UNIVERSITY OF NORTH BENGAL

SYLLABUS FOR FOUR YEAR UNDERGRADUATE PROGRAM (FYUGP)
IN

SEC HISTORY

(as per NEP 2020)

(Approved by the BoS dated 10th July and 14th July, 2023)

University of North Bengal
Raja Rammohunpur,
Darjeeling – 734013,
West Bengal, India

Contents:

1. Course Objectives & Learning Outcomes
2. Course Structure for Semesters I - VIII
3. Guidelines for End-Semesters & Internal Assessments
4. Details Syllabus for Semester I-VIII
5. Details Syllabus & Suggested Reading List for All Semester SEC Course
6. Details Syllabus & Suggested Reading List for All Semester SEC Course

Course Objectives

- The objective of this course is to impart knowledge about history and to equip the learners with the tools and techniques of writing history.
- The course aimed to cultivate the scientific temper and objective method in writing and constructing history.

Learning Outcomes

After completion of this course, a student is expected to:

- Acquire the knowledge of writing history on the basis of interpretation of facts.

Course Structure for All Semesters

FYUGP IN SEC HISTORY

SEM	PAPER	Paper Code	Paper Levels	Paper Name	Credits	FULL Marks	MARKS IN THEO	MARKS IN PRAC	MARKS IN CE	MARKS IN ATT
I	SEC	UHISSEC11001	100	Understanding Heritage	3	75	40	20	10	5
II	SEC	UHISSEC12002	100	Archives and Museums	3	75	40	20	10	5
III	SEC	UHISSEC23003	100	Art Appreciation an Introduction to Indian Art	3	75	40	20	10	5

Guidelines for End-Semesters & Internal Assessments

The evaluation of the students will be a continuous process and will be based on their performances in Internal and the End Semester Examination. The Teachers of the Department will conduct all the internal continuous evaluations. It will be based on a combination of Mid Term Tests and Reports or Seminar Presentations or Class Tests, and Field Work, spread over the entire period of study. The modalities of such assessment be recorded and the respective college will preserve documents and those must be placed before a Committee or Team constituted by the University for verification purposes if required. The Internal Assessment marks will be communicated to the Examination Branch of the University at least ten (10) days before the commencement of the University Examinations. After filling in of University examination forms, if the College does not upload a student's internal marks, University will award a minimum of 2 marks for attendance and the marks obtained will be carried over in case the students fail to pass the course(s)

Note: A student to be eligible for appearing at any of the Semesters of the Undergraduate Examination must have minimum 75% attendance of lectures delivered. Award of 05 (five) marks on class attendance will be given in the following manner:

Attendance of 75% and above but below 80%-- 02 marks
Attendance of 80% and above but below 85%-- 03 marks
Attendance of 85% and above but below 90%-- 04 marks
Attendance of 90% and above-- 05 mark

All question papers of Major Course and Skill Enhancement Courses (SEC), will only be in English version, except for vernacular subjects. All question papers on Minor Courses,

Multidisciplinary Courses, and Value Added Courses will be in English/Bengali/Nepali versions and Hindi versions only for Hindi Medium Colleges.

Note: All SEC examinations will consist of Theoretical (40 marks) and Practical Components (the latter will have to contain Fieldwork / Project as per the UGBOS)

- Question Pattern for SEC (Theoretical) For 40 Marks

Sl.No	Questions to be answered	out of	Marks of each question	Total Marks
1	5	8	1	5X1=5
2	3	5	5	3X5=15
3	2	4	10	2X10=20

a) General guidelines

i.A student pursuing a subject as a Major Course will have to opt for SEC in the Major subject.

ii.Two Minor Courses must be different from the Major Course.

Iii.Three Multidisciplinary Courses (MDC) are to be chosen from a pool of courses.

iv.Practical/Tutorial: Every Major and Minor Course will have one Practical/Tutorial. Wherever there is a Practical, there will be no Tutorial, and vice-versa.

v.A student will have to study two papers each from two Ability Enhancement Courses (AEC), and two papers of Value Added Courses (VAC).

Discipline: Science ☐ **Arts, Humanities & Social Science** ☐
Commerce ☐ BBA ☐ BCA ☐

Subject Name: History

Subject Code: UHISSEC11001 (Will be provided by the University)

Semester: **Semester I** ☐ Semester II ☐ Semester III ☐ Semester IV ☐
Semester V ☐ Semester VI ☐ Semester VII ☐ Semester VIII ☐

Course Name: Understanding Heritage

Course Code:
(Will be provided by the University)

Course Credit: Theoretical 3 Practical/Tutorial

Marks Allotted: Theoretical 40 ractical/Tutorial 20

Continuing Evaluation 10 Attendance 05

Course Type (tick the correct alternatives):

Major Core	☐	AEC	☐
Interdisciplinary/ DSE	☐	**SEC**	☐
Minor / Generic Elective	☐	VAC	☐
Research Project/Dissertation	☐	Vocational	☐

Is the course focused on employability / entrepreneurship? YES ☐ NO ☐
Is the course focused on imparting life skill? YES ☐ NO ☐
Is the course based on Activity? YES ☐ NO ☐
Remarks by Chairman, UG BOS, if any

UG BOS Meeting Reference Number : Date:

SEMESTER I

SEC

UNDERSTANDING HERITAGE

This course will enable students to understand the different facets of heritage and their significance. It highlights the legal and institutional frameworks for heritage protection in India as also the challenges facing it. The implications of the rapidly changing interface between heritage and history will also be examined. The course will be strongly project-based and will require visits to sites and monuments. At least two Projects will be based on visits to Museums/Heritage Sites.

UNITS	CONTENTS
1.	Heritage: Definition, Meaning of antiquity, archaeological site, tangible heritage, intangible heritage and art treasure.
2.	Evolution of Heritage Legislation and the Institutional Framework: Conventions and Acts— national and international Heritage-related government departments, museums, regulatory bodies, etc. Conservation Initiatives
3.	Challenges facing Tangible and Intangible Heritage, Development of antiquity smuggling, and conflict Heritage and conflict (to be examined through specific case studies)
4.	Heritage and Travel: Viewing Heritage Sites, the relationship between cultural heritage, landscape, and travel - recent trends.

SUGGESTED READINGS:

Lowenthal, David. *The Heritage Crusade and the Spoils of History*. Cambridge University Press, 1998.

La Vere, David. *Looting Spiro Mounds: An American King Tut's Tomb*. University of Oklahoma Press, 2007.

Kapchan, Deborah. *Cultural Heritage in Transit: Intangible Rights as Human Rights*. University of California Press, 2003.

Harrison, Rodney, editor. *Heritage: Critical Approaches*. Routledge, 2013.

Silverman, Helaine, and D. Fairchild Ruggles, editors. *Heritage and Identity: Engagement and Demission in the Contemporary World*. Routledge, 2011.

Smith, Laurajane. *Intangible Heritage*. Routledge, 2009.

Hayden, Dolores. *The Power of Place: Urban Landscapes as Public History*. MIT Press, 1997.

Anheier, Helmut, et al., editors. *Heritage, Memory and Identity*. Routledge, 2011.

Uzzell, David. *Heritage Interpretation*. Routledge, 2007.

Corsane, Gerard, editor. *Heritage, Museums and Galleries: An Introductory Reader*. Routledge, 2005.

Hancock, Mary E. *The Politics of Heritage from Madras to Chennai*. Indiana University Press, 2008.

Staiff, Russell, et al., editors. *Heritage, Tourism and Society*. Channel View Publications, 2013.

Labadi, Sophia, and Colin Long, editors. *Heritage and Globalisation*. Routledge, 2009.

Harrison, Rodney, and Sarah De Nardi. *Heritage in the Digital Era: Cinematic Tourism and the Activist Cause*. Routledge, 2013.

Yamashita, Shinji, and Katarzyna J. Cwiertka, editors. *Heritage Cuisines: Traditions,*

Identities and Tourism. Routledge, 2019.

Nicholas, George, editor. *Indigenous Peoples and Cultural Heritage: Archaeological and Ethnographic Perspectives*. Left Coast Press, 2006.

Messenger, Phyllis Mauch, editor. *Cultural Heritage Management: A Global Perspective*. Routledge, 2010.

Giaccardi, Elisa, and Erik Champion, editors. *Heritage and Social Media: Understanding Heritage in a Participatory Culture*. Routledge, 2012.

Comer, Douglas C. *Tourism and Archaeological Heritage Management at Petra: Driver to Development or Destruction?* Springer, 2012.

Discipline: Science ☐ **Arts, Humanities & Social Science** ☐
Commerce ☐ BBA ☐ BCA ☐

Subject Name: History

Subject Code: UHISSEC12002 (Will be provided by the University)

Semester: Semester I ☐ **Semester II** ☐ Semester III ☐ Semester IV ☐
Semester V ☐ Semester VI ☐ Semester VII ☐ Semester VIII ☐

Course Name:

Course Code:
(Will be provided by the University)

Course Credit: Theoretical 3 Practical/Tutorial

Marks Allotted: Theoretical 40 Practical/Tutorial 20

Continuing Evaluation 10 Attendance 05

Course Type (tick the correct alternatives):

Major Core	☐	AEC	☐
Interdisciplinary/ DSE	☐	**SEC**	☐
Minor / Generic Elective	☐	VAC	☐
Research Project/Dissertation	☐	Vocational	☐

Is the course focused on employability / entrepreneurship? YES ☐ NO ☐
Is the course focused on imparting life skill? YES ☐ NO ☐
Is the course based on Activity? YES ☐ NO ☐
Remarks by Chairman, UG BOS, if any

UG BOS Meeting Reference Number : Date:

SEMESTER II

SEC

ARCHIVES AND MUSEUMS

Museums and archives are among the most important such repositories and this course explains their significance and how they work. Students will be encouraged to undertake collection, documentation, and exhibition of such materials in their localities and colleges. Visit to the National Archives, State Archives, National Museum, and exploration of digital archives are an integral part of the course.

UNITS	CONTENTS
1.	Archives: a. Definition and types b. Techniques of archiving: collection policies, ethics, and procedures. c. Archives and Society: Role and functions
2.	Museum: a. Definition and types b. Collection: field exploration, excavation, purchase, gift and bequests, loans and deposits c. Exchanges, treasure trove confiscation, etc. d. Documentation: accessioning, indexing, cataloguing, digital documentation, and de-accessioning. e. Preservation: curatorial care, preventive conservation, chemical preservation, and Restoration. f. Museum Presentation and Exhibition. Museum and Society: (Education and Communication Outreach Activities

SUGGESTED READINGS:

Cook, Terry. Archives and Manuscripts: Administration of Photographic Collections. Society of American Archivists, 1987.

Cox, Richard J., and David A. Wallace, editors. Archives and the Public Good: Accountability and Records in Modern Society. Quorum Books, 2002.

Duranti, Luciana. The Long-Term Preservation of Authentic Electronic Records: Findings of the InterPARES Project. Springer, 2006.

Bastian, Jeannette A. Owning Memory: How a Caribbean Community Lost Its Archives and Found Its History. Libraries Unlimited, 2003.

Ciarlo, David L., and Eric Ketelaar, editors. Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar. University of Michigan Press, 2006.

Yakel, Elizabeth. Archival Representation. Archival Science, vol. 2, no. 3-4, 2002, pp. 211–28.

Nesmith, Tom. Preservation Management for Libraries, Archives, and Museums. American Library Association, 2005.

Thompson, John M. Manual for Museums. Butterworth-Heinemann, 2008.

Lord, Barry, and Gail Dexter Lord. The Manual of Museum Planning: Sustainable Space, Facilities, and Operations. Rowman & Littlefield, 2012.

Anderson, Gail. Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift. AltaMira Press, 2004.

Simon, Nina. The Participatory Museum. Museum 2.0, 2010.

Hooper-Greenhill, Eilean. Museums and the Interpretation of Visual Culture. Routledge, 2000.

Macdonald, Sharon, editor. A Companion to Museum Studies. Wiley-Blackwell, 2011.

Pearce, Susan M. Museums, Objects, and Collections: A Cultural Study. Smithsonian

Institution Press, 1992.

Janes, Robert R., and Gerald T. Conaty, editors. Looking Reality in the Eye: Museums and Social Responsibility. University of Calgary Press, 2005.

Lord, Gail Dexter, and Barry Lord. The Manual of Museum Exhibitions. Rowman & Littlefield, 2014.

Marstine, Janet, editor. New Museum Theory and Practice: An Introduction. Wiley-Blackwell, 2006.

Blandy, Doug, and Crispin Paine, editors. Museum Theatre: Communicating with Visitors Through Drama. University of Portsmouth Press, 2004.

Hooper-Greenhill, Eilean. Museums and Education: Purpose, Pedagogy, Performance. Routledge, 2007.

Dean, David. Museum Exhibition: Theory and Practice. Routledge, 2013.

Discipline: Science ☐ **Arts, Humanities & Social Science** ☐
Commerce ☐ BBA ☐ BCA ☐

Subject Name: History

Subject Code: UHISSEC23003 (Will be provided by the University)

Semester: Semester I ☐ Semester II ☐ **Semester III** ☐ Semester IV ☐
Semester V ☐ Semester VI ☐ Semester VII ☐ Semester VIII ☐

Course Name: **ART APPRECIATION AN INTRODUCTION TO INDIAN ART**

Course Code: (Will be provided by the University)

Course Credit: Theoretical 3 Practical/Tutorial

Marks Allotted: Theoretical 40 Practical/Tutorial 20

Continuing Evaluation 10 Attendance 05

Course Type (tick the correct alternatives):

Major Core	☐	AEC	☐
Interdisciplinary/ DSE	☐	**SEC**	☐
Minor / Generic Elective	☐	VAC	☐
Research Project/Dissertation	☐	Vocational	☐

Is the course focused on employability / entrepreneurship? YES ☐ NO ☐
Is the course focused on imparting life skill? YES ☐ NO ☐
Is the course based on Activity? YES ☐ NO ☐
Remarks by Chairman, UG BOS, if any

UG BOS Meeting Reference Number : Date:

SEMESTER III

SEC

PAPER-III

ART APPRECIATION AN INTRODUCTION TO INDIAN ART

Objectives: Introduce the diverse forms of Indian art, from ancient to contemporary, encompassing sculpture, painting, architecture, and more.Explore the cultural, religious, and historical contexts that shaped Indian artistic traditions.Analyze the symbolism, motifs, and themes prevalent in Indian art, including depictions of gods, myths, and everyday life.Examine the techniques and materials used in various art forms, highlighting regional variations and innovations.Discuss the influence of different rulers, dynasties, and cultural exchanges on Indian art.Foster an appreciation for the aesthetic beauty, craftsmanship, and creativity inherent in Indian artistic expressions.Encourage critical thinking and interpretation of Indian art, considering its socio-political and philosophical significance.Connect Indian art to global art movements, exploring its intersections and unique contributions.Promote cultural understanding and respect for India's rich artistic heritage among diverse audiences.Inspire further exploration and engagement with Indian art through exhibitions, workshops, and educational initiatives.

UNITS	CONTENTS
1.	Prehistoric and protohistoric art: Rock art; Harappan arts and crafts.
2.	Indian art (c. 600 BCE 600 CE): a. Notions of art and craft Canons of Indian paintings b. Major developments in stupa, cave, and temple art and architecture. c. Early Indian sculpture: style and iconography, numismatic art d. UNESCO World Heritage Sites.
3.	Indian Art (c. 600 CE 1200 CE): a.Temple forms and their architectural features b. Early illustrated manuscripts and mural painting traditions c. Early medieval sculpture: style and iconography Indian bronzes or metal icons
4.	Indian art and architecture (c. 1200 CE 1800 CE): a. Sultanate and Mughal architecture.

	b. Miniature painting traditions: Mughal, Rajasthani, Pahari, c. Introduction to fort, palace and haveli architecture
5.	Modern and Contemporary Indian art and Architecture: The Colonial Period Art movements: Bengal School of Art, Progressive Artists Group, etc. Major artists and their artworks popular art forms (folk art traditions)

Suggested Readings:

Craven, Roy C. *Indian Art: A Concise History*. Thames & Hudson, 1997.

Coomaraswamy, Ananda K. *History of Indian and Indonesian Art*. Dover Publications, 1985.

Harle, J. C. *The Art and Architecture of the Indian Subcontinent*. Yale University Press, 1994.

Brown, Percy. *Indian Architecture (Buddhist and Hindu Periods)*. D.B. Taraporevala Sons & Co., 1965.

Pal, Pratapaditya. *Indian Sculpture: 700-1800*. University of California Press, 1986.

Michell, George. *The Penguin Guide to the Monuments of India: Volume 1: Buddhist, Jain, Hindu*. Penguin Books, 1989.

Huntington, Susan L., and John C. Huntington. *The Art of Ancient India: Buddhist, Hindu, Jain*. Weatherhill, 1985.

Zimmer, Heinrich. *Myths and Symbols in Indian Art and Civilization*. Princeton University Press, 1974.

Welch, Stuart Cary. *India: Art and Culture, 1300-1900*. Metropolitan Museum of Art, 1985.

Brown, Rebecca M. *Art for a Modern India, 1947-1980*. Duke University Press, 2009.

Craven, Roy C. *Indian Art*. Thames & Hudson, 1992.

Dehejia, Vidya. *Indian Art*. Phaidon Press, 1997.

Goswamy, B. N. *Indian Paintings in the Sarabhai Foundation*. Mapin Publishing Pvt. Ltd., 1999.

Possehl, Gregory L. *The Indus Civilization: A Contemporary Perspective*. AltaMira Press, 2002.

Dallapiccola, Anna L. *Dictionary of Hindu Lore and Legend*. Thames & Hudson, 2002.

Ayyar, P. V. Jagadisa. *South Indian Shrines: Illustrated*. Asian Educational Services, 1993.

Vatsyayan, Kapila. *Indian Classical Dance*. Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1990.

Srinivasan, Doris Meth. *Many Heads, Arms, and Eyes: Origin, Meaning, and Form of Multiplicity in Indian Art*. Brill, 1997.

Singh, Madanjeet. *The Art of Indian Asia: Its Mythology and Transformations*. Motilal Banarsidass Publishers, 1990.

De, Sushmita. *Art of Terracotta: Cult and Cultural Synthesis in India*. Agam Kala Prakashan, 2004.