MASTER OF ARTS IN CULTURAL INFORMATICS

DEPARTMENT OF SOCIETY-TECHNOLOGY INTERFACE

ABOUT THE COURSE

This interdisciplinary course is a study about Communication Arts, Information Technology, Society, Culture, and Creative Arts. Cultural informatics is about the application of media technology for production, curation, restoration and dissemination of cultural heritage. India, because of having rich historical past and civilization, is rich for her cultural heritage, both tangible and intangible. This course has prime objective of understanding the rich cultural heritage of India and using Information technologies for its preservation and conservation. The course gives emphasis on research-based production and dissemination through modern media.

INTAKE CAPACITY: 20

COURSE DURATION: 4 Semesters (2 Academic years)

ELIGIBILITY: Graduate in any discipline with 50% marks in their bachelor's degree for General and OBC category and 45 % marks for SC& ST candidates

ADMISSION: Through an All-India Entrance Examination - CUCET

COURSE STRUCTURE

SN	Sub. Code	Title of the Course	Type of Course (C/E)	Credits
		First Semester		
1	STI 401	Fundamentals of Cultural Informatics	C	4
2	STI 402	User Interface Design	C	4
3	STI 403	Museum Studies	C	4
4	CMS 401	Introduction to Cultural Studies*	C	4
5	STI 404	Audio-visual communication	C	4
6	CMS 407	Basics of visual design*	E	4
7	STI 405	Modern and Contemporary Indian Art	E	4
		Second Semester		
8	STI 406	Indian Knowledge System	C	4
9	STI 407	Research Methodology for Cultural Studies	C	4
10	STI 408	Audio-Visual Archiving	C	4
11	STI 409	Architecture of India	C	4
12	STI 410	Art of India	C	4
13	CMS 418	Digital and Multimedia* Communication	E	4
14	STI 411	Cultural Heritage of Rajasthan	E	4
		Third Semester		
15	STI 501	Cultural Heritage of India		
16	STI 502	New Technology for Cultural Preservation	C	4
17	STI 503	Seminar Course on Dissertation Or Multimedia Production	C	4
18	STI 504	Heritage Tourism and Management	C	4
19	STI 505	Archaeology: Principles and Methods	C	4
20	CMS 501	Indigenous Culture*	E	4
21	STI 506	Cultural Anthropology	E	4
		Fourth Semester		
22	STI 507	Cultural Informatics Internship	C	8
23	STI 508	Multimedia Production	C	8
24	STI 509	Dissertation	C	8
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C=Compulsory Course
E=Elective Course
* Papers offered by the Department of Culture and Media Studies (CMS)

COURSE DESCRIPTION

FIRST SEMESTER

Course Code: STI 401
Course Title: FUNDAMENTALS OF CULTURAL INFORMATICS
Credit: 04

Course objective

This course aims to give students the foundational understanding of the entire program of cultural informatics. Cultural Informatics is a multidisciplinary subject involving and integrating the two: cultural studies and an application of information technology for the prime purpose of documentation, conservation, preservation, multimedia production archiving and dissemination of the cultural products. Hence, this course aims to make students theoretical and conceptual understand of culture and uses of tools for documentation, mand multimedia technology

Students learning outcome: On the completion of this course the student should be able to

- Integrate culture and informatics
- Apply metadata
- Use ICT tools for documentation
- Apply multimedia technology

Module 1 Introduction of Cultural Informatics: This unit will equip students with general meaning of culture, integrating cultural studies with ICT, basics of digital tools for digital documentation.

Topics to be covered
- Meaning and definition of culture, its characteristics
- Integrating arts and Information Technology
- Basic understanding of digital tools
- Understanding of research methodology for digital documentation

Module 2 Identification and Documentation of Art Forms- Metadata: In this unit, students will learn about identification of art forms for digital documentation, metadata and its purpose and uses.

Topics to be covered
- Identification of art documentation: previously published text, Video, Audio
- Documentation of art forms- art cataloging
- Metadata: purpose, types, used for digital photo, videos, library and information science, cataloging cultural objects, museum and internet, digital museum, etc.

Module 3 ICT Tools for Documentation: Students will be introduced to the understanding of digital documentation of cultural heritage objects, digital documentation tools.

Topics to be covered
- What is a digital document?
- Digital Documentation of Cultural Heritage Objects: recording, modeling, visualization, Interpretation
- Digital documentation: 3D-Scanning, Hybrid Sensor, Laser Scanning, Photogrammetry, Visualisation

Module 4 Integration of components using the Multimedia Technology: In this unit, students will be theoretically introduced to the usage of multimedia for cultural heritage production, presentation.

Topics to be covered
- Artifact-based coordination in multimedia production
- Multimedia for Cultural Heritage
- Multimedia in Cultural Heritage Manuscripts: Integrating Description, Transcription, and Image Content

Evaluation Process
- Sessional test (written) – 20%
- Practical Assignments – 20%
- End of Semester Examination – 60%

Suggested readings
1. Pratapanad Jha, Cultural Informatics- Integrating Arts and Information Technology
2. Boochs F., Heinz G., Huxhagen U., Müller H, Digital Documentation of Cultural Heritage Objects using hybrid recording techniques, The 7th International Symposium on Virtual Reality, Archaeology and Cultural Heritage VAST (2006) Project Papers M. Ioannides, D. Arnold, F. Niccolucci, K. Mania (Editors)
3. Armagan GULEC KORUMAZ, O.Nuri DULGERLER, Selcuk SAYIN, Mustafa KORUMAZ,Turkey, Information and Communication Technologies in Architectural Documentation ,
4. Somipam R Shimray, Chennupati K Ramaiah, Issues in Preservation of Digital Cultural Heritage, ir.inflibnet.ac.in:8080
5. Metadata, https://en.wikipedia.org/wiki/Metadata
6. Michael Buckland, What is a digital document? people.ischool.berkeley.edu/~buckland/digdoc.html
7. Artwork Documentation Tool, https://www.li-ma.nl/adt/
8. Hilda Tellioˇglu, Artifact-Based Coordination in Multimedia Production, https://pdfs.semanticscholar.org
9. Catalin Calistru, Cristina Ribeiro, Gabriel David, *Multimedia in Cultural Heritage Manuscripts: Integrating Description, Transcription, and Image Content,* EURASIP Journal on Image and Video Processing, December 2009, 2009:876487

Course Code: STI 402
Course Title: USER INTERFACE DESIGN
Credit: 04

Course objective
- to suggest some general design principles for user interface design
- to explain different interaction styles and their use
- to explain when to use graphical and textual information presentation
- to explain the principal activities in the user interface design process
- to introduce usability attributes and approaches to system evaluation

Students learning Outcome: On the completion of this course the student should be able to

- Analyze and model requirements and constraints for the purpose of designing and implementing user interfaces for software applications.
- Design and implement a user interface, based on modeling or requirements specification.
- Participate in a small team to design and implement a user interface, based on modeling or requirements specification.
- Explain usability concepts, relevant alternatives and decision recommendations to your peers and to IT specialists, via technical reports of professional standard

Analyses users' needs, usability goals and user experience goals of a small-to-medium-sized software application

Use software and paper prototyping tools to design user interfaces that take into account human capabilities and constraints, users' needs, usability goals and user experience goals
Implement functional or wizard-of-Oz user interface prototypes based on the design process
Critically evaluate the usability of a small-to-medium-sized software application

Syllabus
Module 1 . Introduction of User Interface Design
- Introduction to sketch
- Setting up Sketch & Assets file for UI Designs
- How to build your design
- 3 ways to design
- Finding & Using design Inspiration

Module 2. Building Blocks of User Interface Design
- Analyzing Atheistic
- Alignment
- Spacing
- Light & Shadows
- Grids
- Consistency
- Color
- HSB
- Luminosity
- Gray- the most important color

- Adjustment the most important color skill
- 3 Techniques to fix Clashing Colors
- Picking a primary UI Color
- Picking Secondary UI Colors
- Dark Interfaces
- Gradients

Module 3. Typography, Cataloging and Blogging
- Typography terminology: The Bare Minimum
- Choosing Fonts
- Styling Text
- Styling Text2
- Pairing Fonts
- Overlaying text on images
- Cataloging concept and practical implementation
- Blogging concept and implementation

Module 4. User Interface Component
- Form Controls
- Icons 1 –Vector Editing
- Icons 2- Icon Design
- Photography & Imagery
- List & Tables
- Charts & Data Visualizations
- Real World Process
- Responsive UI Design
- Designing Multi-State Screens
- Accessibility
- Click through prototyping
- Creating a Design Portfolio
- Finding Clients
- Presenting your Design

Students exercise: Website designing, blogging, cataloging practices
Evaluation Process
- Practical Assignments – 20%
- Practical assignment- 20%
- End of Semester Examination (Practical) – 60%

Reading List
1. The Encyclopedia of Human-Computer Interaction, 2nd Ed by Interaction Design Foundation
2. Interaction Design, Beyond Human Computer Interaction, 3rd Ed by Preece, Rogers, Sharp
3. Hello World: Where Design Meets Life—Alice Rawsthorn
4. Thinking Architecture—Peter Zumthor
5. Grid Systems in Graphic Design—Josef Muller-Brockmann
6. The Craft of Copywriting—Alastair Crompton

7. Harpie Art Workshop: Techniques and Ideas for Transforming Your World—
    Timothy Goodman
8. Designing Interfaces Jenifer Tidwell
9. User Interface Design for Programmers   Joel Spolsky

Course Code: STI 403
Course Title: MUSEUM STUDIES
Credit: 04

Course objective

This course will introduce the students to all aspects of Museology, whilst encouraging students to reflect critically on the concept of the museum and its associated practices. It provides a balance of practice and theory for students from a wide range of academic backgrounds and cultures. Museums are dynamic institutions. There is a constant need to rethink and redefine what a museum is or can be. We aim to provide the acquisition of knowledge, competence and skills for the application of concepts, theories, methods and instruments of management in museological and Eco-museological activities and research, as well as participate in interdisciplinary teams of spatial planning in the area of heritage.

Learning outcome: On the completion of this course the student should be able to

- Prepare digital documentation of a museum collection
- Examine the extent of damage to a particular material and prepare an effective conservation plan
- Analyze different situations and apply unique methods to the preservation of tangible and intangible heritage.
- Apply ethical practices as a museum/conservation professional.

Module 1: Heritage Conservation and Preservation:

Topics to be covered:
1. Definition and understanding of Heritage
2. History and development of Museum Abroad and in India
3. Types and nature of Museums
4. Basic functions of Museum
5. Role of Museum in Heritage and community development.

Module 2: Types of Conservation:

Topics to be covered:
1. Definition of Conservation, Preservation and Restoration
2. Organic and inorganic factors responsible deterioration of museum objects
3. Difference between preventive and curative conservation
4. Methods to preventive conservation of Museum objects of different nature, their ways of deterioration and ways of preservation for long term access

Module 3: Ethics of Conservation

Topics to be covered:
1. What is ethics in Conservation?
2. The Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic & Artistic Works (AIC)
3. CODE OF ETHICS and Guidance for Practice of the Canadian Association for Conservation of Cultural Property and of the Canadian Association of Professional Conservators

Module 4: Documentation and Archiving, Museum Management:

Topics to be covered:
1. Basics of Museum Documentation
2. Documentation of materials of different nature, object photography, digital documentation, preserving and maintaining documentation records for easy accessibility
3. Threats and effective management of an archival collection
4. Care and handling of museum objects

Pedagogy: Classroom lecture, Lab Session, Slide and Video Presentation, Practicals, Museum Visits, Heritage site visits, Conservation lab visits

Students exercise: Practical assignment: Manual documentation of art objects, Preparing archival management plans, Presentations

Evaluation Process
- Sessional test (written) – 20%
- Practical Assignments – 20%
- End of Semester Examination – 60%

Text books
1. Alexander E.P. 1979 : Museums in Motion : An Introduction to History and Function of Museums. Nashville.
2. Ambrose, T. : Museum Basics, ICOM, Landon & NewYork. & C. Paine, 1993
3. Singh, A. P. 1987. : Conservation & Museum Techniques. New Delhi.
4. Gupta, C.B. and Mani, Mrinalini : Materials, Techniques and conservation
5. Seth, Manvi and Ananda Bose, C.V. : Of Muses, Museums & Museology

Reading List

1. Alexander , E.P.(ed.) 1995 : Museum Masters: Their Museums and their influence, New Delhi
2. Case, H. (ed.). 1988. : Registrars on Record : Essays on Museum Collection Management. Washington.
3. Edson, G. & D.Dean : The Handbook for Museums, London & NewYork
4. Fahy, A.(ed.) 1999 : Collection Management , London & NewYork
5. Glaser, Jane R. & : Museums : A Place to Work Planning Museum Careers,
6. A.A.Zenetou, 2000 (re.) London & NewYork
7. Keene, S. 1990. : Managing Conservation. London

8. Knell, S.(ed.) 2000 (re.): Care of Collection, London & NewYork.
9. Light, R.B., Roberts, D.A. & J.D. Steward (eds.) 1986. Museum Documentation Systems : Developments and Applications. London.
10. Lord, B. & 1983. : Planning our Museums. Ottawa. Herd, G.D. (ed.).
11. Pearce, S.M. (ed.) 1989: Museum Studies in Material Culture. Leicester.
12. Plenderleith, H.J. &. : The Conservation of Antiquities and Works of Arts Werner A.E.A. 1971 . London.
13. Punja, S. 1998, : Museums of India, Penguin, New Delhi.
14. Sarkar, H. 1981. : Museums and Protection of Monuments and Aniquities in India. New Delhi.
15. Stolow, N. 1979. : Conservation Standards for works of Art in Transit and on Exhibition. Paris.
16. Stolow, N. 1987. : Conservation and Exhibition : Packing, Transport, Storage and Environmental Consideration. London.
17. Thompson, G. 1978. : The Museum Environment. London.
18. Thompson, J. 1984. : Manual of Curatorship - A Guide to Museum Practice. London.
19. Mills, John S., White, Raymond 1999 : Organic Chemistry of Museum Objects (Conservation and Museology)
20. Agarwal, O.P. : Preservation of Art Objests and Library Materials
21. Gupta K.K. : A Scientific Approach to Preservation of Museum Objects

Course Code: CMS 401
Course Title: INTRODUCTION TO CULTURAL STUDIES
Credit: 04

Course Objectives

This course explores the relationship between culture and the meaning-making process that begins with the premise that culture is neither neutral nor natural. It will introduce students to the basic concepts and theoretical developments within Cultural Studies, with an aim to impart critical perspectives, which would help them to critically analyse their own cultural landscapes. The course focuses not just on the theories, methods, significant figures and debates in cultural studies but also on the possibilities offered by the field to rethink our world and unsettle the taken-for-granted assumptions.

Learning Outcome: On the completion of this course the student should be able to

- Describe the key concepts of cultural studies that can be employed in media analysis
- Discuss culture not only as a way of life but as contested site for human discourse and action
- Analyse how meaning is produced, represented, and consumed in the process of constructing and inhabiting a culture.
- Explain themselves as cultural beings and not simply technology handling personnel

Module 1: Understanding Cultural Studies

This module will provide a historical overview of the cultural studies approach with a special emphasis on the relevance of this approach in media analysis. The origin of cultural studies in India and its relevance in understanding the relationship between culture and communication will be studied.

Lecture Topics:

- Origin and Development of Cultural Studies.
- Variants of Cultural Studies.
- Cultural Studies in India.
- Culture and Communication.

Reading List

1) Barker, Chris. 2005. Cultural Studies: Theory and Practice. London: Sage Publications (Part One – Foundation of Cultural Studies, pg.1-54).
2) During, Simon. 1993. 'Introduction', in Simon During (ed.), *Cultural Studies Reader*, London: Routledge, p.1-28.
3) Mukhopadhyay, Bhaskar. 2006. Cultural Studies and Politics in India Today. *Theory, Culture & Society*, Vol.23 (7-8): 279-292.
4) Sen, Amartya (2004) 'How Does Culture Matter' in Vijayendra Rao and Michael Walton (eds.) *Culture and Public Action,* New Delhi: Permanent Black, p.37-58.
5) Williams, Raymond.(1983) Excerpts from 'Culture', Keywords, Rev. Ed. New York: OUP, pp. 87-93 and 236-8.
6) Carey, James W. 2009. Communication as Culture. Essays on Media & Society. New York & London: Routledge Publications (Chapter 1 – A Cultural approach to Communication, pg.11-28; Chapter 2 – Mass Communication and Cultural Studies, pg.29-52).

Module 2: Core ideas in Cultural Studies
The students will understand and analyse the major theories and concepts that both influenced and came out of cultural studies in this module. It will introduce them to key concepts of cultural studies that would enable them to develop a cultural studies approach to understand media and its effects.

Lecture Topics
- Base and Superstructure
- Culture Industry
- Public Sphere
- Culture and Ideology
- Discourse and Counter-Discourses
- Culture, Power, and Knowledge
- Hegemony and Counter-Hegemony

Reading List

1) Adorno, Theodor & Max Horkheimer. 2001. The Culture Industry. Selected Essays on Mass Culture. NewYork: Routledge.
2) Adorno, Theodor W. 2009. 'Culture Industry Reconsidered' in Sue Thornham, Caroline Bassett and Paul Marris (ed) *Media Studies: A Reader* (3rd Edition): Edinburgh University Press, p.15 – 21.
3) Habermas, Jurgen .2009. 'The Public Sphere' in Sue Thornham, Caroline Bassett and Paul Marris (ed) *Media Studies: A Reader* (3rd Edition): Edinburgh University Press, p.45 - 51
4) Rajagopal, Arvind .2009. 'The Public Sphere in India. Structure and Transformation' in Arvind Rajagopal (ed) The Indian Public Sphere. Readings in Media History: Oxford University Press, p.1-28.
5) Gramsci, A. 2006. 'The Concept of Ideology' in Meenakshi.G.Durham and Douglas.M.Kellner (ed.) Media and Cultural Studies. Key Works (Revised Edition). UK &USA: Blackwell Publishing, pp.13-17
6) Althusser, L. 2006. 'Ideology and Ideological State Apparatuses. Notes toward an Investigation' in Meenakshi.G.Durham and Douglas.M.Kellner (ed.) Media and Cultural Studies. Key Works (Revised Edition). UK &USA: Blackwell Publishing, pp.79-88.

Module 3: Cultural Studies and Politics of Representation
Using the key concepts and theoretical framework of cultural studies learnt in the previous module, the topics in this module will focus on the applicability of those concepts in understanding the production of textual knowledge and construction of social meanings and cultural practices.

Lecture Topics
- Orientalism
- Colonialism
- Post-colonialism
- Hybridity
- Subaltern Perspective

Reading List

1) Said, Edward. 1978.*Orientalism*. NewYork: Pantheon Press (Introduction).
2) Balagangadhara, S.N.2012. Reconceptualising India Studies. New Delhi: Oxford University Press. (Chapter-2:The Future of the Present: Rethinking the Post-Colonial Project,pp.34-59; Chapter-4: Colonialism and Colonial Consciousness,pp.95-120)
3) Loomba, Ania (2007) 'Hybridity', in Colonialism/ Postcolonialism, London: Routledge, p.145-153.
4) Loomba, Ania (2007) 'Can the Subaltern Speak', in Colonialism/ Postcolonialism, London: Routledge, p.192-204.

Module 4: Sites of Cultural Studies

Students will be introduced to sites like popular culture, nation, modernity, and post-modernity through a cultural studies approach. It would enable students to develop new insights to understand the construction of nation, culture, media and popular culture.

Lecture Topics
- Popular Culture
- Nationalism
- Post-Nation
- Modernity
- Post-Modernity

Reading List

1) Poitevin, Guy.2010. 'From the Popular to the People' in Bernard Bel, Jan Brouwer, Biswajit Das et.al (ed) Communication, Culture and Confrontation. New Delhi:Sage Publications: pp.3-12.
2) Rege, Sharmila.2014. 'Understanding Popular Culture: The Satyashodhak and Ganesh Mela in Maharashtra' in Susan Vishvanathan (ed) Culture and Society, Sage: New Delhi.
3) Anderson, Benedict.1991. Imagined Communities. Verso: London.
4) Chatterjee, Partha.1991.'Whose Imagined community' in The *Nation and Its Fragments, Colonial and Post Colonial Histories*, Princeton.
5) Aloysius, G. 1997. Nationalism without a Nation, Delhi: Oxford University Press. (Ch 4: Nationalism- The movement for transfer of power & Ch 5: Nationalism-Competing Ideologies and Contrasting Visions)
6) Nanda, Subrat K. 2014. Cultural Nationalism in a Multi-National Context: The Case of India in Susan Visvanathan (ed) Culture & Society, Sage: New Delhi:pp.215-237.
7) Appadurai, Arjun .1997. *Modernity at Large. Cultural Dimensions of Globalization*. Oxford University Press: Delhi (Chapter 8: Patriotism and its Future & Chapter 9: The Production of Locality)
8) Pandian, MSS .2009. 'Nation Impossible' in *Economic and Political Weekly,* Vol. XLIV, No 10.
9) De Alwis, Malathi. 2009. Postnational Location as Political Practice', in *Economic and Political Weekly,* Vol. XLIV, No 10.
10) Deshpande, Satish.2004. Contemporary India. New Delhi:Penguin Books. (Chapter-2.Mapping a Distinctive Modernity, pp.25-47).

Course Code: STI 404
Course Title: AUDIO-VISUAL COMMUNICATION
Credits: 4

Course objective
This course aims to teach students the basic elements of audio-visual production, photography, video camera, types of camera, lens, types of shots, post production-editing.

Students learning outcome: On the completion of this course the student should be able to
- Perform practical handling of camera
- Develop script writing
- Apply different types of shots
- Perform postproduction: grammar of editing, software

Unit 1: Elements of Audio–visual production: In this unit, students will learn script writing for audio-video content
Topics to be covered
- Scriptwriting (Audio-Video Content writing)

Unit 2: Photography and Video camera support systems: In this unit, students will learn about camera handling, practical functions of camera, light system

Topics to be covered
- Types of camera
- Mechanism of Light controls;
- Practical Functionalities of Camera systems and accessories;

Unit 3: Audio Visual practices: Students will learn about different shots, camera angles, sound, camera movement

Topics to be covered
- Types of shots; Camera angle;
- Lens/ lens angle; camera height; camera movement
- Lighting Techniques
- Sound: Basics of sound;
- Types of microphones;

Unit 4: Post production: Students, in this unit, will learn about audio-video editing, editing grammar

Topics to be covered

- Types of Scanning
- Concept of photo, audio and video editing,
- Grammar of editing and its type
- Distribution of Audio and Video (Different Formats and platforms)

Students exercise: Practical assignment for photography, videography, editing and presentation
Evaluation Process

- Sessional test (written) – 20%
- Practical Assignments – 20%
- End of Semester Examination – 60%

Suggested readings
1. Christopher J Bowen, Roy Thompson, Grammar of the shot, Third edition, 2013 Tylor & Francis, Burlington
2. Christopher J Bowen, Roy Thompson, Grammar of edit, Third edition, 2013 Tylor & Francis, Burlington
3. Belavadi V, Video Production, 2008, Oxford University Press, New Delhi
4. Langford., Michael, Basic Photography, 2015, Focal Press

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Course Code: CMS 407
Course Title: BASICS OF VISUAL DESIGN
Credits: 04

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Course Objectives

Design is an activity taking place in present but directed towards the future. At the same time design is taking place in the future and directed towards moving a potential future towards the present.

Learning Outcome: On the completion of this programme the student should be able to
- Apply the principles and essential elements of designing
- Perform designing process systematically
- Describe aesthetics of the art and craft of designing with a philosophical understanding

Module1: Visual perception and Theory of Design
What is good design?
Creativity and Epiphany
Design Attitude
Design Process as Research
Module 2:Essential Elements of Design
Line, plane, shape, size, Color, Texture, Space
Module 3: Principles of Design
Harmony, Contrast, Variation, Pattern, Gradation,
Unity, Balance, Proportion, Rhythm, etc
Module4: Forms of Design- Brief Introduction
Graphic Design, Architectural Design, Media Design, Design in Films and Theatre, Digital Designing

Reading List:
1. Elements of Design: Donald Anderson, Halt Reinhardt & Winston, NY
2. Creative Color, Faber Byron, NY
3. Composition and Rendering, A Thornton Bishop, John Vile & Sons, NY
4. An Introduction to Colors, Gulf M Ivan, John Vile & Sons, NY
5. The Art of Color and Design, M Greaves, McGraw Hills, NY
6. Color and Color Theories, Christine Franklin, Harcourt, NY

Course Code: STI 405
Course Title: MODERN AND CONTEMPORARY INDIAN ART
Credits: 04

The course in Modern and Contemporary Indian Art as an elective subject is aimed to develop aesthetic sense in Modern Indian Art, well known aspects and modes of Visual Art expression in India's rich cultural heritage. This course provides a brief overview of the evolution of Indian art practices from 1900 to the present, touching on the convergences and divergences that spurred their development.

Course objectives

1. To familiarize students with the rich tradition of Indian Modern Art and Contemporary Art practices
2. To enable them to engage with contemporary art and the possibilities of learning using the tools of visual arts

Learning Outcome: On the completion of this course the student should be able to

- Analyse the progression of artistic styles and themes from academic art to the contemporary era
- Use visual and contextual evidence to explore the role of ambiguity and multiple interpretations in modern artwork
- Discuss their opinions on work of art and recognize the different opinions from others

Module 1- History and Philosophy of Modern Art

Topics to be covered

1. Fundamentals of Art- Origin of Art
2. Definitions of art
3. Classification of art and creation of beauty
   - Fundamentals of Indian Art - Shadang, Chitra Sutram & Chitra Lakshnam

Module 2: Methods and mediums

Topics to be covered
1. Equipments/ materials - Papers, Pencils, Charcoal, Pastels, Brushes, Boards, Clay, Wood, Leno, Board pins, Colours, Printing inks, Sensitive materials, Air Brush, proof reading marks, printing methods, paper and its size, etc
2. Technique and process of fixing
3. Colouring materials and pigments, colour mediums (such as pastel, Gouache, Water colours, oil colours, Poster Colours, Acrylic colours etc.
4. Printing processes Technique and its application

Module 3 Beginning of Modern Art in India and West

Topics to be covered

1. Modern Movement in West such as Impressionism, Post Impressionism, Cubism, Expressionism, Dadaism, Surrealism etc.
2. Important Modern Movement in India such as Bengal School and important Modern artists
3. Patna School, Raja Ravi Verma, Amrita Shergil
4. A.N. Tagore, R.N. Tagore, G.N. Tagore, Nanda Lal Bose, K.N. Majumdar, Jamini Roy, Sudhir Khastgir, A.K. Haldar, George Keyt, L.M. Sen, Ram Kinkar Baij etc.

Module 4 Contemporary Indian Art and Artists

Topics to be covered

1. Art Movement of India Progressive Art Group
2. Dilli Silpi Chakra, Important painters and sculptors and their work
3. Nicholas Roerich, F. N. Souza, S. H. Raza, M.F. Hussain, K. H. Ara, Tayab Mehta,
4. Akbar Padamsee, N S Bendre, K.S.Kulkarni, RamKumar, Manjeet Bawa, Swaminathan, G. R. Santosh, Himmat Shah, Jeram Patel, Ramchandran, Bhupen Khakkar, etc.

Essential Readings

1. Archer, W. G., Modern Indian Art**,** London, 1959
2. Mitter, P., Art and Nationalism in Colonial India 1850-1922**,** Cambridge, 1994
3. Mukherjee, R., Art of Bengal, A Defined Vision 1955-1975**,** Cima Publications, Kolkata, 2002
4. Parimoo, R., The paintings of the Three Tagores**,** Baroda, 1973
Reading list:
5. Bartholomew, R. L. and Kapur, S. S., Husain, New York, 1971
6. Chakrabarti, Siva Kumar & Nag, The Shantiniketan Murals**,** New Delhi, 1995
7. Dalmia, Y., Contemporary Indian Art: Other Realities, Marg publications, Mumbai, 2002
8. Guha-Thakurta, T., The Making of a New 'Indian' Art, Cambridge, 1992
9. Narzany, J. J., Some New Trends in India Sculpture, Glimpses of wonder and beauty, Marg pub., 1979
10. National Museum**,** Raja Ravi Varma, New Perspectives**,** New Delhi, 1993
11. Subramanyan, K.G., Moving Focus: Essays on Indian Art**,** New Delhi, 1978
12. Tuli, N., Indian Contemporary Painting**,** India, 1997

SECOND SEMESTER

Course Code: STI 406
Title of the paper: INDIAN KNOWLEDGE SYSTEM
Credits: 4

Course objective:
The objective of the course is to understand how the modern world has emerged over long centuries of development and how it is going to shape up our future societies. This course will equip them with the vast knowledge base of Indian music, literature, philosophy, religion and science which was flourishing in ancient India and derive the meaning out of these ancient philosophies and its relevance in the modern society. Students will gain in depth knowledge of society, polity and heritage of the past and derive measures to promote and preserve the same which will further emphasize on the Indian glory internationally.

Learning outcome: On the completion of this course the student should be able to
- Describe meaning of culture, heritage and civilization
- Discuss the central point and uniqueness of Indian culture
- Explain the nature of Vedic society, religion and philosophy
- Develop understanding of the diversity and the underlying unity within Indian culture
- State the process of infusion into and integration of elements from other cultures in Indian society
- Demonstrate the traditional knowledge system with modern times

Module 1: Structure of Indian Knowledge System:

Topics to be covered
1. Vedic culture, The society and religion in vedic period, material life and economy
2. The ideas of the six schools of Vedïc philosophy
3. Basic understanding of Vedas, Vedangas, Agamas, Puranas, Nyaya, Dharmashastras, Meemansa
4. Geography and people of Later Vedic age and archeological cultures

Module 2: Indian Philosophy and History

Topics to be covered
1. Historical timeline of Ramayana
2. Historical timeline of Mahabharata
3. Available literature and different versions of Ramayana and Mahabharata over a period of time
4. Valmiki and Vedvyas

Module 3: Performing Arts (Natyashastra)
Topics to be covered
1. Origin of Indian Drama
2. Elements of Drama
3. Select Sanskrit, playrights
4. Vernacular Drama
5. Modern Indian Drama
6. Some important dramas and their playwriters

Module 4: Literature and Music (Sangeet Shastra and Sahitya)

Topics to be covered
Sangeet Shastra
1. Historical development - early history of Indian music
2. General knowledge of Indian Classical Music
3. Hindustani and Carnatic Music
4. Introduction to vocal and instrumental music
5. Some important classical musical Ragas and musicians

Sahitya
6. Linguistic and Literary Legacy
7. Sanskrit Literature
8. Historic Writings
9. Social and scientific Literature
10. famous literature from Gupta Period
11. Sangam Literature

Essential readings
1. Bhattacharyya, N.N. 1996. Indian Religious Historiography. Delhi
2. Chattapadhyaya, D.P. 1992. Studies in Indian Culture 2 Vols. Calcutta
3. Hillebrant, Alfred. 1990. Vedic Mythology. 2 Vol, Delhi
4. Kane, P.V. 1997. History of Dharmashatras 5 Vols. Pune
5. Maxmuller, F. 1994. Vedic Hymns(2 Vols.). Delhi
6. Radhakrishnan, S. 1998. The Principal Upanishads. Delhi.
7. Radhakrishan, S. 1998. Indian Philosophy. 2 Vols. Delhi

Readings List:
8. Raymond & Bridget Allchin: Origins of a Civilization , Pub. – Viking Penguin India
9. Makkhal Lal : Settlement History and Rise of Civilization in Ganga-Yamuna New Delhi.
10. S. C. Malik : Indian Civilization, Pub. Indian Institute of Advance Study, Simla
11. Edwin Bryant : The Quest for the Origins of Vedic Culture, New Delhi2002
12. Walter A. Fairservis : The Roots of Ancient India, London, 1971.
13. Acharya, P.K. 1993. An Encyclopaedia of Hindu Architecture. New Delhi.
14. Brown, P. 1997 . Indian Architecture (Buddhist and Hindu Periods) . Bombay
15. Coomaraswamy, A.K. 1983. Symbolism of Indian Architecture. Jaipur
16. Coomaraswamy, A.K. 1991 . Early Indian Architecture. New Delhi
17. Srinivasan, K.R. 1971 . The Temples of South India. New Delhi.
18. Ainslie, T. Embree. 1991. Sources of Indian Tradition. 2 Vols. Penguin Books
19. Basham, A.L. 1989. The Wonder that was India, Delhi
20. Kosambi, D.D. 1975. An Introduction to the Study of Indian History. Bombay
21. Kosambi, D.D. 1975. The Culture and Civilization of Ancient India. Delhi

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Course Code: STI 407
Course Title: RESEARCH METHODOLOGY FOR CULTURAL STUDIES
Credits: 04

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Course Objectives

The first part of this course is intended to provide the student with a conceptual map of social sciences research. The aim is to equip the learner with a basic understanding of the different ways in which 'social reality' could be conceptualized and studied and the implications of this for the research process. The second part is to introduce the students to various methodological issues of doing cultural studies research, to enable them to understand and use various methods and reflect on the ethics and politics of representation within their research praxis. The course will also introduce them to the range of methods used for studying media institutions, texts and audiences.

Students learning outcome: On the completion of this course the student should be able to

- State social and cultural realities through process
- Apply scientific research methodology
- Develop objective data gathering
- Analyze, interpretation and write research report/thesis

Module 1 Approaches to understanding social reality: This unit will introduce the students to the general approach of research in social sciences.

Topics to be covered: What is research? Natural Sciences, social sciences and the scientific method; Positivism and Post-Posivitism.

Module 2 Basic elements of Research: Students will learn about the basics of research methodology: data collection, interview, survey, quantitative methods

Topics to covered: Hypothesis and variables; Reliability and validity; Sampling; Scales; Tools and Instruments of data gathering. Introduction to Quantitative Methods-Questionnaire, Interview Schedule, Survey Proforma. Types of Research-Exploratory, Formative/Summative.

Module 3 Towards an Interpretative Research Process: In this unit, students will be introduced to the methodological approaches. Research techniques of interview, observation, analysis of texts

Topics to be covered: Methodological approaches: Ethnomethodology, Ethnography, Phenomenology, Action Research, Historical and archival research; Introduction to qualitative research techniques – Participant Observation, Interview, Case Study, Textual analysis of images.

Module 4 Writing a Research Report

The students are expected to undertake a small research project related to topics of their interest from the field of culture. They are required to have discussions and note taking on the research ideas. Inputs on writing skills will be provided with reference to research reports, sourcing ideas and referencing style. They are required to introduce and discuss the theoretical framework of their research, develop a methodological design; analyze their collected data and write the report accordingly. They will be introduced to the notion of ethics in research, role of power, ideology and reflexivity in shaping the research report. This will be a part of their evaluation for their End of Semester examination of this paper.

Evaluation Process
•   Sessional test (written) – 20%
•   Practical Assignments – 20%
•   End of Semester Examination – 60%

Suggested readings
1. Srivastava, Vinay Kumar (ed) (2004) Methodology and Fieldwork , Oxford University Press: New Delhi. (Introduction)
2. Durkheim, Emile (1982, 1895), "The Preface" and "What is a Social Fact?", The Rules of Sociological Method, The Free Press, New York.
3. Babbie, Earl, 2004 , (10th edition),   The Practice of Social Research, Wadsworth/Thompson: Chennai, Ch 14, 16.
4. Wimmer. R.D, and Dominick J.R (2006) , Mass Media Research – Processes, Approaches and Application (pg 46-96, pg 147-207), Wadsworth CENGAGE Learning, India Edition.
5. Bryman, Alan (2008), Social Research Methods, (pg 137 – pg 339), Oxford University Press, Oxford.
6. Somekh B, and Lewin C (Eds)(2005), Research Methods in the Social Sciences (pg 198-225)Vistaar Publications (A division of Sage publications India Pvt Ltd), New Delhi
7. Geertz, Clifford. 1973. Thick description: toward an interpretative theory of culture. In The interpretation of cultures.
8. DeWalt, K. M., and B. R. DeWalt. 2002. Participant Observation: A Guide for Fieldworkers: Altamira Press.
9. Pawson, Ray. 1996. Theorizing the interview. The British Journal of Sociology 47(2): 295-314.
10. Blaikie, N (2000). Designing Social Research, Oxford: Blackwell. (Chapter – 2)
11. Wolfinger, N.H. (2002). On writing fieldnotes: collection strategies and background expectancies. Qualitative Research, Vol.2, No.1; pp. 85 – 95.
12. Babbie, Earl, F. Halley and J. Zaino. 2007, Adventures in social research: Data Analysis using SPSS, Pine Forge Press/ Sage : New Delhi, Ch 16 –19.

Course Code: STI 408
Course Title: AUDIO-VISUAL ARCHIVING
Credits: 04

Course Objective

This course will introduce the students to the understanding of the context of creation, format, and use of audio-visual and non -textual materials. The course will demonstrate an understanding of how archivists and other information and heritage professionals manage, preserve and provide access to audio-visual and non-textual materials in different environments. Through this course the students will be able to undertake A-V archival work through a series of projects.

Learning Outcome: On the completion of this course the student should be able to

- Describe the various digital resources
- Apply access and long-term preservation of audio-visual material
- Design metadata structure of audio-visual material and update audio-visual material in latest format
- Perform technical aspects of recording, storage and reproduction, including new recording, transfer and storage techniques
- Perform digitization of audio-visual material

Module 1: Long term availability of Audio-Visuals

Topics to be covered:
1. Understanding of audio-visual materials, Definitions and terms,
2. Historic development of audio-visual media, types of audio-visual materials,
3. Features of audio-visual materials, Preservation and archiving
4. Conversion of primary audio-visual materials from analogue to digital
5. Preservation and storage condition

Modules 2: Accessibility of Data Across Various Recording Formats

Topics to be covered
1. Condition assessment of audio media
2. Condition assessment of video media
3. Strategy to create A-V cultural archive
4. Collection management, Accessibility and replication

Module 3: Documentation and Accessibility of Audio-Visuals

Topics to be covered
1. Documentation and digitization of audio-visual media - indexing and cataloguing
2. Different metadata formats in current practice
3. Creation of metadata, following the international standard of Dublin Core Metadata Element Set
4. Preservation and accessibility of documentation - online and offline
5. Use of internet - global access

Module 4: Cross Institutional Accessibility of Audio-Visual Data

Topics to be covered
1. Federations, associations, and government organizations working in the field of audio-visual archiving
2. Copyright and legal issues, Ethics and practices
3. Institutional collaborations and skill development

Pedagogy: Classroom lecture, Lab Session, Slide and Video Presentation, Practicals, Visit to audio-visual archives

Students exercise: Practical assignment: Preparing audio-visual archival management plans, creating metadata of audio-visual collection, Presentations

Evaluation Process
- Sessional test (written) – 20%
- Practical Assignments – 20%
- End of Semester Examination – 60%

Essential readings:
1. Casey, Mike, and Bruce Gordon; Sound Directions: Best Practices for Audio Preservation. Bloomington: Indiana University, 2007.
2. Breaden, Ian Craig; Sound Practices: On-line Audio Exhibits and the Cultural Heritage Archive.
3. Wozny, Michele. L;. National Audiovisual Preservation Initiatives and the Independent Media Arts in Canada.
4. Blood, George; Refining Conversion Contract Specifications: Determining Suitable Digital Video Formats for Medium-term Storage.
5. Cook, Terry; Evidence, memory, identity, and community: four shifting archival paradigms.

Course Code: STI 409
Course Title: ARCHITECTURE OF INDIA
Credits: 04

Course objective

The course will introduce the students to the concept and symbolism of Indian Architectural heritage. The course will give broader understanding of historical development, characteristics of rock-cut architecture, and different styles of temple architectures in India.

Students' learning outcome: On the completion of this course the student should be able to

- Describe the fundamental concepts and symbolism in architecture
- Explain the historical development of architectural heritage
- State the significance of rock-cut architecture
- Discuss the styles of temple architecture

Module 1: Concepts and symbolism in architecture

Topics will be covered

- Origin of physical forms and structures in Indian architecture
- Body as a measure, axis of access and symbolism in architecture
- Relationship between inner and outer space in Indian architecture
- Sacred space, sacred place and the concept of mandala

Module 2: Historical developments in architecture

- Harappan and Post Harappan Architecture
- Pre-Mauryan and Mauryan Architecture
- Development of Stupa Architecture - Sanchi, Bharhut, Amaravati, Nagarjunakonda, Sarnath,
- Beginning of Rock-cut Architecture – Sudama Cave, Lomas Rishi, Bhaja, Kondane, Nasik, Pitalkhora, Karle Khandgiri, Ajanta and Elephanta.
- Architecture during Sultanate, Mughal period

Module 3 Rock-cut architectures
- Rock-cut Architecture – Mamallapuram and Ellora (Kailash Temple)
- Rock-cut Architecture of Ajanta, Pitalkohra and Ellora (Buddhist and Jain Caves).
- Beginning of Temple Architecture - Sonkh, Deogarh, Bhitargaon, Aihole and Pattadakal

Module 4 : Styles of temple architecture
- Evolution of Nagara Style of Temple - Gwalior, Khajuraho, Bhubaneshwar and Konark
- Evolution of Dravidian Style of Temple - Aihole, Pattadakal, Badami, Mamallapuram, Thanjavur, Hampi,
- Evolution of Vesara style of temple - Mount Abu, Gujarat and others Somanth Halebid

Suggested readings

1. Acharya, P.K. 1993. *An Encyclopaedia of Hindu Architecture.* New Delhi.
2. Brown, P. 1997 . *Indian Architecture (Buddhist and Hindu Periods)* . Bombay.
3. Brown, P. 1996. *Indian Architecture (Islamic Period)* .Bombay.
4. Coomaraswamy, A.K. 1983. *Symbolism of Indian Architecture.* Jaipur
5. Coomaraswamy, A.K. 1991 . *Early Indian Architecture.* New Delhi
6. Fergusson, J. 1910. *History of Indian and Eastern Architecture (2 Vols.).* London.
7. Fergusson, J. and Burgess, J. 1988. *The Cave Temples of India.* New Delhi.
8. Govind Chandra, R. 1996. *Indian Symbolism.* New Delhi.
9. Kramarisch, S. 1976. *The Hindu Temple (2 Vols.).* New Delhi.
10. Krishnadeva, 1990. *Temples of Khajuraho*, New Delhi.
11. Krishnadeva, 1990. *Temples of India (2 Vols.).*New Delhi.
12. Nagaraju, S. 1981. *Buddhist Architecture of Western India.* Delhi.
13. Nath, R. 1994. *History of Mughal Architecture.* Delhi.

14. Soundara Rajan, K.V. 1981. *Cave Temples of the Deccan.* New Delhi
15. Tadgell, C. 1990. *The History of Architecture in India* . Phaidon Press Ltd.
16. Tomory E. 1989. *A History of Fine Arts in India and the West* . Madras.

Course Code: STI 410
Course Title: ART OF INDIA
Credits: 04

Course objectives

This course will introduce the students to a broad understanding of Art and cultural heritage of India. Cultural heritage India has undergone a long historical development. Students will be introduced to the arts of paintings, images and iconography, different rock paintings.

Students learning outcome: On the completion of this course the student should be able to

- Explain the different forms of Arts: paintings, images, iconography, etc.
- Evaluate the historical development of Indian arts
- Analyze the religious and cultural expressions in arts

Module 1: Beginning of Art in India: In this unit, students will learn historical development of paintings in India.

Topics will be covered

- Pre-historic rock paintings
- Terracotta art of Harappan and Chalcolithic periods
- Terracotta art of Early first millennium B.C.
- Paintings and graffiti on proto historic pottery
- Mauryan Sunga and Satavahana art, Terracotta art of Kausambi Ahichchhatra, Mathura, Gupta Period

Module 2: Evolution of Images: Students will learn about image heritage of Buddhist, Jain and Brahmanical images, and different art styles.

Topics will be covered

- Evolution of Buddhist, Jain and Brahmanical images
- Art and images on the coins
- Gandhara and Mathura Art
- Sculptural Art of Sanchi, Bharhut, Bodh Gaya, Amaravati, Khajuraho, Konark, Ajanta and Ellora, Thanjavur and Halebid.

Module 3: Iconography: In this unit, students will be introduced to iconographical heritage, especially of Buddhism, Jainism, Vaishnavism and folk deities.

- Buddhist Iconography

- Jain Iconography
- Saiva, Vaishnava and Sakta Iconography
- Minor and Folk deities and their Iconography

Module 4: Paintings in India: In this unit students will be introduced to schools of paintings. Paintings of Anjanta, Ellora, Mughal paintings, paintings of South India will be dealt in this unit.

- Ajanta, Ellora Sittanavasal paintings, manuscript paintings, Techniques, material
- Mughal paintings
- Rajasthan and Hill schools of paintings
- Paintings of medieval Deccan and South India

Students exercise: Practical assignment: paper presentation, analysis and discussions, communication skill development

Evaluation Process
- Sessional test (written) – 20%
- Practical Assignments – 20%
- End of Semester Examination – 60%

Suggested readings

6. Agarwala, V.S. 1995 (re) *Indian Art*, Varanasi.
7. Banerjea, J.N.1956. Development of Hindu Iconography, Calcutta.
8. Beach, M.C. 1992. *Mughal & Rajput Paintings.* (University Press)Cambridge
9. Burton, T.R.1994. *Hindu Art.* British Museum Press, London.
10. Coomaraswamy A.K.1994. *Jain Art.* New Delhi.
11. Coomaraswamy, A.K. 1985, *Fundamentals of Indian Art*, New Delhi
12. Coomaraswamy, A.K. 1998, *Elements of Buddhist Iconography*, New Delhi.
13. Coomaraswamy, Anand K. 1999, *Introduction to Indian Art*, New Delhi.
14. Craven, Roy C. 1997, *Indian Art* (revised) London.
15. Gupta S.P. 1980, *Roots of Indian Art.* New Delhi.
16. Harle J.C. 1990. *The Art and Architecture of India* . London.
17. Mukherjee R. 1959. *The Culture and Art of India.* New Delhi.
18. Rao, T.A. Gopinath 1997 (re.) *Elements of Hindu Iconography*, 2 Vols New Delhi.
19. Ray N. 1973. *Idea and Image in Indian Art.* New Delhi.
20. Smith V.A. *History of Fine Art in India & Ceylon.*

Course Code: CMS 418
Course Title: DIGITAL AND MULTI MEDIA COMMUNICATION
Credits: 04

Course Description
The course examines critically the key theoretical approaches to understand and analyze the role of digital and interactive media in the contemporary society. It introduces students to the core theoretical ideas and concepts that can be applied as analytical tools for understanding, explaining and critically discussing the development, uses, practices and interactions of media technologies and cultures. The course follows a historical perspective that places digital media theory within a broader understanding of technology and its relationship to culture and social change.

Course objective
- To understand of the central concepts of digital media technologies.
- To explore the impact of digital media on traditional means of communication.
- To critically assess and synthesis of digital media theories and approaches.
- To determine application of theories on the critical understanding and analysis of contemporary social issues and changes and every-day problems.
- To develop ability to contribute to debates regarding major trends brought by digital media that drive social change

Students learning outcome: On the completion of this course the student should be able to

- Discuss the central digital media theories
- Apply the theories on contemporary changing society, politics, and economy
- Describe the relations and interactions between society and technology
- Develop comparison between different digital media theories, their similarities and differences

Module 1: Overview of online Communication & Internet: This unit will make the students learn the meaning and feature of online communication that would facilitate better understanding of new media technologies and their usages. It would also introduce to the student the significance and functioning of different new media tools.

Lecture Topics
Development of internet and online communication – web 1.0, web 2.0, web 3.0, semantic web and beyond, Fundamentals concepts and applications - Multimediality, Hypertextuality, Interactivity, Crowdsourcing, RSS, Mashups, Widgets, Folksonomy, Social bookmarking, CC, Metrics, Analytics, passive democratic fundraising (A/B testing) tactics, Networking, ISP and browsers, Types of websites, video conferencing, Webcasting, micro blogging

Module 2: Digital Media: Along with the meaning and definition of digital media this unit will introduce to the students the historical background and special characteristics of digital media. The students will also get to learn about media convergence and its impact of traditional newsroom functioning.
Lecture Topics

Meaning and definition, History of New/Digital Media, characteristics of Digital Media, types of Digital Media, new/Digital Media vs. old/Traditional Media, Impact of New/Digital Media on Old/traditional Media, Media Convergence

Module 3: Social Media: This unit will cover evolutional and impact of social media which will get the students to learn about concept of digital culture and digital identity. This unit also explores the users generated participatory communication trends and different social networking websites. Students will also be introduced to relevant theories which deal with functioning of social media.

Lecture Topics
Digital culture and digital identity, User Generated Communication, Facebook, Instagram, YouTube, Participatory culture and Social Media, Citizen Journalism, Content Journalism, New/Digital media & Public sphere, Network theory

Module 4: Emerging trends in New Media: The student, in this unit will learn the new and emerging trends brought by new media technologies. It would enable the student to analyze the role of new media in development, democracy and governance. Unit also deals with impact of new media on society and its importance for social change.
Lecture Topics
New/Digital Media & e-democracy, Mobile phone: a convergent technology, Smartphone culture and society, ICT and Development, Information Society and E-governance, New/Digital Media and Contemporary social movements.

Module 5: Laws and Ethics: Ethics in the era of online communication is on stake. This unit will make the students understand the need of ethics which must be followed. This unit also will develop the understanding of several ethical issues and online crimes. Students will also get to learn about government initiatives in terms of cyber laws and censorship to curtail unethical practices on social media.

Lecture Topics
Cyber Crimes & Security: Types and case studies, Social Media Trolls, WikiLeaks, Cyber Laws & Ethics, Internet censorship in India, Comparison between America and India

Students exercise: The students need to perform the exercises like selection and presentation of news for online platforms. Writing blogs, creating online content in terms of memes, photos, short videos, and mobile messages will be other important exercises which will be part of evaluation.

Class/Learning activities
Lectures, workshops, group work, in-class presentations, literature study, written assignments.

Course Code: STI 411
Course Title: CULTURAL HERITAGE OF RAJASTHAN
Credit 4

Course objective

This course aims to offer a comprehensive study on the tangible and intangible heritage of Rajasthan, its foundation on ancient civilization. Rajasthan is unique state in India with distinct socio-cultural, political systems and composite culture. This course will explore the architectural heritage, arts and crafts, fair and festivals and different school of paintings in Rajasthan.

Students learning outcome: On the completion of this course the student should be able to
- Describe the archaeological and architectural heritage of Rajasthan
- State the significance of fair and festivals
- Explain the schools of paintings developed in Rajasthan

Module 1: Archaeological and Architectural Heritage of Rajasthan: This module will help Students uunderstanding ancient history and civilization, temple and architectural heritage of Rajasthan.

Topics will be covered
Ahar, Balathal, Kalibanga, Ganeshwer; Rock art sites at Bairath, Bundi and Jhalawar; General survey of temples and Sculptures; Major Medieval Forts; Chittorgarh Fort and its History

Module 2 Arts and craft: Understanding the arts and crats will be helpful for documentation and productions.

Topics will be covered
Textiles, Semi-precious stones, Handicrafts, Furniture with has intricate carvings, Block prints, tie and dye prints, Bagaru prints, Sanganer prints, Zari embroidery, The blue pottery of Jaipur

Module 3 Fair and festivals, folklore dance and music: Understanding the fair and festivals, folklore and music will help students for documentation and multimedia production

Topics will be covered

(1) Camel Festival (Bikaner), (2) Nagaur Fair (Nagaur), (3) Mewar Festival, (Udaipur), (4) Gangaur Festival (Jaipur), (5) Kaila Devi Fair (Karauli), (6) Mahavir Ji Fair (Karauli), (7) Summer Festival (Mount Abu), (8) Teej Festival (Jaipur), (9) Gogaji Fair, (10) Kaliteej (Bundi), (11) Ramdevra Fair (Jaisalmer), (12) Marwar Festival (Jodhpur), (13) Pushkar Fair (Ajmer), (14) Chandrabhaga Fair, (Jhalawar), (15) Kolyat Fair (Bikaner), (16) Dusshera (Kota).

Kalbelia, Kathputali (puppetory), Bhopa, Ghoomar, Chang, Teratali, Ghindar, Kachchhighori, Tejaji, Parth dance, Kathak, Bhavi dance.

Module 4 Paintings and rock art: Understanding the paintings and rock arts will help students for documentation and multimedia production

Topics will be covered

Rajasthani miniature paintings: a) Mewar school, b) Bhundi school, c) Kota school, d) Bikaner school, e) Jaipur school, f) Kishangarh school: depiction of women, g) Marwar school.
Rock arts sites: at Bairath, Bundi and Jhalawar

Readings:
1. Suggested readings:
2. R. Hooja, The Ahar culture and beyond. B.A.R. International Series No.-412, B.A.R., Oxford University Press, 1988.
3. Dasarath Sharma, Rajasthan through the ages (Vol.- 1). Rajasthan State Archives, 1966.
4. K. C. Jain, Ancient cities and towns of Rajasthan. Motilal Banarasidas, 1972.
5. Ratnawat, S.S. & Sharma, K. G. (Ed.), History and Culture of Rajasthan, Centre of Rajasthan Studies, Jaipur
6. Ratnawat, S.S. & Sharma, K. G. (Ed.): History and Culture of Rajasthan, Centre of Rajasthan Studies, Jaipur
7. Dasarath Sharma: Rajasthan through the ages (Vol.- 1). Rajasthan State Archives, 1966.
8. K. C. Jain: Ancient cities and towns of Rajasthan. Motilal Banarasidas, 1972.
9. G. N. Sharma, Social life in Medieval Rajasthan. Laxmi Narain Agrawal, 1968.
10. G. N. Sharma, Rajasthan through the ages (Vol.-2). Rajasthan State Archive, 1990.
11. James Tod: Annals and antiquities of Rajasthan. Smith Elder & Co., 1831.
12. Ratnawat, S.S. & Sharma, K. G. (Ed.), History and Culture of Rajasthan, Centre of Rajasthan Studies, Jaipur

Students exercise: Practical assignment: paper presentation, analysis and discussions, communication skill development
Evaluation Process
- Sessional test (written) – 20%
- Practical Assignments – 20%
- End of Semester Examination – 60%

THIRD SEMESTER

Course Code: STI 501
Course Title: CULTURAL HERITAGE OF INDIA
Credits: 04

Couse objective

This course will introduce the students to a broad understanding of basic concepts of cultural traditions and practices, and social traditions, religion and philosophy, and educational practices such as sciences of mathematics, astronomy, medicine, etc.

Students learning outcome: On the completion of this course student should be able to
- Explain the traditions, cultural practices in India
- Evaluate the interrelation between social and cultural practices
- Describe that religion and philosophy has deep impact on culture

Module 1: Concepts of Cultural Heritage: This unit will introduce the students to the social and cultural heritage, myths, oral living and literary sources

Topics to covered
- Social, Cultural and Religious Heritage
- Myths and Legends, Traditions
- Oral and Living
- Literary sources : Vedic and Archaeological

Module 2 Social Traditions: This unit students will understand how social system and tradtions are interrelated in Indian society.

Topics to be covered
- *Varna, Jati, Ashrama*,
- *Karma, Rina, Purushartha Dana, Pataka*, *Prayaschitta*
- *Vrata, Upavasa, Tirtha, Tirtha –Yatras*
- *Samsakara*; Position of women

Module 3 Religion and Philosophy: In this unit, students will be introduced to Indian philosophical systems, and other philosophical systems of Jainism, Buddhism, and tribal system.

Topics to covered
- Vedic Traditions and six school of philosophy
- Jainism, Buddhism and Ajivikas
- Vaishnavism, Saivism, Saktism and Bhakti
- Islamic, Christian and Tribal belief systems

Module 4: Educational and Scientific Developments: This unit will introduce to learning system, sciences like mathematics, astronomy, medicine, etc.

Topics to be covered
- *Gurukulas*, and *Agraharas*
- Important centers of learning
- Sciences ; Mathematics, Astronomy and Calendar
- Medicine, Surgery and Metallurgy

Students exercise: Practical assignment: paper presentation, analysis and discussions on heritage related topics

Evaluation Process

- Sessional test (written) – 20%
- Practical Assignments – 20%
- End of Semester Examination – 60%

Suggested readings

1. Bhattacharyya, N.N. 1996. *Indian Religious Historiography*. Delhi.
2. Chattapadhyaya, D.P. 1992. *Studies in Indian Culture 2 Vols*. Calcutta.
3. Desikachar, S V. 1993. *Caste, Religion and Country*. Delhi.
4. Frawley, David 1997. *Hinduism*. Delhi.
5. 16. Hillebrant, Alfred. 1990. *Vedic Mythology. 2 Vol*, Delhi.
6. 17. Hutton, J.H. 1951. *Caste in India*. Oxford.
7. 22. Kosambi, D.D. 1975. *The Culture and Civilization of Ancient India*. Delhi.
8. 24. Madan, T.N. 1997. *Religion in India (Social Anthropology)* Delhi.
9. Radhakrishan, S. *et. al*. 1993. *The Culture Heritage of India (6 Vols.).* The R.K. Mission.
10. Stanley, Rice. 1993. *Hindu Customs and their Origins.* Delhi.
11. Singh, Chitralekha 1999. *Hindu Festivals, Fairs and Fasts*. Delhi.
12. Subbarayappa, B.V. 1988. *Scientific Heritage of India.* Bangalore.
13. Sri Aurobindo : *The Foundations of Indian Culture*. Pondichery 1959.

Course Code: STI 502
Course Title: NEW TECHNOLOGY FOR CULTURAL PRESERVATION
Credits: 04

Course Objective

With the purpose to realize the potential of new technologies in the field of culture and heritage management, this course is designed to give an overview of latest technological tools employed for the same. This paper will also deal with the preservation of cultural heritage and artifacts in a virtual space resulting in minimum human intervention and realization of maximum edutainment potential. It will particularly focus of specific technological methods and how they contribute to the documentation and transmission of tangible and intangible heritage.

Learning outcome: On the completion of this course the student should be able to

- Use technological innovations and their practical applications
- Apply the various technological tools in cultural preservation and interactive experiences
- Perform the multi-disciplinary research in the field of heritage conservation
- Develop interest in preservation, planning and creating effective solutions for heritage management

Course content

Module 1. Application of GIS in Culture and Heritage

Topics to be covered
1. Understanding and purpose of GIS technology in heritage preservation
2. Identification of built heritage
3. Time evolution of the monuments and heritage sites
4. Conservation methods and further interventions

Module 2. Virtual Reality

Topics to be covered
1. Concept of virtual reality
2. Simulation technology
3. 3D visualization
4. Case study -360 degree views of museums and heritage sites in India

Module 3. Use of Artificial Intelligence (AI) in Heritage Preservation
Topics to be covered
1. Understanding AI
2. Recent advancements in AI for representation of cultural heritage
3. AI tools for documenting, managing and communicating cultural heritage
4. Interactive computer-based technology for creating virtual heritage
5. Augmented reality for built heritage sites

Module 4. Virtual Museum

Topics to be covered
1. Opportunities and challenges of virtual museum
2. The role of virtual reality and technology in future museums
3. Augmented reality at the museum - Education, outreach and research
4. Case studies - virtual museums worldwide, EUseum

Essential Readings
1. Bordoni, Luciana; Mele, Francesco; Sorgente, Antonio; Artificial Intelligence for Cultural Heritage, 2016
2. Hardman, Lynda; Aroto, Lora; Ossenbruggen, Jacco van; Eero Hyvönen; Using AI to Access and Experience Cultural Heritage
3. Stylianidis, Efstratios; Remondino, Fabio; 3D Recording, Documentation and Management of Cultural Heritage

Course Code: STI 503

Course Title: SEMINAR COURSE ON
DISSERTATION
OR
MULTIMEDIA PRODUCTION

Credits: 04

Course Objective

The students will have an option to choose either to write a dissertation or multimedia production. Depending upon their choice, this course will take the students through a process of evolving their topics and work for their final productions and also for their dissertation. It will involve presentations by students on their work in progress for their dissertation and final productions. At the end of the semester there will be presentations and a viva voce with an external examiner. Students who have submitted their research proposals in the Third Semester will have to write a dissertation on the same topic (as that of their research proposal) in the Fourth Semester. They cannot change their topic in the fourth semester under any circumstances. Similarly, students who have submitted their concept note for multimedia production on a topic will have to continue on the same topic while making their multimedia production in the Fourth Semester.

Students learning outcome: On the completion of this course the student should be able to

- Develop a detailed concept note for a multimedia production
- Perform many pre-production activities including research for a production
- Design research proposal, literature review

Students will learn about research methodology for a scientific and objective researched-based production and thesis writing. Students will do their practical on multimedia production and dissertation in the fourth semester.

Multimedia Project (4 credits)
Session 1: Introduction to the process
Session 2-6: Each individual presents a concept note for a film. There is a discussion and short-listing of themes and the formation of groups around these themes.
Session 7-11: Research and Reccee by Groups
Session 12-13: Preliminary presentation of detailed concept note with visuals etc. for feedback from peers and faculty supervisors
Session 14-15: Graded presentation for external examiner.
30% on process, based on individual process report, by supervisor 30% on group written concept note, by supervisor 40% on group presentation and viva by external examiner.

Dissertation (4 credits)
Session 1: Introduction
Session 2-6: Inputs on writing research proposal, literature review, plagiarism, citation etc.
Session 7- 10: Individual Presentation and discussion of research proposals
Session 11-15: Second round of presentations after consultation with supervisor, reading etc.
      30% on process, by supervisor
      40% on individual written proposal, by supervisor
      30% on final presentation by external examiner.

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Course Code: STI 504
Course Title: HERITAGE TOURISM AND MANAGEMENT
Credit: 04

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Course objective

The course will introduce the basic principles, concepts and philosophies of cultural heritage management including their social, cultural and political consequences, in order to understand the management processes and practices. It gives basic understanding of heritage management of tourism, organizational behaviors and tourism marketing.

Students learning outcome: On completion of this course the student should be able to
- Describe the concept of heritage tourism industry
- Explain management functions
- Explain organizational behaviors and leadership

Module 1 General Introduction: This unit will give understanding of meaning, concepts and historical development of heritage tourism, components of tourist industry.

Topics to be covered
- Tourism and Heritage: meaning and significance
- Historical development of tourism
- Tourism framework and types of tourists
- The tourist industry and component of tourist industry: attractions, transports, accommodations, refreshments, shopping, entertainment's etc.

Module 2 Management of Tourism: Students will come to know about the trends of tourism, functions of management, approaches to tourism

Topics to covered
- Present state of Indian Tourism – Emerging trends in tourism
- Concept and function of Management - nature and significance of management, Managerial roles, responsibility, processes in organization.
- Evolution of Management theory, schools of management, behavioural approach, human relations approach.

Module 3 Organisational Behaviour: This unit will help students to develop communication skills for better organization, leadership, motivation

Topics to be covered
- Communication; process and types; Inter-personal skills, barriers of communications, Decision - making.
- Concept and features of organisations : Types of organisation, significance of organisation, organisational goals. Concept of organisational behaviour,
- Behaviour and motivation - nature of human behaviour, Needs Hierarchy Theory, Job enlargement, job enrichment; motivational pattern in Indian organisations
- Theories of leadership - concept of leadership, leadership styles in Indian Organizations, organisation effectiveness, organisational climate

Module 4 Tourism marketing and management: This unit will help students to learn about cultural tourist products, understanding of the types of tourism products, tourism marketing

Topics to be covered

- Tourism products: Why it is different from other types of consumer products? Tourism - oriented products, resident - oriented products and background tourism elements. Different types of tourism products e.g. natural attractions -beach, hill resorts, wildlife sanctuaries and national parks, waterfalls and islands; cultural attractions, monuments, architecture, arts and handicrafts, music and dance forms, festivals, religious tourism.
- Marketing tourism - difference between tourism marketing and products and services, uniqueness of tourism marketing.
- Tourism promotion and method; Advertising, travel brochure, films, sale promotions.
- Managing the marketing mix in heritage tourism - locating, pricing, role and use of specific intermeadians, selling tours

Suggested reading

1. A.K. Bhatia, International Tourism: Fundamentals and Practice.
2. Sterling Pub. Pvt. Ltd. 1997
3. P. Kotler, Marketing Management Prentice Hall India. 1992
4. Donald. E Lundberg, The tourism Business, Van Nostrand Reinhold 1990
5. P.S. Gill, Dynamics of Tourism, Vol. I, II, III & IV, Anmol Pub. Pvt. Ltd. 1996
6. Eric Laws, Tourism Destination Management, Routledge 1995

7. Anna Leask &: Heritage Visitor Attractions, An operations Management Ian Yoeman perspective, Cassel 1999.
8. V.T.C. Middleton, Marketing in Travel & Tourism, Heinemann 1998
9. Brian. G. Boniface &: Geography of Travel and Tourism, Heinemann 1987 C.P. Cooper
10. CM Hall & S.J. Page, Geography of Tourism and Recreation, Routledge.
11. S.Wahab, & J.J. Pigram, Tourism Development & Growth. Routledge 1997

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Course Code: STI 505
Course Title: ARCHAEOLOGY: PRINCIPLES AND METHODS
Credit: 04

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Course objectives

Archaeological study is a significant part of study of Cultural Heritage. Hence, this course will introduce students to the meaning, definition, and history of development of Archaeological studies in India. It will deal about how archaeological explorations and data analysis done for preservation and conservation of heritage.

Students learning outcome: On the completion of this course the student should be able to
- Describe the meaning and historical development of archaeology in India
- Evaluate scientific methods of archaeological explorations
- Explain marine archaeology

Module 1: Archaeology: Definition, Scope, history in India
Topics to be covered
Relationship with History, Anthropology and pure Sciences - Kinds of Archaeology. Foundation for Indological Studies-Sir William Jones- Establishment of Asiatic Society – James Prinsep -Alexander Cunningham - Robert Bruce Foote – John Marshall –Mortiner Wheeler.

Module 2: Archaeological Explorations –

Topics to be covered
Aims and Methods of Exploration – Chance finds – Maps and place names – Scientific methods of explorations – Aerial photography - Remote sensing GPS (Global Position System) - Geographic Information system – Excavation – Purposes - Methods of Excavation – Vertical and Horizontal Excavations – Burial excavations.

Module 3: Field Conservation and Preservation
Topics to be covered
 Documentation and Data Analysis - Dating Methods in Archaeology - Relative and absolute methods of dating, Thermolumineiscence - Radio Carbon dating – Dendrochronology.

Module 4 : Marine Archaeology
Topics to be covered
Aim and scope – Objectives of Marine Archaeology – The Equipments used in Marine Archaeology – Sources for the study of Marine Archaeology – Birth of Marine Archaeology

– Marine History of India with special reference to Dwaraka. Establishment of Marine Archaeology in India.

Suggested readings
1. Wheeler, R.E.M.,- Archaeology from the Earth, Oxford, 1954.
2. Childe, V.G., - Piecing together the past, London, 1956.
3. Graham Clark., - Archaeology and Society, London, 1960.
4. Raman, K.V.,-Principles and Methods of Archaeology, Madras, 1986.
5. Srivatsava, K.M.,-New Era of Indian Archaeology, New Delhi, 1990.
6. Michael H Dey., - Fossil Man, London, 1972.
7. Butzer, K.W., - Geomorphology from the Earth, New York, 1982.
8. Shinly Goreinstein - An Introduction to Archaeology
9. Dilip K Chakrabarthi- India: An Archaeological History, New Delhi, 2001.
10. Daniel Glyn., - The Origin and Growth of Archaeology, Penguin books, 1967.
11. Paddayya, K., -New Archaeology and its aftermath, Pune, 1990.
2. K. Rajan,- Archaeology, Principles and Methods, Manoopathippakam, Thanjavur, 2002.

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Course Code: CMS 501
Course Title: INDIGENOUS CULTURE
Credits: 04

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Course Objectives

This course aims to introduce students to key concepts and debates related to indigenous communities. It will explore their contemporary issues and problems, technological innovations, indigenous practices and tribal identity. The course will provide insights into the changes taking place in indigenous culture and how they are struggling to maintain their culture, identity and exploring ways to govern themselves. It will revolve around issues and themes related to indigenous culture and modern state, indigenous rights, resource extraction and tribal livelihood, politics of reservation, migration and their cultural representations.

Learning Outcome: On completion of this course the student should be able to

- Evaluate the condition of indigenous people in relation to development programmes
- Analyse the impact of colonialism and globalization in the lives of indigenous people
- Evaluate the contemporary problems associated with indigenous communities
- Perform detailed case studies and document indigenous practices
- Use analytical tools for studying indigenous cultures

Student will be expected to do a book review or two article reviews from each unit. Select a theme from module 1 and write a 750-1000 word tutorial. Undertake field work for module 2 and module 3 and write a field report of 1500 words, which will be of 1 credit.

Module 1 - Indigenous people and Cultural Representations: This module deals with the identification and social construction of indigenous people through universal bodies and the problems inherent in them. It unravels the politics of representation associated with colonialism and globalisation.

Lecture Topics
- Indigenous people and World System
- Indigenous people in India
- Colonialism and Indigenous Culture
- Indigenous People and Self-Presentation
- Tribal Museum & Politics of Representation

Reading List
1) Roy Burman B K 2003 Indigenous and Tribal Peoples in World systems Perspective in *Stud. Tribes tribals,* 1 (1):7-27.
2) Xaxa, Virginus 1999. Tribes as Indigenous People of India, *EPW* 18th December.
3) Perera, Jayantha. 2009. *Land and Cultural Survival: The Communal Land Rights of Indigenous Peoples in Asia.* Philippines: Asian Development Bank (Chapter-1: International Law and Indigenous People's Rights: pp.15-34).
4) Evans, J., Grimshaw Patricia, et.al (ed). 2003. *Equal Subjects, Unequal Rights. Indigenous Peoples in British Settler Colonies, 1830-1910.* Manchester & New York: Manchester University Press. (Chapter 1 & 2)
5) Hendry, Joy. 2005. *Reclaiming Culture. Indigenous People and Self-Representation.* New York: Palgrave Macmillan. (Chapter 1, 3, 6 & 7).
6) Sebastian, V. 2015. Adivasis and the Anthropological Gaze. *Economic & Political Weekly*, Vol.L, No.40.

Module 2 Indigenous Knowledge and Economic Development: This module takes into account the importance of indigenous knowledge for the preservation of local ecological services. It will discuss the hegemony of colonial science that threatens the existence of indigenous knowledge and the relevance of intellectual property rights in this context. This module also takes into account the development issues affecting the lives of tribes.

Lecture Topics
- Colonial Science and Indigenous Knowledge.
- Intellectual Property Rights and Indigenous People.
- Development and Displacement of Tribals.
- Land and Territorial Rights.

Reading List
1) Chambers David Wade and Richard Gillespie 2000 Locality in History of Science: colonial Science, Technoscience, and Indigenous Knowledge in *Osiris* 2nd Series Vol 15 pp 221-240.
2) Kumar Sanjay 2001 Indigenous Communities' Knowledge of Local Ecological Services in *EPW* July 28.
3) Mathur, Hari Mohan. 2009. Tribal Land Issues in India: Communal Management, Rights and Displacement in Jayantha Perera (ed) Land and Cultural Survival: The Communal Land Rights of Indigenous Peoples in Asia. Philippines: Asian Development Bank: pp.163-192.
4) Whitt, Laurelyn.2009. Science, Colonialism and Indigenous People. The Cultural

Politics of Law and Knowledge. USA & NewYork: Cambridge University Press (Chapter- 2, 5, 6 & 7)

5) Baviskar, Amita.1995. In the Belly of the River: Tribal Conflicts over Development in the Narmada Valley. Delhi: Oxford University Press.

Module 3. Indigenous people and the Modern State: This module deals with the status of indigeneity in relation to modernization, market culture, loss of community forests and religious conversions. It will show the strategies adopted by the indigenous communities to maintain their culture and also how they have succumbed to the illusions of modernity.

Lecture Topics
- Modernity and Indigenous People
- Forest Rights
- Consumerism and Loss of communal property
- Religious conversion and conflict.

Reading List
1) Kothari, Smitu 2001. Sovereignty and Swaraj: Adivasi Encounters with Modernity in John A Grim ed *Indigenous Traditions and Ecology*, Cambridge Harvard CSWR.
2) Jayantha Perera (ed). 2009. Land and Cultural Survival: The Communal Land Rights of Indigenous Peoples in Asia. Philippines: Asian Development Bank. (Chapter 7 & 8).
3) Nathan, Dev., Kelkar, Govind., and Walter, Pierre.(ed) 2004. Globalization and Indigenous Peoples in Asia. Changing the Local-Global Interface. New Delhi & London: Sage Publications (Chapter 1, 2 & 7).
4) Das, Bidhan Kanti & Das, Rajat Kanti. Rethinking Tribe in Indian Context: Realities, Issues and Challenges. Jaipur: Rawat Publications.
5) Sarap, K. & Motkuri, V. Adivasis in India: Resources, Livelihoods and Institutions. New Delhi: Bloomsbury.
6) Xaxa, V. 2017. Voiceless in Jharkhand. Freedom of Religion Act, 2017. *Economic & Political Weekly*, Vol.LII , No. 40.
7) Bara, Joseph. 2017. Adivasis and the Conversion Conundrum. Some Lessons from History. *Economic & Political Weekly*, Vol.LII , No. 40.
8) Kumar, Kundan.,Singh, N.M. & Rao, Y.G. 2017. Promise and Performance of the Forest Rights Act. A Ten Year Review. *Economic & Political Weekly*, Vol.LII , No.25&26.

Module 4: Indigenous Culture and Contemporary India- Students will evaluate the contemporary problems related to tribes in this module. They will gain insight to a more nuanced understanding of the marginalisation of tribals, their claims of indigenous identity for political gains and their loss of community feeling and human rights.

Lecture Topics
- Adivasis and Media Professional
- Inter-Tribal Conflicts
- Politics of Reservation
- Loss of Indigenous Identity
- Tribes and Human Rights

Reading List

1) Bara, Joseph.2016. Adivasi and Journalistic Practices. Making of Space and Image. *Economic & Political Weekly*, Vol.LI , No.52.
2) Kannabiran, Kalpana. 2016. Constitutional Geographies and Cartographies of Impunity. Human Rights and Adivasis/Tribes in Contemporary India. *Economic & Political Weekly*, Vol.LI , No.44&45.
3) Guha, Abhijit. 2018. Scrutinising the Hindu Method of Tribal Absorption. *Economic & Political Weekly*, Vol.LIII , No.17
4) Xaxa, Virginius. 2019. Is the Pathalgudi Movement in Tribal Areas Anti-Constitutional? *Economic & Political Weekly*, Vol.LIV , No.1.
5) Brower, B.A. & Johnston, B.R. (ed) 2007. Disappearing Peoples? Indigenous Groups and Ethnic Minorities in South and Central Asia. California: Left Coast Press.

Course Code: STI 506
Course Title: CULTURAL ANTHROPOLOGY
Credits: 04

Course Outline

In this course, Students will learn about human cultures – whether in texts, religious rituals, or political or economic behavior from an anthropological perspective. They will have and understanding of the role the environment and human biology and what role it has played in shaping human behavior and its culture.

Course Objective:

1. Gathering folk culture relates information and conducting field studies
2. Carrying out ethnographic research
3. To gain insights into indigenous people's culture social behaviour
4. To learn about the evolution of local beliefs and practices
5. Understanding the changing trends in folk culture

Learning Outcome: On completion of this course the student should be able to
- Perform research on personal/family oral tradition
- Describe the different human practices affected by biological, behavioral, and cultural diversity
- Explain how cultural and anthropological knowledge is transferred effectively through written and oral presentation in varying formats among diverse ethnic groups
- Discuss Indian cultural diversity and develop respect for different cultural groups
- Evaluate the values, humour, truth and history transmitted through oral tradition
- Develop comprehending, interpreting and evaluating different sources of folklore

Module 1: Folklore

Topics to be covered
    1. The origin of Folklore Study - International perspective
    2. Brief account of folklore study in India

3. Features of Indian folklore, Selected Major Folklore Genre of India
4. Folklore study with special reference to Rajasthan

Module 2: Oral History

Topics to be covered
1. Understanding of Oral History and Oral Tradition
2. Oral History of India - Epics and Local History
3. Oral Tradition case study - Konyak Naga Tribe
4. Oral Tradition case study - Kaavad oral tradition of Rajasthan
5. Role of audio-visual documentation

Module 3: Community Knowledge

Topics to be covered
1. Objectives and approach
2. Traditional techniques of subsistence
3. Traditional knowledge and customary law system,
4. Traditional Knowledge and globalization
5. Maintenance of Traditional Knowledge - Traditional Knowledge digital library,
Community knowledge protection rights

Module 4: Tribal Folklore

Topics to be covered
1. Introduction of Tribal Folklore
2. Tribal society and tribal religion
3. Major Tribes of India
4. Tribal music and performing arts
5. Laws for protection of tribal folklore

Essential Readings

1. Jha, M.: An Introduction To Anthropological Thoughts
2. Jha, Amit: Oral Tradition in Ancient India
3. Sharma, R.N.: Indian Anthropology
4. Ramanujan A. K.: Some Folktales from India, Southern Folklore Quarterly, XX (1956), 154-163
5. Handoo, J.: Folklore and folk life: An introduction, (1985).

Readings List
1. Berger, Pater: Heidemann, Frank; The Modern Anthropology of India: Ethnography, Themes and Theory
2. Painted Words: an Anthology of Tribal Literature, edited by Devy, G.N.
3. Pande, Trilochan:, Indian Folklore Vol.I; Folklore as mass media: An Introduction. Seminar of Indian Folklore held at the Central Institute of Indian Languages, Mysore, India
4. Muthukumarswamy M.D. and Molly Kaushal: Folklore, Public Sphere and Civil Society, IGNCA and National Folk Lore Support Centre Chennai, 2004.

5. Ritchie, Donald: Doing Oral History: A Practical Guide Oxford University Press, 2003
6. Claus, Peter. J., and Frank J Korom: 1991, Folkloristic and Indian folklore, Udipi, Regional Resources Centre for Folk-performing Arts

7. Dorson, Richard, M.: 1972, Folklore and Folk life, Chicago, Chicago University press

FOURTH SEMESTER

Course Code: STI 507
Course Title: CULTURAL INFORMATICS INTERNSHIP
Credits: 08

Course Objectives

The course aims to give students an opportunity for practical exposures to the different centres which are involved in documentation, conservation and management of cultural heritage. This helps them to focus on their area of interest and carry it forward as his/her career option. The student can choose the organisation of his/her choice and also work under any professional expert, NGO, research organization etc.

Learning outcome: on the completion of this course the student should be able to:
- Evaluate work-culture in the field of heritage documentation and conservation
- Use data for report writing
- Develop relationship with the professionals, industries and institutions that are engaged in research and conservation of cultural heritage
- Develop their careers in heritage conservation

Course description:

1. Internship report (2 credit)

A student is required to work for at least six weeks under any organisation, NGO engaged in research, heritage documentation, heritage management, etc.

The following items need to be submitted in the Department for evaluation process:

a) An official letter of acceptance from the organisation opted for (it should clearly mention the Name and Address of the Organisation, Date of joining, Department, Date of leaving, Name of the supervisor etc.)

b) The student should submit a report at least 10 pages of his/her work experience, achievements, limitations, suggestions etc.

c) The student must submit a copy of the appreciation letter/ work certificate from the organisation where he/she worked as intern.

2. Supporting material (2 credit)

As part of the training, the student needs to undergo different assigned task in any heritage organisation. So the student needs to submit the documents like articles, press cuttings, script, DVDs, if any, for final assessment process.

3. Presentation and Viva (4 credits)

The student will be individually assessed and graded by the internal committee members during presentation and viva-voce.

For each step, the student will be graded, so he/she must fulfil the requirement on time.

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Course Code: STI 508
Course Title: MULTIMEDIA PRODUCTION
Credits: 08

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Course Objectives:

The course focuses on the practical understanding of making a multimedia documentary and representation of the content regarding contemporary issues of cultural heritage. With this audio-visual multimedia, a student may present the arguments and unanswered questions to the audience in a critical way.

Students learning outcome: On completion of this course the student should be able to
- Develop script for a multimedia documentary
- Perform documentation and collection of data from the field
- Perform post-production activities for the multimedia documentary.
- Develop their careers in heritage conservation

Session 1: Production phase
a) During the production phase, the student should plan up for documentation and digital data collection.
b) After that, the student should do the video (digital) documentation (of not more than 3 days) in the campus or off-campus, if required. The equipment will be issued only after the submission of the records of the production plan.
c) The student should take care of the equipment and maintain logistics, cue sheets etc.

Session2: Post production phase
Post-production- working with layers of image and sound; pace and rhythm; affect, image and sound; punctuating devices; titles and subtitles; graphics; sound design: use of music and effects.
Presentation of rough edits

Evaluation process:
The student will be regularly assessed on the basis of attendance and progress work by the internal committee.

Session 3: Submission and presentation of the production
The student needs to submit a copy of the DVD of the multimedia production (Duration: 10 mins) for final evaluation process. The DVD copy should have a DVD cover page, title, language, year of production. Also, the student must submit a detailed report of 15 pages mentioning the three phases of production (which includes pre-production part of third semester).

Evaluation process:
The multimedia production and presentation will be assessed by the external examiner appointed by the Department as per University norms.

Evaluation Pattern

30% on production phase

20% on post production phase

30% on final documentary film

20% on presentation and Viva-Voce by external expert.

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Course Code: STI 509
Course Title: DISSERTATION
Credits: 08

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Course Objective

The purpose of the course is to help students deepen their theoretical and broader academic knowledge within a specific area in Media and Cultural Studies, as well as develop the skills and abilities required to independently plan, conduct, write and defend an extended academic research project, at the postgraduate level.

Learning Outcome: On completion of this course the student should be able to
- Design a feasible and clearly articulated research dissertation
- Demonstrate their competence and skill in research
- Evaluate their own contribution in specific research area

Students are required to continue with the topics, which they had undertaken as a research proposal in their Third Semester, for writing their dissertation. They have to work towards their dissertation without any prolonged absence under any circumstances. In situations, where the students are required to go for fieldwork, they need prior permission from their respective supervisor and the Head of the Department for not more than 15 days. After 15 days, they have to submit a report of their fieldwork to the supervisor and one copy in the Department Office/Head of Department. If the work requires further thorough fieldwork and the field report is not satisfactory, the supervisor might allow for an extension of another 7 days of fieldwork or more but not more than 15 days.

It is mandatory for the students who would be writing their dissertation to meet their respective supervisors on a regular basis as and when called by the supervisor. The students have to submit their progress report on a weekly basis to their supervisor. They are also required to make a presentation of their work once in three weeks in front of the other faculty members and students in the research seminar of the department, which will become a part of their mid-term evaluation.

Session – I : Detailed review of literature and their critical analysis

Session – II : Fieldwork and Collection of data/ Content Analysis and Coding

Session – III : Analysis of data and Writing/Presentation

Evaluation Pattern

30% on weekly reports of progress of work by supervisor.

20% on seminar presentations

30% on final dissertation by supervisor

20% on Viva-Voce by external expert.

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