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No. MUC/RG/AC/22-23/213

Date: 26/04/2025

NOTIFICATION

The 9th Meeting of the Academic Council, Majuli University of Culture, Majuli, held on 25/01/2025, vide **Resolution No. 7** has approved the **Syllabi of MDEC and SEC Courses for the Five Year Integrated (FYUGP+1Year Masters) Masters Programme** offered by Dept. of History, as recommended by the BoS of Dept. of History, Majuli University of Culture, Majuli with effect from 2024-2025:

Enclosed: Syllabi of MDEC and SEC Courses for the Five-Year Integrated (FYUGP+1Year Masters) Masters Programme, offered by Dept. of History as Annexure A.

Issued with due approval.

Academic Registrar
Majuli University of Culture
Majuli

Copy to:

1. The Hon'ble Vice-Chancellor, Majuli University of Culture, Majuli for kind information.
2. Registrar, Majuli University of Culture, Majuli for favour of kind information.
3. Controller of Examinations, Majuli University of Culture, Majuli for favour of kind information.
4. The Heads of the Departments, Majuli University of Culture, Majuli, Assam for favour of kind information and needful.
5. Website in-charge, MUC, Majuli for needful.
6. Office file.

Academic Registrar
Majuli University of Culture
Majuli

Annexure A

**Syllabi of MDEC and SEC Courses
For
Five Year Integrated (FYUGP+1Year Masters) Masters
Programme**

Offered by Dept. of History,
(With effect from 2024-2025)



**Department of History
Majuli University of Culture, Majuli**

Dr. Nisha Rani Das

Semester – I

Course Title: Museology

Course Code: HSTMDC1011

Nature of the Course: Multi-Disciplinary Elective Course

Credit: 03

Total Marks: 100 (40 IA+ 60 End Sem)

Course Teacher: Aoyana Buragohain

Course Objective (C.O):

1. The objective of this course is to introduce students the purpose and functioning of museums.
2. The students will also able to learn the various perspective of museum.
3. The students will be acquainted with the development of museum in India as well as Assam.

Course Contents:

	Topic	Lecture	Tutorial
Unit I: Introduction to Museology Mark Distribution 20			
1	1.01: Definition of Museum, scope and function (aims and objectives) 1.02: Museology, Museography and other developments, Digital heritage 1.03: Types and Classification of Museums, changing concepts of Museums 1.04: Museology as a profession	15	2
Unit II: History and Philosophy of Museums in India and Assam Mark Distribution 20			
2	2.01: Museum movement in India 2.02: Growth and Expansion of Museums in the Colonial Context- National Museum, New Delhi 2.03: Assam State Museum	15	1
Unit III: Functions and Types of Museums Mark Distribution 20			
3	3.01: Primary functions of the Museum (Collection, Conservation, Documentation, Exhibition, Education and Research).	20	1

	3.02: Art and Archaeological Museums, Anthropological Museums, Ethnological Museums, Natural History Museums, Science Museums, Children's Museums		
	3.03: A Visit to Museum (Field trip)		
	TOTAL	54	

Learning Outcome (L.O):

1. After completion of the course, the students will also learn the basic functions of museum and their activities. Definition, philosophy, types of museums, collection, documentation and activities relating to museum are the major topics students learn about.
2. The students will also learn the changing pattern of the Museum in India as well as Assam.
3. The students will get an idea on the development of Museum studies in Indian subcontinent.

Essential Reading

- Agarwal Usha, 2000. Directory of Museums in India. New Delhi: Sundeep Prakashan
- Alexander Edward P. 1995: Museum Masters: Their Museum and Their Influence. USA: Altamira Press
- Barringer, T.J., Flynn, T. (eds.). (1998). Colonialism and the object: Empire, material culture, and the Museum. Routledge.
- Bennett, Tony (1995). The birth of the Museum: history, theory, politics. Routledge.
- Edson, G., and D. Dean 1994. Handbook of Museum. New York: Routledge.
- Jenkins, P.1993. Museum Features, Museums Journal 19(7): 22-23
- Guha, Tapti: Monuments, Objects, Histories, Institutions of Art in Colonial and Post-Colonial India

Dr. Nisha Rani Das

Semester – II

Course Title: Art and Iconography

Course Code: HSTMDC1021

Nature of the Course: Multi-Disciplinary Elective Course

Credit: 03

Total Marks: 100 (40 IA+ 60 End Sem)

Course Teacher: Dr. Nisha Rani Das

Course Objective (C.O):

1. To explore the historical roots and developmental trajectory of image worship and iconographic traditions, with a focus on their cultural and artistic significance in Indian art.
2. To examine the artistic and cultural developments from the Pre-Vedic, Mauryan, and Post-Mauryan periods, highlighting the contributions of different schools and the influence of Greek and regional art traditions.
3. To study the distinctive features of Brahmanical iconography, major deities, and the unique contributions of Assamese and East Indian art traditions, including the Pala and Deopani Schools.

Course Contents:

	Topic	Lecture	Tutorial
Unit I: Origin and Development			
Mark Distribution 15			
1	1.01: Origin and development of Image Worship 1.02: Fundamentals of Art; Features of Iconography; Different Mudras 1.03: Pre-Vedic Iconography	13	2
Unit II: Post-Mauryan			
Mark Distribution 15			
2	2.01: Mauryan art and iconography, Buddha, and Bodhisattvas; Tirthankaras 2.02: Sunga, Kushana, and Satavahana Iconography (different Schools and Features) 2.03: Influences from Greek Iconography in Indian regional art	12	3
Unit III: Brahmanical Iconography			

	Mark Distribution 15		
3	3.01: Key Concepts and terminologies of Iconography 3.02: Gupta School of Art and Iconographic developments 3.03: Major Brahmanical deities and their iconography- Vishnu, Siva, Devi, Surya, and Ganapati	10	3
Unit IV: Regional Images of Assam			
Mark Distribution 15			
4	4.01: The Classical art of Assam and its influences in the later periods 4.02: Deopani School of art and iconography: regional elements 4.03: East Indian School of Medieval Art: Pala School 4.04: The iconography of Medieval Assam	10	1
	TOTAL	54	

Learning Outcome (L.O):

1. Students will gain a clear understanding of the origins, fundamentals, and development of iconography, including the features of different artistic traditions and Mudras.
2. Students will develop the ability to analyse the artistic and cultural influences on Indian iconography across time, with a focus on the regional and classical art traditions of Assam.
3. Students will acquire an appreciation for the diversity of Indian iconographic traditions, including Brahmanical and Buddhist iconography, and their relevance to Indian cultural heritage.

Essential Reading

- Gupta, R.S., *Iconography of the Hindus, Buddhists and Jainas*, Bombay, 1972
- Bhattacharya, B., *Indian Buddhist Iconography*, Oxford, 1924
- Rao, T. A. Gopinath, *Elements of Hindu Iconography* 3 vols, 1914
- Banerjee, J.N., *Development of Hindu Iconography*, Calcutta 1958
- Bhattachali, N.K. *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929
- Gupta, R.S., *Iconography of Hindus, Buddhists and Jains*, Bombay 1964

Semester – III

Course Title: Epigraphy

Course Code: HSTMDC2031

Nature of the Course: Multi-Disciplinary Elective Course

Credit: 03

Total Marks: 100 (40 IA+ 60 End Sem)

Course Teacher: Dr. Nisha Rani Das

Course Objective (C.O):

1. To introduce students to the history and significance of epigraphic studies as a vital source for reconstructing historical narratives.
2. To familiarize students with the origins, development, and decipherment of ancient Indian scripts and inscriptions, including their geographic and cultural contexts.
3. To enable students to critically analyse inscriptions, highlighting their historical, cultural, and linguistic contributions across regions and time periods.

Course Contents:

	Topic	Lecture	Tutorial
Unit I: History of Epigraphy Mark Distribution 15			
1	1.01: The History of Epigraphic Studies 1.02: Inscriptions as a source of History 1.03: Origin and Writing of Script in Indian context: Harappan Scripts; Problems and Issues	13	2
Unit II: The earliest deciphered inscriptions Mark Distribution 15			
2	2.01: The earliest script in Indian subcontinent: Brahmi (Early, Middle and Late Brahmi) 2.02: Asokan Edicts: Nature, Geographic distributions, Language, and script 2.03: Decipherment of major rock edicts of Asoka (Reading and understanding)	12	3
Unit III: Historical and Cultural Importance Mark Distribution 15			
3	3.01: Besnagar Pillar Inscription of Heliodorus 3.02: Junagadh Rock Inscription of Rudradaman 3.03: Hathigumpha Rock Inscription of Kharavela	12	3

	3.04: Sarnath Image Inscription of the time of Kanishka		
<p style="text-align: center;">Unit IV: Regional Variations Mark Distribution: 15</p>			
4	4.01: Gupta and Satavahana Brahmi 4.02: Siddhamatrika 4.03: Proto-Bengali and DevaNagari	8	1
	TOTAL	54	

Learning Outcome (L.O):

1. Students will gain a comprehensive understanding of the evolution of Indian scripts and their role in documenting historical events.
2. Students will develop the ability to interpret significant inscriptions, such as the Asokan edicts and regional epigraphic records, within their historical and cultural frameworks.
3. Students will acquire skills to assess the merits and limitations of inscriptions as primary sources for historical research.

Essential Reading

- Dani. A. H, Indian Palaeography, Delhi, (2nd.ed.)1986.
- Sircar, D.C. Introduction to Indian Epigraphy and Palaeography, Journal of Ancient Indian History,4,1970-71,72-136.
- Verma T.P. The Palaeography of Brahmi Script, Varanasi,1971.
- Barua, B.M. Inscriptions of Asoka, pt. II, Calcutta,1943. -----, Asoka and His Inscriptions, Calcutta,1946.
- Basak, R.G. (ed.by), Asokan Inscriptions, Calcutta, 1959.
- Hultzsch, E. Corpus Inscriptionum Indicarum, Vol. I, Inscriptions of Asoka, Oxford, 1925.
- Epigraphia Indica, Vol. VIII (iv, v, vi, vii); Vol. XX (iii).

SEMESTER - I

COURSE TITLE: MANUSCRIPTS PREPARATION AND PRESERVATION

COURSE CODE: HSTSEC1011

NATURE OF THE COURSE: SKILL ENHANCEMENT COURSE

CREDIT: 03

TOTAL MARKS: Theory 50 (40% IA, 60% End Sem) Practical 50 (40% IA, 60% End Sem)

Course Objective (C.O):

1. To create an awareness among the students about our traditional heritage and how to preserve and conserve them for future generation.
2. On fulfillment of the course, the students will be equipped with different skills of manuscript and Painting preparation culminating into diverse prospects.

Course contents:

	Topic	Lecture	Tutorial
	Unit I	Mark Distribution 25	
1	Introduction to manuscript writing and painting preparation in India Different forms of traditional paintings Bark painting and other Indigenous methods	20	2
	Unit II	Mark Distribution 25	
2	Purpose of manuscript preservation and conservation Traditional methods related to the preservation of manuscript and painting Scientific methods related to the preservation of manuscript and painting	20	3
3	Practical (Field Visit plus Workshop)	Mark Distribution 50	
	TOTAL	40	5

Learning Outcome (L.O):

1. The students will get to know the very basics of manuscript and painting making and its various stages of development

2. They will also be equipped with the knowledge of preserving and conserving through both traditional and scientific knowledge.
3. The practical training and field visits enable them in developing their skills in this particular field.

Essential Reading

H. Bundgaard. *Indian Art Worlds in Contention*, Curson Press. 1999.

Naren Kalita, *Asamar Puthichitra*, Publication Board Assam, 1996.

M. Baishya, *Baishnav Citrar Dhara*, Asom Sahitya Sabha, 1999.

P. Chaliha. *Asamar Citrakala*, Asom Sahitya Sabha, 1993.

B. Goswamee, *Traditional Methods of Sancipat Making and Preparation of ink in Ancient Assam. Indigenous Methods and Manuscript Preservation*. A. Sah (Ed), Guwahati, 2006.

Semester – II

Course Title: Paintings of India

Course Code: HSTSEC1021

Nature of the Course: Skill Enhancement Course

Credit: 03

Total Marks: 100 Theory 50 (40% IA, 60% End Sem) Practical 50 (40% IA, 60% End Sem)

Course Teacher: Dr. Preetima Gogoi

Course Objective (C.O):

3. To create an awareness among the students about the various traditional paintings of India from the ancient period to modern times
4. On fulfillment of the course, the students will be equipped with different skills of usages of techniques, colours and process of paintings.
5. The course intends to aware students about the process of painting and its related usages such as binding and preservation.

Course contents:

	Topic	Lecture	Tutorial
	Unit I	Mark Distribution 25	
1	1.01: Introduction to the history of paintings in India 1.02: Primitive Rock Paintings and painted pottery 1.03: Mural Paintings in India- Ajanta and Ellora Cave Paintings 1.04: Miniature Paintings of India- Pala School of Art, Miniature Art during the Medieval Period	20	2
	Unit II	Mark Distribution 25	
2	2.01: Mughal School of Paintings and famous painters of the period 2.02: Regional School of Paintings- Mewar, Kishangarh, Bundi, Marwar, Pahari 2.03: Paintings of South India and Company Paintings 2.04: Various Folk paintings of India- Madhubani, Kalighat, Patua, Pattachitra, Warli, Tangka, Paitkar, Kalamkari, Pithora, Saura etc.	20	3

3	Practical (Field Visit plus Workshop)	Mark Distribution 50	
	TOTAL	40	5

Learning Outcome (L.O):

1. After the completion of the course the students will have in depth knowledge about not only the traditional paintings of India but also the folk paintings as well.
2. The students will also learn about the how the technique of paintings evolved with the change of time and place.
3. The students will also learn about the various regional paintings and their uniqueness.

Essential Readings:

- Chaitanya, K. *A History of Indian Paintings, The Mural Tradition*, New Delhi, 1976.
- Behl, Benoy.K, *The Ajanta Caves: ancient paintings of Buddhist India*, Thames and Hudson, London, 1998.
- Singh. Upinder, *A History of Ancient and Early Medieval India, From the Stone Age to the 12th Century*, Pearson, 2008
- Coomaraswamy, *Rajput Paintings*, Oxford, 1916.
- Cunningham. A, *Archaeological Survey of India Reports*, Vol. I (Shimla 1871) Vol. XXII, (Calcutta 1885)
- Dhavalikar, M.K, *Masterpieces of Indian Terracottas*, Bombay, 1977
- Frankfort.Henri, *The Art and Architecture of the Ancient Orient*, Penguin Books, London, 1954
- Havel. F.B, *Indian Sculpture and Painting*, London, 1908.
- Nath.R, *History of Decorative Art in Mughal Architecture*, Motilal Banarsidass, Delhi, 1976

Semester – III

Course Title: Handloom and Handicraft of Assam

Course Code: HSTSEC2031

Nature of the Course: Skill Enhancement Course

Credit: 03

Total Marks: Theory 50 (40% IA, 60% End Sem) Practical 50 (40% IA, 60% End Sem)

Course Teacher: Dr. Indraneel Pegu

Course Objective (C.O):

1. To create an awareness among the students about various traditional industries of Assam
2. The students will be able to understand the cultural implications of handloom and handicraft industries of Assam and their importance in the daily life of Assamese society.
3. To familiarize the students with different skills emerged in Majuli and their practical inferences.

Course contents:

	Topic	Lecture	Tutorial
	Unit I	Mark Distribution 25	
1	1.01: Defining the characteristic features of Handloom 1.02: Traditional weaving industries of Assam, Importance of weaving as an occupation of the women folk of Assam 1.03: Indigenous Silk fabrics of Assam, Importance of Muga, Pat, and Eri silk 1.04: Silk weaving looms and the weaving techniques of different communities of Majuli 1.05: Importance of Sualkuchi in the Handloom history and handloom industry of Assam	20	2
	Unit II	Mark Distribution 25	
2	2.01: Defining handicraft, characteristics and importance of handicraft 2.02; Mask making of Assam, mask making of Satras of Majuli, masks of Samaguri Satra	20	3

	2.03: Pottery crafts of Assam; Traditional hand pottery of Majuli 2.04: Traditional Bell Metal handicraft of Assam, Importance of Sarthebari in the Bell Metal Industry of Assam 2.05: Bamboo Handicraft of Assam, Importance of Bamboo in the handicraft Industry and also the lifestyles of the people of Assam		
3	Practical (Field Visit plus Workshop)	Mark Distribution 50	
	TOTAL	40	5

Learning Outcome (L.O):

1. The students will be able to learn about the indigenous techniques and knowledge systems used in traditional crafts.
2. They can also explore the social and economic implications of these industries on rural livelihoods.
3. They can gain knowledge about the tools and equipment used in traditional crafts.

Essential Readings:

- Goswami, Priyam. 2005. Indigenous Industries of Assam. Anshah Publishing House.
- Handiques, Krishna Jyoti. 2024. Handicrafts in Assam. Kalpag Publications.
- Phukon, Rajashree. 2021. Traditional Textiles of Ethnic Communities of Assam. Notion Press
- Pillai, Jagadeesh. 2023. Indian Handicrafts. Notion Press.
- Roy, Sankar. K. Textile Traditions of North-East India. Raj Publications.

Dr. Nisha Rani Das