ( Theory).**

- Objective:** This course will familiarize students with an understanding of the crafting of some Musical Instruments and their influence on the evolution/classification of Music. The students will also understand the scope of vocational skills.
- Unit-1.** Membranophones : Chordophones: Aerophones : Others.
- Unit-2.** A Study of the Crafting of some Musical instruments: Materials, Execution (Field Trip to some selected areas of North East).
- Unit-3.** A Study of the contribution of some Master Craftsmen/Master Craftswomen of Meghalaya, Mizoram, Nagaland and Sikkim.
- Unit-4.** A Study of the contribution of some Master Craftsmen/Master Craftswomen of Assam, Manipur, Arunachal Pradesh and Tripura.

## Readings :

- Bhattacharya, Dilip, *Musical Instruments of Tribal India*, Manas Publications, New Delhi, 1999.
- Deb, Ranjit, *Tabla and Taal*, Surajit Publishing, Shillong, 1996.
- Deva, B.C., *Musical Instruments* NBT, India, 1979.
- Goswami, Tarun, *Tuning in to Dimasa Folk Instruments*, NEZCC Publications, Dimapur, 1992.
- Kasliwal, Suneera, *Classical Musical Instruments*, Rupa and Company, New Delhi, 2001.
- Ranganath, H.K., (Ed) *Sangeet Natak Silver Jubilee Volume*, Sangeet Natak Akademi, New Delhi, 1981.
- Syiem, L., *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005
- Thomas, Iris W, *Music and Musical Instruments of the Garo Tribe of North East*, New Delhi, 2007.

**Documentation:** Visuals and Slides available in the Centre.

**Course NO:CCSC202**

**Songs of Meghalaya. ( Practical)**

### Objective :

This course will acquaint the students with the different composed songs of Meghalaya since the establishment of the All India Radio, Shillong in 1948. The songs of different composers will be chosen on the basis of thematic relevance keeping in view the core and content of the songs. Different batches of students will therefore have access to different compositions.

- Unit-1.** Songs on Nature (4 numbers).
- Unit-2.** Lullabies (4 numbers).
- Unit-3.** Patriotic Songs (4 numbers).
- Unit-4.** Mourning Songs (4 numbers)

**Course No:CCSC203**      **Rhythmic Pattern of the Music of Meghalaya. (Practical)**

**Objective:**      This course will give practical training to the students to understand the rhythmic patterns of the music of Meghalaya through membrane instruments and also through some melody instruments of Meghalaya.

**Unit-1.**      Practice of selected beats through membrane instruments.

**Unit-2.**      Practice of selected melodies through string instruments.

**Unit-3.**      Practice of selected melodies through wind instruments.

**Unit-4.**      Practice of selected beats through reeded instruments.

**Course NO:CCSC204**      **Concept of the Rhythmic Pattern of the Music of Meghalaya (Theory)**

**Objective:**      This course intends to introduce to the students the concept of rhythmic pattern of the music of Meghalaya

**Unit-1.**      A Study of the different rhythmic patterns of Khasi Jaintia Hills.

**Unit-2.**      A Study of the different rhythmic patterns of Garo Hills.

**Readings:**

Dutta, Birendranath, (Ed) *Traditional Performing Arts of North East India*, Assam Academy for Cultural Relations, Gauhati, 1990.

Giri, Helen, (Ed) *Lest We Forget*, Sevenhuts Enterprise, Shillong 1994.

Giri, Helen, (Ed) *Ba Ioh Ngi Klet*, Sevenhuts Enterprise, Shillong, 1994.

Gurdon, P.R.T., *The Khasis*, Cosmo Publications, Delhi 1975.

Khasi, Seng, *Khasi Heritage*, Ri Khasi Press, Shillong, 1969.

Lyngdoh, M.P.R., *Festivals in the History and Culture of the Khasis*, Vikas Publishing House, New Delhi, 1991.

Playfair, A., *The Garos*, Spectrum Publications, Pan Bazar, Guwahati, Second Reprint 1998.

Sangma, Milton, *History and Culture of the Garos*, New Delhi, 1981.

Syiem, L., *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005.

Vidyarthi, L.P., *Art and Culture of North East India*, Publications Division, Govt of India, 1993. (Revised Edition).

**Objective:**

This course will enable the students to develop Proficiency in playing selected western musical instruments where they will learn and understand the playing techniques.

- Unit-1.** Practice of two pieces (Natural Scale) on Piano.
- Unit-2.** Practice of two pieces (Chromatic Scale) on Piano.
- Unit-3.** Practice of two pieces (Natural Scale) on Guitar.
- Unit-4.** Practice of two pieces (Chromatic Scale) on Guitar.

**P.G. Diploma in Painting (Choice Based Credit System),**  
Centre for Cultural and Creative Studies, NEHU.

**Duration of the Course: Two semesters (One year)**

Credit structure for P.G. Diploma in Painting courses  
**MAXIMUM MARKS: 900**

- **No. of credit: 36**
- **Core credits: 30**
- **Open choice: 6**

**Credit:**

- **1 credit (one unit) =25 marks,**
- **4 credit (four units) = 100 marks.**
  
- **Internal assessment : Theory paper - 25%, Practical paper – 40%**
- **External assessment : Theory paper - 75%, Practical paper – 60%**

**Eligibility: Graduation in any subjects having an aptitude in painting.**

**P.G. Diploma Programme:**

First semester	Second semester
Course No:CCSC106: 4 credits ( 4 units)	Course No:CCSC206: 4 credits( 4 units)
Course No:CCSC107: 4 credits( 4 units)	Course No:CCSC207: 4 credits( 4 units)
Course No:CCSC108: 4 credits ( 4 units)	Course No:CCSC208: 4 credits( 4 units)
Course No:CCSC109: 4 credits ( 4 units)	Course No:CCSC209: 2 credits( 2 units)
Course No:CCSO110: 2 credits( 2 units)- open	Course No:CCSO210: 4 credits( 4 units)-open

## Course Structure:

### Semester – I

Course No:CCSC106	Fundamentals of Visual Arts (Theory)
Course No:CCSC107	Introduction to Indian and Chinese Art (Theory)
Course No:CCSC108	Drawing and colour Application (Practical)
Course No:CCSC109	Sculpture (Practical)
Course No:CCSO110	Introduction to traditional Folk Art and Craft of North –East India. (Theory) - Open course

### Semester – II

Course No:CCSC206	Introduction to Western Art (Theory)
Course No:CCSC207	Print making (Practical)
Course No:CCSC208	Creative Painting (Practical)
Course No:CCSC209	Enamel Painting in Glazing Technique (Practical)
Course No:CCSO210	Introduction to Indian And Western Aesthetics (Theory) - Open course

## Detailed Syllabus

### Course No:CCSC106 Fundamentals of Visual Arts (Theory)

**Objective:** The Course emphasizes on creating awareness among the students of the principles of visual arts and the basics of design and art appreciation.

- Course Content:**
- Unit.1.** Definition, Meaning and Importance of Fine Arts (Visual Arts)
  - Unit.2.** Creative process: Perception, Observation, Imagination and Creative expression.
  - Unit.3.** Elements of Art: Line, form, colour, texture, space, scale, mass, Volume, dimension.
  - Unit.4.** Principles of composition : Unity, Harmony, Balance, Emphasis, Rhythm.

- Readings:** Coomaraswamy, A.K., *Transformation of nature in art*, Munshiram Manoharlal Publisher Pvt Ltd, 1994.
- Carritt E. F., *Theory of Beauty*, Barnes and Noble, New York, 1962.
- Collingwood, R.G., *The Principles of Art*, Oxford University Press, New York, 1974.
- Faulkner, Ziegfeld Hill, *Art Today*, Holt, Rinehart and Windstone, New York, 1956.
- Galto, Joseph A., *Exploring Visual Design*, Davis publication, 1987.
- Kuobler, Nathan, *The Visual Dialogue; and Introduction to the Appreciation of Art*, Rinehart and Windstone, New York, 1971.
- Read Herbert, *The Meaning of Art: Faver and Faver*, Queen Square, London, 1974.

**Course No:CCSC107: Introduction to Indian and Chinese Art ( Theory )**

**Objective :** Objective of the course is to familiarize the students with the evolution of the art traditions in India and China since early time to enable them to identify the stages in development, changes in materials and techniques, form and concept, art and culture linkages, and the elements of change and continuity in visual arts.

- Course Content :**
- Unit.1.** Art in early civilization of India: Vedic Art, Mauryan Art, Sunga Art, Satavahana Art, Kushana Art, Gupta Art.
  - Unit.2.** Development of Miniature Paintings in India : Western Indian paintings, Eastern Indian paintings, Rajput School and Mughal school of paintings.
  - Unit.3.** Company School of paintings, Raja Ravi Verma, Revivalism, Modern Indian Art, Progressive Artists of India.
  - Unit.4.** Introduction to Chinese Art : Chinese bronzes, Chinese philosophy, Chinese landscape paintings.

- Readings:**
- Archer, W.G., *India and Modern Art*, Ruskin House, George Allen and Unwin Ltd. London, 1959.
- Bussagli Mario, *Indian Miniatures*, Macmillan Company of India Ltd., New Delhi, 1976.
- Coomaraswamy, A.K., *History of Indian and Indonesian Art*, Munshira Manoharlal, Delhi, 1972.
- Dalmia Yashodhara, *Indian Contemporary Art Post Independence*, Vadehra Art Gallery, New Delhi, 2007.

Earnest C. and Watson, J.W, *Indian Miniature Painting*, Wisconsin Press, Madison, 1971.

Lee Sherman. E, *A History of Far Eastern Art*, Thames Hudson, New York, 1997.

Mago Prannath, *Contemporary Art in India, A Perspective*, National Book Trust, India, Delhi, 2001.

Sullivan Michael, *The Arts of China*, University of California Press Ltd, London, England, 1999.

Sullivan Michael, *A short History of Chinese Art*, Faber and Faber, Russell Square, London, 1967.

Zimmer Heinrich, *The Art of India Asia (2 Vol)*, Princeton University Press, New Jersey, 1968.

### **Course No:CCSC108: Drawing and colour application (Practical)**

**Objective :** Practicals are intended to train the students to develop accurate observation and skills of graphic presentation, free hand drawing and exercise with colour from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line as well as light and shade, realization of rhythmic relationship between line, mass, volume and texture, and emphasize on variety of visual experiences and theory of colour to develop the ability to draw and paint.

**Course Content: Unit.1.** Nature study, Animal study in line and tone with Pencil, Charcoal, Water colour.

**Unit.2.** Life model study in line and light and shade with Pencil, Charcoal, and Pastel colour.

**Unit.3.** Landscape study in water colour and pen & ink.

**Unit.4.** Study of Perspective and foreshortening study from different objects in pencil, pen and ink.

**Course No:CCSC109: Sculpture (Practical)**

**Objective :** The course is aimed at training in modeling to develop visual awareness in three dimensions, through manipulative skills in clay plaster and cement, and understanding of the aesthetics of three dimensional forms, texture and body colour of the materials, and principle of weight, mass, volume space and contour.

**Course Content:**

- Unit.1.** Detailed study of eye, nose, ear, feet, lip with clay.
- Unit.2.** Portrait and figure study in clay.
- Unit.3.** Three dimensional composition in Relief and Round.
- Unit.4.** Exercise in mould and casting (cement and plaster)

**Course No:CCSO110: Introduction to traditional Folk Art and Craft of North – East India (Theory).**

**Objective :** The course intends to familiarize the students with the Folk Art and Crafts Traditions of North East- India, in general, with special reference to Meghalaya, to enable them to appreciate the simplicity of folk art forms, techniques and spontaneity in expression through colour, line, form and design.

**Course Content:**

- Unit.1.** Introduction to Traditional Folk Paintings, Wood-carvings and Terracotta art of North East India.
- Unit.2.** Introduction to History of Traditional Folk Art and crafts of Meghalaya.

**Readings:** Bidyarthi,L.P. *Art and Culture of North East*, Publication Division, Ministry of Information and Broadcasting, Govt. of India, 1993.

Choudhury, J.N. *The Khasi Canvas*, Quinton Road, Shillong,1978.

Dutta Birendranath , *Folk Painting in Assam*, Tezpur University Publication, 1998.

Ngapkynta, H.B. *Art History of Meghalaya* , Agam Kala Prakashani, Delhi, 1991.

Roy Nilima, *Art of Manipur*, Agam Kala Prakashani, Delhi, 1979.

Verrier Elwin, *The Art of North – East Frontier of India*, North East Frontier Agency Shillong,1959.

## **Course No:CCSC206: Introduction to Western Art ( Theory )**

**Objective :** The course intends to acquaint the students with the major themes in the history of Western art since early times and the major art movements, including the changes in method – materials, techniques, concept, philosophy and interpretation and then prepare the students to appreciate western influences on the modern art field.

**Course Content:**

- Unit.1.** Early Western Art : Egyptian Art, Greek Art.
- Unit.2.** Concept of Renaissance Art, Mannerism, Baroque Art.
- Unit.3.** Romanticism, Impressionism, Cubism.
- Unit.4.** Introduction to 20<sup>th</sup> Century Art Movement.

**Readings:**

Arnason, H.H, *History of Modern Art (Vol I & II)* , Thames and Hudson, London, 1983.

Christensen Erwin O, *The History of Western Art* , New American Library, USA, 1959.

Espezel Pierre D. and Francoisfosca, *A Concise Illustrated History of European Painting*, Washington Square Press, Inc. New York 1961.

Gombrich E.H, *The Story of Art*, Phaidon, New York 1950

Janson, H.W. *History of Art* , Thames and Hudson Ltd London 1977.

Tomory Edith, *History of Fine Arts in India and West : Orient* Longmans, Bombay, 1968.

Vincent Jean Anne, *History of Art* , Barnes and Noble, New York, 1968.

## **Course No:CCSC207: Print Making (Practical)**

**Objective :** This course intends teaching basic techniques in surface print making in one and more colours, simple methods of making blocks with plywood, wooden block, linoleum and experimental printing, using different types of texture, colours and forms on different surface.

**Course Content:**

- Unit.1.** Lino – cut print making – Monochrome.
- Unit.2.** Wood-cut print making – Monochrome.
- Unit.3.** Lino – cut print making – multi color
- Unit.4.** Wood-cut print making – multi colour

## **Course No:CCSC208: Creative Paintings (Practical)**

**Objective:** This practical course emphasizes on colour, composition and individual techniques, exercise in different types of composition(thematic, subjective and abstract) and exploration of various phases of contemporary painting and aesthetic principles in order to develop distinctly a personal style.

**Course Content: Unit.1.** Life study and Still life study in oil and acrylic

**Unit.2.** Analysis of Composition: exercise in the use of form, line colour, texture.

**Unit.3.** Exercises in different media.

**Unit.4.** Creative composition based on studies.

## **Course No:CCSC209: Enamel Painting in Glazing Technique(Practical)**

**Course Content: Unit.1.** Concept of Design (motifs, patterns, layout making)

**Unit.2** Processing of Enamel painting with glazing technique.

## **Course No:CCSO210: Introduction to Indian And Western Aesthetics (Theory).**

**Objective:** The course intends to familiarize the students with the concepts of Indian and Western Aesthetics at an introductory level, to enable them to better understand, appreciate and practice art.

**Course Content: Unit.1.** Introduction to Indian aesthetics, and its brief historical background Basing on scriptures like Silpa Texts, Vishnudharmottar puran. Bharatas' Natyasashtra, Theory of Rasa.

**Unit.2.** Concept of Dhvani, Alankar, Riti(guna & dosha) and Sadnga.

**Unit.3.** The definition of aesthetics and its emergence as an important area of study in art, approaches to art by the theory of Aristotle and Plato.

**Unit.4.** Croci's theory of intuition, Bernard Bozaquits' concept of easy and difficult beauty, Psychoanalysis and contribution of Sigmund Freud in art interpretation.

**Readings:**

Cooper David (Editor), *A Companion to Aesthetics*, Blackwell, Oxford UK, 1996.

Dasgupta, S.N, *Fundamentals of Indian Art*, Bharati Bidya Bhavan, Bombay, 1960.

Berys Gaut and Lopes Dominic McIver (Editors), *Routledge Companion to Aesthetics*, 11 New Fetter Lane, London, 2001.

Ghose M.M. (Translated), *Bharata: The Natyashashtra*, Manisha Grranthalaya, Kolkata, 1975.

Gupta Shyamala, *Art, Beauty and Creativity: Indian and Western Aesthetics*, D.K.Print World, New Delhi, 1999.

Kramrisch Stella, *Vishnudharmottara*, Calcutta University Press, 1928

Osborne Harold (Editor), *Aesthetics*, Oxford University Press, 1972.

Pande, K.C. *Comparative Aesthetics, Vol-I*, Chowkamba, Vranasi, 1960.

Vatsyayan Kapila, *Bharata:Natyashastra*, Sahitya Akademi, New Dli, 1996.

## Annexure 'C'

**P.G. Diploma in Folkloristic (Choice-Based Credit System),  
Centre for Cultural and Creative Studies, NEHU.**

**Duration of the Course: Two semesters (One year)**

Credit structure of P. G. Diploma in Folkloristics

**MAXIMUM MARKS: 900**

- **No. of credits : 36**
- **Core credit : 30**
- **Open choice : 6**

**Credit:**

- **1 credit (one unit) = 25 marks**
- **4 credits (four units) = 100 marks**
  
- **Internal assessment : Theory paper – 25%**
- **External assessment : Theory paper – 75%**

**Eligibility: Graduation in any subject**

**P.G. Diploma Programme**

<b>First semester</b>	<b>Second semester</b>
<b>Course No. CCSC111: 4 credits (4 units)</b>	<b>Course No. CCSC211: 4 credits (4 units)</b>
<b>Course No. CCSC112: 4 credits (4 units)</b>	<b>Course No. CCSC212: 4 credits (4 units)</b>
<b>Course No. CCSC113: 4 credits (4 units)</b>	<b>Course No. CCSC213: 4 credits (4 units)</b>
<b>Course No. CCSC114: 4 credits (4 units)</b>	<b>Course No. CCSC214: 2 credits (4 units)</b>
<b>Course No. CCSO115: 2 credits (2 units) - Open</b>	<b>Course No. CCSO215: 4 credits (4 units) - Open</b>

**Course Structure:**

**Semester – I**

<b>Course No. CCSC111</b>	<b>Introduction to Folkloristics</b>
<b>Course No. CCSC112</b>	<b>Folklore and Related Disciplines</b>
<b>Course No. CCSC113</b>	<b>Folklore of North East India - I</b>
<b>Course No. CCSC113</b>	<b>Theory and Techniques of Field Studies</b>
<b>Course No. CCSO115</b>	<b>Introduction to Semiotics</b>

**Semester – II**

<b>Course No. CCSC211</b>	<b>Folklore Theories and Methods</b>
<b>Course No. CCSC212</b>	<b>Folklore of North East India</b>
<b>Course No. CCSC213</b>	<b>Introduction to Indian Folklore</b>
<b>Course No. CCSC214</b>	<b>Folk Performing Arts and Folk Art and Crafts of North East India - II</b>
<b>Course No. CCSO215</b>	<b>Understanding Folklore in Social Context</b>

## **Detailed Syllabus**

### **Course No. CCSC111: Introduction to Folkloristics**

**Objectives:** This course is designed to give basic training in international folkloristics. The course aims at distinguishing the sociological unit of folk and the aesthetic dimension of lore. The purpose is to develop sound knowledge and practical expertise to study the folklore of North-East India in particular and folklore of India at large.

#### **Course Contents:**

- Unit 1.** What is folklore?
- Unit 2** Folklore and folkloristics
- Unit 3.** Folk and lore
- Unit 4** Folklore and folklife

#### **Readings:**

- Bascom, William R, *Contribution to Folkloristics*, Folklore Institute Archana Publications, Meerut India, 1981.
- Ben Amos, Dan, *Folklore in Context*, South-Asian Publishers, New Delhi, 1982.
- Dorson, Richard M., *Folklore: Selected Essays*, Indiana University Press, Bloomington, 1972.
- Dorson, Richard M (Ed), *Folklore in the Modern World*,: Mouton, The Hague 1978.
- Dorson, Richard M (Ed), *Folklore and Folklife: An Introduction*, University of Chicago Press, Chicago, 1980.
- Dundes, Alan (ed), *The Study of Folklore*, Prentice Hall, New York, 1965.
- Dundes, Alan, *Essays in Folkloristics*, Folklore Institute, Meerut, 1978.
- Dundes, Alan, *Interpreting Folklore*, Indiana University Press, Bloomington 1980.
- Dundes Alan, *Analytical Essays in Folklore*, Mouton, The Hague, 1975.
- Handoo, J., *Folklore, An Introduction*, Central Institute of Indian Languages, Mysore, 1989.

### **Course No. CCSC112: Folklore and Related Disciplines**

**Objectives:** The course will familiarize the students with the interdisciplinary nature of Folkloristics and its relationship with other disciplines.

#### **Course Contents:**

- Unit 1.** Folklore and Literature, Folklore and Semiotics
- Unit 2.** Folklore and Sociology, Folklore and Anthropology
- Unit 3.** Folklore and Psychoanalysis,
- Unit 4.** Folklore and Religion, Folklore and History.

## Readings :

- Datta, Birendranath, *Folklore and Historiography*, NFSC, Chennai, 2002.
- Georges, A. Robert and Jones, Owen Michael, *Folkloristics, an Introduction*, Indiana University Press, Indiana, 1995.
- Handoo, J., *Current trends in Folkloristics*, University of Mysore, Mysore, 1978.
- Heald Suzette & Deluz Arian ed., *Anthropology and Psychoanalysis*, Routledge, 1994.
- Islam, Mazrul, *Folklore, the Pulse of the People*, Dept. Of Anthropology, Ranchi University, Ranchi, 1985.
- Kaushal Molly, *Chanted Narratives, The Living 'Katha-Vachana' Tradition*, IGNC, New Delhi, 2001.
- Muthukumaraswamy, M.D. (ed), *Folklore and Discourse*, NFSC, Chennai, 2006.
- Propp, V., *Theory and History of folklore*, University of Manchester Press, Manchester, 1984.
- Propp, V. *Morphology of folktale*, University of Texas Press Austin, 1958.
- Lal Sahab Srivastava, *Folk Culture and Oral Tradition*, Abhinav Publications, New Delhi, 1974.
- .Strauss-Levi, Claude, *Structural Anthropology*, Basic Books, New York, 1963.
- Thompson, Stith, *Motif Index of folk Literature* (6 Volumes), Indiana University Press, Bloomington, 1955.

## Course No. CCSC113: Folklore of North East India –I

**Objectives :** This course will introduce the students to the folklore of selected communities of North-East India. The syllabus will cover both the important folklore items and publications.

### Course Contents:

- Unit 1.** Folklore of Assam
- Unit 2.** Folklore of Manipur
- Unit 3.** Folklore of Tripura
- Unit 4.** Folklore of Nagaland

### Readings:

- Barpujari, H. K., (ed.) *The Comprehensive History of Assam: From the Pre-Historic Times to the Twelfth Century AD*, (volumes 1-5), Assam Publication Board, Guwahati, 1990-1994.
- Barua, Nagendra Nath., *Dimasa Society and their Folksongs*, Published by the Author, Guwahati, 1980.
- Barua, Swarnalata, *A Comprehensive History of Assam*, New Delhi 1995.
- Datta, Birendranath et al., *A Handbook of the Folklore Material of North-East India*, Anundoram Boorah Institute of Language, Art & Culture (ABILAC), Guwahati 1994.
- Goswami, Praphulladatta *Baro Mahar Tero Git*, Sahitya Akademi, New Delhi, 1962.
- Goswami, Praphulladatta, *Folk Literature of Assam*, The Dept. of Historical & Antiquarian Studies, Guwahati, 1965.
- Goswami, Praphulladatta, *Ballads and Tales of Assam*, Assam Publication Board, Guwahati, 1970 (1960).

Goswami, Praphulladatta, *Tales of Assam*, Assam Publication Board, Guwahati, 1980.

Hodson, T.C., *The Meitheis*, B. R. Publishing Corporation, New Delhi, 1908, (1975 reprint).

MSP (Manipuri Sahitya Parishad) *Historical and Cultural Relation between Manipur, Assam and West Bengal, Imphal, 1986.*

Nath, Rajmohan, *The Background of Assamese Culture*, Dutta Baruah, Guwahati, 1978(1948).

Singh, H. Behari *A Study of Manipuri (Metei) folklore*, Gauhati University (Unpublished Thesis).

Singh, K. S. (Gen. ed.), *People of India*, Manipur, Vol. XXXI, Anthropological Survey of India, Seagull Books, Calcutta, 1994.

Singh, K. S. (Gen. ed.), *People of India, Tripura*, Vol. XLI, Anthropological Survey of India. Seagull Books, Calcutta, 1994.

### **Course No. CCSC114: Theory and Techniques of Field Studies**

**Objectives :** Field work is a necessary component of the discipline of folkloristics. Learners must visit the field and collect data from the community members. Therefore, this paper aims at imparting knowledge and skills of research methodologies, methods and concrete techniques of field work.

#### **Course Contents:**

**Unit. 1.** Pre-field Preparation: Problem statement, Time consideration, Rapport establishment, Methods of Data Collection.

**Unit. 2.** Indexing, Classification, Processing.

**Unit. 3.** Audio-visual Methods, Still Camera, Digital Camera, Tape Recorder, Video Camera

**Unit. 4.** Field Trip.

#### **Readings:**

Bartis, P., *Folklife and Field Work: A layman's Introduction to Field Techniques*, America Folklife Centre, 1980.

Camp, Charles, (Ed), *Time @ Temperature: A Centennial Publication of the American Folklore Society*, American Folklore Society, Washington DC, 1989.

Dorson, Richard M (Ed), *Folklore and Folklife: An Introduction*, University of Chicago Press, Chicago, 1980.

Goldstein, K. S, *A Guide for Field Workers in Folklore*, Folklore Associates and Hubert Jenkins, Hatboro, Pennsylvania, 1964.

Jackson, B, *Field Work*, University Of Illinois Press, 1987

Lance, David(ed), *Sound Archives: A Guide to Their Establishment and Development* International Association of Sound Archives Special Publication 4, 1983.

Young P. V, *Scientific Social Surveys and Research*, Prentice Hall, 1966.

## **Course No. CCSO115: Introduction to Semiotics**

**Objectives** : This course will make the students aware about the discipline of Semiotics, Semiology. It will also deal with the concepts of sign, symbol and their relationship of society and folklore. Semiotics has relevance with all branches of Social Sciences and Humanities including Fine Arts and Film Studies.

### **Course Contents:**

Unit. 1. Definition of Semiotics, Ferdinand De Saussure, Charles Pierce,

Unit. 2. Sign, Symbol, Information, Communication, Relevance of Semiotics in other discipline.

### **Readings:**

Barthes, Roland, *Elements of Semiology*, Boston Beacon Press, 1967.

Chandler, Daniel, *Semiotic, The Basic*, Routledge, Abingdon, Oxion, 2002.

Hawkes, Terence, *Structuralism and Semiotics*, University of California Press, Berkeley, 1997.

Saussure, Ferdinand de, *Course in General Linguistics*, McGraw-Hill, New York, 1996.

Merrel, Floyd, "Charles Saunders Pierc's concept of sign" in Cogley, Paul (Ed) *Semiotic and Linguistic*, Routledge, London, 2001.

## **Course No. CCSC211: Folklore Theories and Methods**

**Objectives:** This course will familiarize the students with growth and development of folkloristics. Prominent folklore theories of the world will be introduced to the students selectively.

### **Course Contents:**

**Unit. 1.** Finnish Method, Monogenesis and Polygenesis Theory

**Unit. 2.** Oral-Formulaic Theory, Oral-written Continuum Theory

**Unit. 3.** Structural Theory, Psychoanalytical Theory

**Unit. 4.** Performance Theory

## Readings:

- Beck, H.P. (ed.), *Folklore in Action*, Philadelphia, 1962.  
Foley, John Miles, *Traditional Oral Epic*, University of California Press, 1990.  
Foucault, Michel, *The History of Sexuality* (Vol. I & II), Penguins Books, 1992.  
Freud, Sigmund, *Jokes and their Relation to the Unconscious*, Penguin Books, 1960.  
Handoo, J, *Theoretical Essays in Indian Folklore*, Zooni Publications, Mysore, 2000.  
Propp, V. J, *Morphology of the Folktale*, University of Texas Press, Austin, 1968.  
Roheim Geza, *Fire in the Dragon and Other Psychoanalytic Essays on Folklore*, Princeton University Press, 1992.  
Strauss, Levi Claude, *The Savage Mind*, Oxford University Press, 1972.

## Course No. CCSC212 : Folklore of North East India – II

**Objectives:** This course will introduce the students to the folklore of selected communities of North-East India. The syllabus will cover both the important folklore items and publications.

### Course Contents:

- Units 1.** Folklore of Mizoram  
**Units 2.** Folklore of Arunachal Pradesh  
**Units 3.** Folklore of Meghalaya  
**Units 4.** Folklore of Sikkim

### Readings :

- Bareh, H, *The History and Culture of the Khasi People*, (Revised Edition), Gauhati, 1985.  
Dev, J. Bimal & Lahiri, Kumar Dilip, *Lushai Customs and Ceremonies*, Delhi, 1983.  
Elwin Verrier, *The Tribal World of Verrier Elwin*, Oxford University Press, 1992.  
Gassah, L.S. (ed), *Garo Hills Land and People*, New Delhi, 1975.  
Gurdon P. R., *The Khasis*, Delhi, 1984.  
Kharmawphlang, Desmond L., *Khasi Folk Songs and Tales*, Sahitya Akademi, 2006.  
Kharmawphlang, Desmond L & Sen, Soumen, *Orality and Beyond A North-East Indian Perspective*, Sahitya Akademi, 2007.  
Khangte, Laltluangliana, *Folktales of Mizoram*, L. T. L. Publications & Art & Culture Department, Mizoram, 1997.  
Murasingh, Chandrakanta, *Kokborok Folksongs, Tales and Myths*, Sahitya Akademi, 2008.  
Pristilla Mary & Lyngdoh Rina, *Festivals in the History and Culture of the Khasi*, Vikash Publishing House Pvt. Ltd., New Delhi, 1991.  
Singh, K. S. *et al.*, *People of India, Mizoram*, Vol. XXXIII, Seagull Books, Calcutta, 1994.  
Tamsang, L. F, *Lepcha Folklore and Folksong*, Sahitya Akademi, 2008.  
Vidyarthi L. P, *Art and Culture of North-East India*, Ministry of Information and Broadcasting Government of India, New Delhi, 1986.

## **Course No. CCSC213 : Introduction to Indian Folklore**

**Objectives** – The objective of this course is to introduce selected genres of Indian folklore and trace the history and growth of Indian Folkloristics. The course will also focus on the special characteristics of certain oral literature connected to rituals and ceremonies .

### **Course Contents:**

- Units 1. Growth and development of Folklore studies in India
- Units 2. Oral poetry
- Units 3. Folk art
- Units 4. Folk performance

### **Readings :**

Bruckner, Heidrun, Lutze, Lothar and Malik, Aditya, *Flags of Fame, Studies in South Asian Folk Culture*, New Delhi, 1993.  
Datta, Birendranath, Singh S. K, *Rama – Katha In Tribal And Folk Tradition of India*, Seagull Books, Calcutta, 1993.  
Elwin, Verrier, *Myths of Middle India*, Oxford University Press, 1991.  
Handoo, J, *Folklore in Modern India*, CIIL, Mysore, 1998.  
Handoo, J, *Theoretical Essay in Indian Folklore*, CIIL, Mysore, 2000.  
Pannikar, Narayana Kavalam, *Folklore of Kerala*, New Delhi, 1991.  
Sontheimer, Dietz-Gunther, *Folk Culture, Folk Religion and Oral Traditions as Components in Maharashtrian Culture*, New Delhi, 1995.

## **Course No. CCSC214 : Folk Performing Arts and Folk Art and Crafts of North East India**

**Objectives:** The course is designed to develop an understanding in the students of the selected folk dances, theatrical forms, art traditions and crafts of North East India. The course will also provide information about certain technical aspects of the creative processes of folk performing and tribal art.

### **Course Contents:**

- Unit 1. Selected folk dances of North-East India
- Unit 2. Selected folk theatres of North-East India
- Unit 3. Selected folk art traditions of North-East India
- Unit 4. Crafts of North-East India

**Readings :**

Bidyarthi L. P, *Art and Culture of North East*; Publication division, Ministry of Information and Broadcasting, Govt. of India, 1993.

Choudhury, J. N, *The Khasi Canvas*; Quinton Road, Shillong, 1978.

Datta, Birendranath, *Folk Painting in Assam*; Tezpur University, 1998.

Elwin Verrier, *The Art of Northeast Frontier of India*; Northeast Frontier, Shillong, 1959.

Ngapkynta, H. B, *Art History of Meghalaya*; Agam Kala Prakashani, Delhi 1991.

Roy Vilima, *Art of Manipur*, Agam Kala Prakashani, Delhi, 1979.

**Course No. CCSO215 : Understanding Folklore in Social Context**

**Objectives** – This is an open course which has been designed to provide students a general perspective of folklore and how folklore, as a phenomena, intersects with the larger milieu of society and how it mediates its own space in traditional and contemporary forms of communication.

**Course Contents:**

Unit 1. : The dissemination of folklore

Unit 2. : The folktale

Unit 3. : Ethnopoetics

Unit 4. : Urban folklore

**Readings:**

Brundvan, Jan Harold, *The Vanishing Hitchhiker: American Urban Legends and their Meanings*, W.W. Norton, New York, 1981.

Dundes, Alan, *Analytic Essays in Folklore*, Mouton, The Hague, 1975.

Handoo, J Kvideland, R (ed)., *Folklore New Perspectives*, Zooni Publications, Mysore, 1999.

Handoo, J, *Folklore in Modern India*, CIIL, Mysore, 1998.

Jones, Michael Owen, *Putting Folklore to Use*, University Press of Kentucky, Lexington, 1994.

Rothenberg, Jerome (ed.) *Shaking the Pumpkin: Traditional Poetry of the Indians North Americas*, p. xxiii. The University of Chicago Press, 1983.