

**SYLLABUS
OF
PG DIPLOMA IN TRIBAL ART**

COURSE CODE:

**UNDER
School of Studies in Anthropology & Tribal Studies
Faculty of Life Sciences**

2021-2022

Aashim *Am* *Ami Soni* 03/09/21 03/09/21
3/09/21

Saheed Mahendra Karma Vishwavidyalaya
Jagdarpur (C.G.) 494001
Website: - bvvdjdp.ac.in

PG Diploma in Tribal Art					
Paper code	Semester	Marks			No. of Credits
		External	Internal	Total	Total
	1st Semester				
PGDTA-101	Introduction to Tribes and their Culture	80	20	100	4
PGDTA -102	Historical Development of Tribal Arts in India	80	20	100	4
PGDTA -103	Tribal Art and Craft	80	20	100	4
PGDTA -104	Practical I: Field Work & Field Report	80	20	100	4
	2nd Semester				
PGDTA -105	Status of Tribal Art and Artist in Chhattisgarh	80	20	100	4
PGDTA -106	Bastar Tribal Art and Craft	80	20	100	4
PGDTA -107	Practical I: Material Culture and Tribal Art	80	20	100	4
PGDTA -108	Practical II: Dissertation & Viva	100	-	100	4
Total	8 Papers	-	-	800	32

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Course: Diploma in Tribal Art, Saheed Mahendra Karma Vishwavidyalaya, Jagdalpur (C.G.)

Duration: One year (02 Semesters)

Credit Points: 32 (8 X 4) (04 each paper)

RULES & REGULATION

1. The structure of the PG Diploma in Tribal Art program consists of Two semester
2. Eight papers will have to be covered in One year i.e. in two semesters.
3. Each paper will be of 04 credits.
4. Each theory paper is divided into four units.
5. Each theory paper will be of 100 Marks. Out of which, internal will be of 20 marks and external will be of 80 marks. (External 80 + Internal 20 = Total 100 Marks)
6. Minimum passing marks will be as per university rules.
7. Internal marks (20) in theory papers will be based on submission of one assignment on paper related topic and its class presentation/ seminar.
8. The duration of external written examination of each paper will be three hours.
9. Each written examination paper of 80 marks will have 04 long questions unit wise with internal choice, each question having 20 (Twenty) marks. (4 X 20= 80 marks)

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Saheed Mahendra Karma Vishwavidyalaya, Jagdalpur

PG DIPLOMA IN TRIBAL ART

Semester – I

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PAPER-I: INTRODUCTION TO TRIBES AND THEIR CULTURE

Unit-1

Meaning and definition of culture and Tribes in Anthropological Perspective, Socio-cultural, linguistic and physical features of Indian Tribes, contribution of tribal culture to Indian civilization.

Unit-2

Sources of Study of Tribal Cultures in India : Ancient Indian, Vedic Society, Ramayan and Mahabhart periods, Medieval Indian and Modern India.

Unit-3

Tribes of India: Demographic (Geographical Distribution), Racial, Linguistic, Economic, Cultural.

Unit-4

Tribal Society and Culture in India: Marriage, Family and Kinship; custom and tradition. Supernaturalism : Magic and Religion of Tribes in India.

Reference:

1. Tribes in Indian civilization – Surjit Sinha.
2. Tribal Culture of Indian – L.P. Vidyarthi.
3. General Geography of India – Moonis Raza (NCERT Publication)
4. Tribal India – Nadeem Husnain

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PAPER-II: HISTORICAL DEVELOPMENT OF TRIBAL ARTS IN INDIA

Unit-1

Tribal Arts: Forms, Features & Meaning

- a. Painting.
- b. Sculpture.
- c. Handicrafts.
- d. Basketry.

Unit-2

Tribal Arts: Content and Technique

- a. Painting
- b. Metal Arts
- c. Wooden Arts
- d. Textile

Unit-3

Development of Tribal Art Forms in Articles of Personal use

- a. Body ornamentation, Tattooing, Piercing.
- b. Textiles – Dress and Weaving.
- c. Ornaments.
- d. Tools and Weapons.

Unit-4

Medium of Expression

- a. Stone.

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- b. Clay.
- c. Metals.
- d. Ivory & Bones.
- e. Pigments.
- f. Wood & Bamboo.
- g. Fibers.

Reference:

1. Andrews, F. H. (1943). The Indian Craftsmen. *Indian Art and Letter* , 17, 44-52.
2. Bhattacharya, S. (1970). *Iron Smelters and Indigenous Iron and Steel Industry in India*. New Delhi: Crafts Museum.
3. Books Published by IGNCA (By Baidyanath Saraswati)
4. Das, A. K. (1978). *Tribal Arts and Crafts*. New Delhi: Agam Kala Prakashan.
5. Dhamija, J. (1970). *Indian Folk Arts and Crafts*. New Delhi: National Book Trust.
6. Elwin, V. (1951). *The Tribal Art of Middle India*. London: Oxford University Press.
7. Hasnain, N. (2013 (reprinting 2016)). *Indian Society and Culture : Continuity and Change* (2 ed.). New Delhi, New Delhi: Jawahar Publishers & Distributors .
8. Tylor, E. B. (1871). *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Customs*. New York: Gordon Press (Reprint: 1974).
9. United Nations Educational, Scientific and Cultural Organization (UNESCO). (2003). *Intangible Cultural Heritage*. Retrieved July 16, 2017, from UNESCO: <https://ich.unesco.org/en/convention#art2>
10. Vidyarthi, L. P. (1981). *Tribal Development and its Administration*. New Delhi: Concept Publishers.
11. Walts, G., & Brown, P. (1904). *Arts and Crafts of India: A Descriptive Study* (Reprint - 1979 ed.). New Delhi: Cosmic Publications.

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PAPER-III: TRIBAL ART & CRAFT

Unit-1

Meaning and definition of Tribal Art, Origin and Development of Tribal Art, Function of Tribal Art, Classification of Tribal Art- Symbolic Tribal Art, Fine Tribal Art, Decorative of Tribal Art, Ritualistic Tribal Art.

Unit-2

Concept of Tribal Art and its importance. Forms of Art- Portraiture, Carving, Sculpture and Painting. Arts and Culture –Relationship and significance.

Unit-3

Roots of tribal art: Prehistoric Art: Paleolithic Art – Rock Art & Cave Art, etc. Development of Tribal Art. Tangible and intangible tribal art.

Unit-4

Innovation in design and process. Economic and Marketing- problems related with rural art, present situation of rural artesian of Bastar region. Role of different Govt. and Non-Govt. organisation in the tribal art.

Reference:

1. Bark, W. D. (1978). *Primitive Art and Crafts*. New York: University of California Press.
2. Das, A. K. (2003). *Text and Content: Documentation of Folk and Tribal Arts*. New Delhi: National Museum Institute (NMIHACM).

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3. Dhamija, J. (1970). *Indian Folk Arts and Crafts*. New Delhi: National Book Trust.
4. Elwin, V. (1951). *The Tribal Art of Middle India*. London: Oxford University Press.
5. Jain, J. (1983). *Painted Myths of Creation - Art and Ritual of an India Tribe*. New Delhi: Lalit Kala Akademi.
6. Pal, M. K. (1978). *Crafts and Craftsman in Traditional India*. New Delhi: Kanak Publications.
7. Soni, L. N., & Kulirani, B. F. (Eds.). (2009). *Craft and Craftmanship: Studies in Traditional Knowledge in India* (Vol. 2). New Delhi: Allied Publisher Pvt. Ltd.
8. Soni, L. N., & Kulirani, B. F. (Eds.). (2009). *crafts and Craftmanship: Studies in Traditional Knowledge in India* (Vol. 1). Kolkata: Anthropological Survey of India.

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PAPER- IV: PRACTICAL I- FIELD WORK & FIELD REPORT

Field Visit and creative design related with Dhokara Art, Wrought Iron Art, Terracotta Art, Bamboo Art, Wooden Art and Tribal Painting.

The course is designed to make the student carry out field work in the planning of project proposal, data collection, data analysis and report writing under the guidance of teacher assigned by the Head of the department using conventional and scientific methods at various stages of the field dissertation. The course aims at capacity building of the student in taking up independent research programmes in the context of Tribal art and craft. The students are required to work with the community (art and artesian groups) for a period of 7-10 days in the village. The following sequence: Introduction, Objectives, Hypothesis (if necessary), Research design/ Methodology, Results, Discussion, Conclusion and Suggestions, Literature cited etc. Seminar/ presentation and Viva-Voce of the Field Report will be in the presence of External examiner and faculty of the department.

Two typed copies of analyzed data is to be submitted in the department in the form of a Field work Report.

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PG DIPLOMA IN TRIBAL ART

Semester – II

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PAPER- I: STATUS OF TRIBAL ART AND ARTISTS IN CHHATTISGARH

Unit-1

Significance of Tribal Art in contemporary tribal society and economy. Artisan tribal communities of India. Policy and Schemes related to promotion of tribal art in India.

Unit-2

Marketing – Tribal Cooperative Marketing Development Federation of Indian (TRIFED), NABARD. Self effort, Art dealers, emporiums etc. and Government initiative (in import & export) , Role of NGO & Government Organizations (various programmes and activities) for promotion of Tribal Art & Handicraft (Tribal Dress, Jewellery, Wooden & Metal objects, etc.).

Unit-3

Tribal/Ethnic Tourism: Status of tribal tourism in India, Shilpgram, artist homestay and camps. Domestic & International. Impact of Tourism on Tribal Culture.

Unit-4

Changes in various tribal art forms. Impact of Globalization, Modernization and Changing Tribal Craft & Economy.

Reference:

1. Hasnain, N. (2013 (repring 2016)). *Indian Society and Culture : Continuity and Change* (2 ed.). New Delhi, New Delhi: Jawahar Publishers & Distributors .
2. Mahawar, N. (2014). *Art and Crafts of Chhattisgarh*. New Delhi: Banyan Tree Books Pvt. Ltd.
3. United Nations Educational, Scientific and Cultural Organization (UNESCO). (2003). *Intengibel Cultural Heritage*. Retrieved July 16, 2017, from UNESCO: <https://ich.unesco.org/en/convention#art2>
4. Vidyarthi, L. P. (1981). *Tribal Development and its Administration*. New Delhi: Concept Publishers.
5. Walts, G., & Brown, P. (1904). *Arts and Crafts of India: A Descriptive Study* (Reprint - 1979 ed.). New Delhi: Cosmic Publications.

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PAPER-II: BASTAR TRIBAL ART AND CRAFT

Unit-1

Handicraft- Basic concept, types, method with special reference to Chhattisgarh and its economic development. Policy and Schemes related to promotion of tribal art.

Unit-2

Bell metal crafts (Dhokara) and Wrought Iron Art: Material process and technique.

Pottery & Terracotta- Basic concept, approaches, method and Marketing linkages & its value chain analysis.

Bamboo art- Basic concept, approaches, method and Marketing linkages & its value chain analysis.

Wooden Art- Basic concept, approaches, method and Marketing linkages & its value chain analysis.

Unit-3

Tribal Textile – Male clothing and Female clothing of significant tribal communities, Body Decoration – Tattoo, Hair Style, Body Mutilation, Body Painting, Piercing, Tribal Ornaments, etc.

Unit-4

Intangible Tribal Performing Arts: Singing (Songs), Dance, Drama, Puppetry.

Tribal Music and Musical instruments (String, Percussion, Wind, etc),

Reference:

1. Jagdalpur, Lala Bastar Ki Adivasi, Madhya Pradesh Hindi Grantha Academy.
2. Mahawar, N. (2014). *Art and Crafts of Chhattisgarh*. New Delhi: Banyan Tree Books Pvt. Ltd.
3. Mahawar, N. (2014). *Performing Arts of Chhattisgarh*. New Delhi: Banyan Tree Books Pvt. Ltd.
4. Russel, R. V., & Hiralal. (1975). *Tribes and castes of central provinces of India* (Vol. III). Delhi: cosmo Publication.
5. Shah, S. (1996). *Tribal Arts and Crafts of Madhya Pradesh*. Ahmedabad: Mapin Publishing Pvt. Ltd. .
6. Singh, K. S. (Ed.). (1992). *People of India - The Scheduled Tribes* (Vol. 3). Kolkata: Anthropological Survey of India.

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PAPER III: PRACTICAL IN MATERIAL CULTURE & TRIBAL ART

Classification of Tribal art

Techniques of artifacts in Tribal art

Techniques of preservation and conservation of different specimens/ cultural implements.

Material culture of tribes of Chhattisgarh: Gond, Baiga, Kamar, Binjhar etc.

A student has to draw and describe the characteristic features of at least about two implements of each of the following

categories: (Implements be preferably selected from material culture of the tribes of Chhattisgarh)

- A) Housing patterns
- B) Agricultural implements
- C) Fishing, Hunting, Fire Appliances.
- D) Costumes and dress
- E) Ornaments
- F) Musical instruments
- G) Masks

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PAPER IV: PRACTICAL II- DISSERTATION

Students are required to undertake a Dissertation. The Dissertation will be selected in consultation with the faculty members decided by Head of the department, according to their specialization. Dissertations work will typically be a document with sections in the following sequence: Introduction, Objectives, Hypothesis (if necessary), Research design/ Methodology, Results, Discussion, Conclusion and Suggestions, Literature cited etc. Presentation and Viva-Voce of the Dissertation work will be in the presence of External examiner and faculty of the department .

Three typed copies of analyzed data is to be submitted in the department in the form of a Dissertation Report

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