



# Sao Chang College

Tuensang-798612, Nagaland  
Affiliated to Nagaland University  
NAAC accredited

## Best Practice: 1

### Title of the Practice: MENTORING

#### Objectives of the Practice

The objective of Mentoring is to provide social and emotional growth in addition to academic monitoring. The underlying principle of this practice is to create an environment of trust through mentor- mentee sessions. This enables the mentors to identify the strengths and weaknesses of the mentee thereby motivating them to work on their weakness and help achieve their goals. This practice is aimed at holistic wellbeing as well as to create a safe space for learning.

#### The Context

The college is located in place where the support structure to the students in terms of understanding their needs and personal problems are lacking. This is aggravated due to the fact that most of the students' parents stay in the village, thereby depriving them of the essential emotional support on a day-to-day basis. More so, there are students who have to support themselves through college. With increasing academic pressure to perform better and the added disadvantage peculiar to each student, there is need for active support from all possible sources.

In this regard, one- on- one session becomes essential to understand the peculiar socio- economic background of the students and to provide necessary assistance. Thus, the college makes effort to fill this gap through its practice of mentoring.

#### The Practice

At the beginning of each academic session, the Mentoring Committee allocates every teacher with a number of mentees. The mentees are provided with a Bio data form to be filled by the mentee. This Bio-data form includes details of the socio- economic and family background of the mentee and is kept confidential by the mentor. Through the Bio data form and also through the mentor mentee sessions, the mentor is able to identify the strength and weakness of the mentee. There is mass mentor- mentee session during which each mentor and mentee is directed to meet with each other. However, the mentee- mentor session maybe conducted as many a time as is deemed to be required.

Through the mentor- mentee sessions, the 'poorest of the poor' is identified from amongst the mentees and their names are forwarded to the Student's Support Committee for financial assistance. Through this process necessary emotional support is provided. It provides scope to understand the living situation of the mentees. Also, the academic performance of the mentees like performance in internal assessment, timely submission of assignment, preparation for seminar presentation and backlog papers if any, are monitored through this process. The mentees are encouraged to participate in curricular and co-curricular activities both within and outside the college. Expected outcome from their course of study including career guidance advices are also provided during this mentor-mentee session.

## **Evidence of Success**

On the basis of the report submitted by each mentor, the Mentoring Committee prepares a cumulative report and recommends the names of mentees for financial assistance. This provides relief to mentees who are in dire need of financial assistance.

Through this practice, a safe space for interaction is created that enables the mentee to share about their difficulties, aspirations and expectation.

## **Problems Encountered and Resources Required**

The mentors are teachers of the college and are not trained professionally to provide mentoring services. They may not be able to provide as much support and guidance compared to a trained professional. Moreover, the number of students requiring assistance is big in number. Thus, the financial assistance provided, in terms of quantity is quite minimal.

## **Best Practice: 2**

### **Title of the Practice: TRIBAL MUSEUM**

#### **Objectives of the Practice**

1. To preserve and showcase Naga artefacts for teaching the history and traditions of the Nagas to the students and visitors.
2. To be an informal education centre for disseminating traditional knowledge of performance art such as folk songs and dances.
3. Encourage storytelling and cultural activities.
4. Conduct research and documentation. The museum is also planning to bring out leaflets, posters and art albums to help students and visitors to know more about the Nagas.
5. Encourage traditional and modern art among the students.
6. Encourage Naga elders to teach the students traditional Naga art such as basketry, tattooing, metal works, woodcarving and textile weaving

#### **The Context**

Museum as an institution tells the story of man all over the world and how humanity has survived in its environment over the years. It houses things created by nature and by man and in our modern society it houses the cultural soul of the nation (Arinze 1999:1). The Tribal Museum of Sao Chang College brings alive the arts of the Nagas. The museum aims to offer program to students to learn techniques of traditional arts of the Nagas such as woodcrafts, basketry, metal-works, textile weaving, pottery, dances, folklores and folksongs. The museum was established in 2018 with the financial help of Rs 40,000 from the college administration. The Department of History is entrusted with the collection, documentation, exhibition and researches for the museum.

#### **The Practice**

The Sao Chang College Museum encourages students, teachers and visitors to see and learn from the objects and discovers aspects of their culture, beliefs and values.

Education devoid of the cultures of the people in the society is empty and incomplete. One of the fundamental objectives of the museum is to educate, and it is only the museum that has the capacity and the ability to impart cultural education effectively as it houses the tools and materials for doing so in its collections. (Arinze 1999:2). And taking part in the various cultural activities organised by the museum, the

museum has become a community centre for intellectual growth, spiritual sustainment, unity and a place to ponder who are we, why are we here, where did we come from, where are we going. The elements of traditional crafts are complex and we will make every effort to leverage the skills and knowledge developed in traditional industries to bring about innovation for our future.

Learning from traditional craftsmanship enriches the creativity of students. Some incorporate the traditional skills into their artwork, while others go on to become researchers and entrepreneurs. We believe insights from crafts can bring about innovation in our communities. There are stories, communities and real lives behind every technique. There is meaning in the harshness of natural materials and in manual work. With respect for and in recognition of our predecessors, we aim to create a future that builds upon the core of our culture (Yuji Yonehara 2019:1)

### **Evidence of Success**

The college museum exhibits traditional and modern basket works, textiles, woodcarvings, pottery as well Naga paintings. The museum also conducts training in traditional songs and musical instruments such as the Jews Harp. It also conducts seminars and workshops in the traditional arts of basketry, textile weaving, pottery and metal works. The museum also encourages collections from other cultures in order to be innovative and proactive.

### **Problems Encountered and Resources Required**

1. If the museum has to be accessible to students daily like the college library, manpower will be needed to monitor visitors
2. Textile and the ornaments collection need to be protected from the elements.
3. Lack of security for museum artefacts.
4. An assistant to record the collection and procurement of artefacts.
5. A research assistant to translate folklore, folksong, customs and tradition of the various tribes in Tuensang.
6. Funds for indigenous practitioners invited by the college.

### **References**

1. The Role of the Museum in Society. *Emmanuel N. Arinze President, Commonwealth Association of Museums* Public lecture at the National Museum, Georgetown, Guyana Monday, May 17, 1999
2. Center for Innovation in Traditional Industries. Yuji Yonehara, Kyoto Seika University, 2019