

**THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES (HONOURS)
SYLLABUS**

MGU-UGP (Honours)

(2024 Admission Onwards)



Faculty: Fine Arts

Expert Committee: Fine Arts

Subject: Art History

**Mahatma Gandhi University
Priyadarshini Hills
Kottayam – 686560, Kerala, India**

Syllabus Index

Name of the Minor: **Art History**

Semester 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG1DSCAHY100	Reading Visuals: An Introduction	DSC B	4	5	3	0	2	-

Semester: 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG2DSCAHY100	Story of Art	DSC B	4	5	3	0	2	-

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Semester: 3

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG3DSCAHY200	20th century Indian Art	DSC B	4	5	3	0	2	-

Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG4DSCAHY200	20th century Indian Art	DSC C	4	5	3	0	2	-

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Reading Visuals: An Introduction					
Type of Course	DSC B					
Course Code	MG1DSCAHY100					
Course Level	100-199					
Course Summary	<p>First-year bachelor's students begin a basic journey into visual literacy with "Reading Visual" this semester. By exposing students to the basic components of visual grammar, stressing composition, and investigating the manner in which images express meaning, the course establishes the foundation. Students acquire insights into the complex codes that support visual tales by delving deeply into the semiotics of language and visual communication interactions. This semester lays the groundwork for the application of theoretical knowledge in real-world contexts, leading to a thorough comprehension of the dynamic interaction between images and their viewers.</p> <p>Students gain the skills necessary to analyse and interpret images throughout the first semester by laying the groundwork for their comprehension of visual grammar and semiotics.</p>					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3		1		75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate recall of foundational elements of visual grammar. Recall key concepts in semiotics and the intersection of language and visual communication.	K	1
2	Understand the significance of composition in visual communication. Grasp the basic codes and symbols that underpin visual narratives in semiotics.	U	3,10
3	Apply knowledge of visual grammar to analyze and interpret simple visual compositions. Apply semiotic concepts to decode basic visual messages and symbols.	A	2,3
4	Analyze how elements of visual grammar contribute to the overall meaning of an image. Analyze the relationship between language and visuals in selected examples of visual communication.	An	3,4
5	Assess the effectiveness of different compositional elements in conveying messages. Evaluate the impact of semiotic elements on the interpretation of visual narratives.	E	2,3
6	Synthesize knowledge of visual grammar and semiotics to create a simple visual composition. Generate basic visual narratives by combining learned elements of visual communication.	C	4,5
7	Apply theoretical concepts in a small-scale project to demonstrate understanding. Apply acquired knowledge in discussions and reflections on the role of visual grammar and semiotics in the interpretation of images.	A	4
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

modules	Unit	Course description	Hrs	CO No.
1. Introduction to Reading Images: The grammar of visual image	1.1	Representation - use of signs <ul style="list-style-type: none"> ● Overview of visual grammar ● Elements of visual composition ● Introduction to image analysis techniques 	10	1,2
2. Semiotics: Exploring the Intersection of Language and Visual Communication	2.1	<ul style="list-style-type: none"> ● Understanding semiotic theory ● Analyzing signs and symbols in visual communication ● Practical application of semiotics in image interpretation Group discussion with images (art works/photographs/moving images)	30	1,2,3,4,5
	2.2	Iconography: A methodological visual analysis		
	2.3	<ul style="list-style-type: none"> ● Understand the fundamental concepts of iconography as a methodology in visual analysis. ● Familiarize yourself with essential terminology associated with iconography (the study of symbols). ● Explore the historical development of iconography, tracing their roots in art history and cultural studies. Group discussion with selected images (art works of pre modern period)		
3. Introduction to Representation	3.1	Representation is the process of using language, signs, and images to convey and exchange meaning within a culture. It is essential for understanding how we communicate, interpret the world, and form connections with others.		

	3.2	<p>Culture and Media</p> <p>Examine how various forms of media—such as television, film, newspapers, and social media—serve as powerful tools in shaping and disseminating cultural meanings and values, influencing public perception and understanding of different cultures, identities, and social issues.</p>		
4. Reading through photographs		<p>In this hands-on project, students will actively engage with the principles learned in class by creating and analyzing visual narratives through photography. The project is designed to enhance students' skills in reading images, interpreting visual grammar, and constructing meaningful narratives.</p> <p>Each student is tasked with capturing a series of random photographs (at least 5 images). After individual presentations, students will break into small groups to facilitate in-depth discussions. Each group will collectively analyze the presented photographs, considering visual elements, symbolism, composition, and the potential narratives conveyed.</p>	20	6,7
1. Teachers' Specific Content				

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<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • This course allows a structured progression of learning, balancing theory and practice. Mode of transaction is active rather than passive in classroom procedure. Need to ensure a conducive learning environment with appropriate audio-visual facilities and resources for visual analysis. Conduct interactive lectures to introduce theoretical concepts and principles of visual literacy, emphasizing visual grammar and semiotics. E-learning is also encouraged. • Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations. • Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content. • Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios. This could include analyzing visual narratives or creating their own visual stories. • Incorporate critique sessions where students present their work, and constructive feedback is provided. This promotes a deeper understanding of the dynamic interaction between images and viewers. • Organize field trips to art galleries, museums, or relevant exhibitions to expose students to diverse visual narratives and styles. • Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content. 										
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <table border="1" data-bbox="505 1140 1297 1598"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Classroom Exercise participation</td> <td>20</td> </tr> <tr> <td>Workbook/ Sketchbook</td> <td>5</td> </tr> <tr> <td>Total (Theory)</td> <td>25</td> </tr> <tr> <td>Viva Voce (Practical)</td> <td>15</td> </tr> </tbody> </table> <p>Theory Component CCA 25 mark</p> <p>Practical Component CCA 15 mark*</p> <p>*to be converted to 7.5(i.e. Mark X 0.5)</p>	Criteria	Marks	Classroom Exercise participation	20	Workbook/ Sketchbook	5	Total (Theory)	25	Viva Voce (Practical)	15
Criteria	Marks										
Classroom Exercise participation	20										
Workbook/ Sketchbook	5										
Total (Theory)	25										
Viva Voce (Practical)	15										

B. End Semester Evaluation (ESE)

Criteria	Marks
Photo/ Video Essay	50
Total (Theory)	50
Viva Voce (Practical)	35

Theory Component ESE- 50 mark

Practical Component ESE- 35 mark*

*to be converted to 17.5 i.e. (Mark X 0.5)

A Photography/Video essay combines still images with moving visuals overrun by narration of textual or audible commentary, creating an immersive experience that encourages contemplation and reflection on the subject matter. The fusion of these two mediums allows complex themes.

The photo/video essay needs to be submitted to the examiners prior to the evaluation date. There is no need to issue a specific question paper for the evaluation.

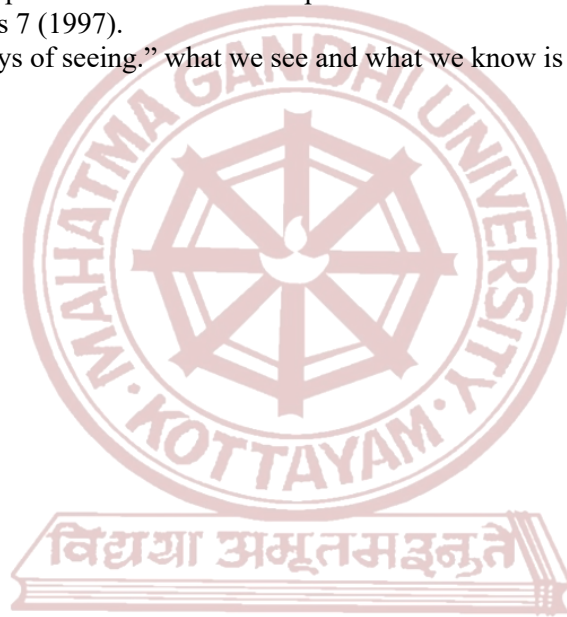
MGU-UGP (HONOURS)

REFERENCES

1. Van Leeuwen, Theo, and Gunther Kress. Reading images. Deakin University, 1990.
2. Damisch, Hubert. Semiotics and iconography. Vol. 1. Walter de Gruyter GmbH & Co KG, 2020.
3. Panofsky, Erwin. "Studies in iconology." New York 198 (1962).
4. Salkeld, Richard. Reading photographs: an introduction to the theory and meaning of images. Routledge, 2020.
5. Wardle, Huon. "Representation. Cultural representations and signifying practices. EDITED BY STUART HALL. London, Thousand Oaks and New Delhi: Sage Publications In association with the Open University. 1997.
6. Berger, John. "Ways of seeing." what we see and what we know is never settled , pp. 7-34. Routledge, 2018.
7. Hall, Stuart. "Encoding and decoding the message." *The discourse studies reader: Main currents in theory and analysis* (2014): 111-121.

SUGGESTED READINGS

1. Benoy P J, THALAKEEZHAYA JALAPYRAMID, Kerala Lalithakala Akademi ,2016
2. Rajan, K, Pretham Villain Sarppasundari, Kerala State Chalachitra Academy,2021.
3. Muraleedharan Tharayil, Arikku Fraymukal, insight publica, 2022.
4. A.S. Ajith Kumar. Kelkkatha Shabdangal |. Kozhikode: Other Books.
5. Dr. Pardeepan Pambirikunnu. *Dalithu Soundarya Sastram* | 1. Kottayam: D.C.Books, 2011.
6. Van Leeuwen, Theo, and Gunther Kress. Reading images. Deakin University, 1990.
7. Panofsky, Erwin. "Studies in iconology." New York 198 (1962).
8. Salkeld, Richard. Reading photographs: an introduction to the theory and meaning of images. Routledge, 2020.
9. Hall, Stuart. "The spectacle of the other." Representation: Cultural representations and signifying practices 7 (1997).
10. Berger, John. "Ways of seeing." what we see and what we know is never settled , pp. 7-34. Routledge,



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Story of Art					
Type of Course	DSC B					
Course Code	MG2DSCAHY100					
Course Level	100-199					
Course Summary	This course is intended to be one that equips students in exploring major themes in the history of art within distinct histories of trade, invasion and invention that facilitated exchanges, assimilations and interesting integration in art, mapping major cultural exchanges which students could use as a base to explore their core courses.					
Semester	2	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3		1		75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate major historical junctures of art exchange and assimilation, of power and hierarchy, religion and cultural exchange.	U	1,3,7
2	Generate a general interest in art history and its sociological, political, anthropological and technological synchronies.	I	3,10
3	Analyse the major cultures and their stylistic formulations in exchange.	An	1,2
4	Critically examine art within its socio-cultural dimensions of power, hierarchy, ideology and trade.	A	1,3, 7
5	Describe artists and guilds operating within systems of social contracts and understand concepts of patronage and technological interventions in facilitating art production.	U	1,3
6	Build a perspective on Indian art within the larger panorama of world art.	Ap	1,2
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

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Modules	Unit	Course description	Hrs	CO No.
	0	General Introduction: Why study art? Why art history? What are the contributions of archeology to the study of art?	5	1,2,5
1. Story of Power:	1.1	Art in Empire building : Monumentality, Hierarchy of Scale, Patronage	20	1,2,3
	1.2	Art in Religious integration: Relief, Murals, Narrativity, Iconography		
	1.3	Architecture and Identity of Empire		
	1.4	Representations of Body, Gender and Race etc		
2. Story of Trade:	2.1	Art exchanges along the Silk Route : Mapping Silk road, its history within the purview of art	20	1,2,3,5
	2.2	Art exchanges along the (early) Spice Route		
	2.3	Merchant classes and their contributions to art : The Buddhist, Jain merchants of India, China, Japan The Persian merchants and Ottoman history; (<i>The Crusades and Alexandrian Glory</i>)		
	2.4	The role and contribution of Muzaries in shaping Kerala cultural heterogeneity and its contributions in art.		
3. Story of the new Spice route: a story of European colonialism	3.1	Spanish expeditions in search for a new Spice Route : The discovery of the Americas and Vaco de Gama in India	15	1,3,4
	3.2	Colonialism in Americas, Africa and Asia (India) : European academic realism and the art of the treatises.		
	3.3	Great Exhibition of the Works of Industry of All Nations 1851: European exhibitionism of the exotic.		

4. Story of Press and Internet:	4.1	Mapping early Chinese woodblock prints to later print boom and Modernity	15	1,3,5
	4.2	Invention of Johannes Gutenberg's printing press (c. 1450) and Bible		
	4.3	Print and Popular culture: Edo period prints, Badraloks, debating the idea of Kitsch(?)		
	4.4	The World Wars and the idea of world wide Web and internet		
	4.5	The Globalisation and rise of new patronages, Information Age		
	4.6	Digital Culture, NFTs and re-imaginings in Artistic Expression		
	4.7	The World Wars and the idea of world wide Web and internet		
5. Teacher Specific Content				



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Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Brainstorming lecture and Explicit Teaching. E-learning, interactive Instructions Active cooperative learning Group Assignments Library work and Group discussion Presentation by individual student/ Group representative														
Assessment Types	<p>A. MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <table border="1" data-bbox="548 852 1192 1541"> <thead> <tr> <th data-bbox="548 852 987 947">Criteria</th> <th data-bbox="987 852 1192 947">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="548 947 1192 1041">Theory Components</td> </tr> <tr> <td data-bbox="548 1041 987 1171">Classroom Exercise participation/ any such projects</td> <td data-bbox="987 1041 1192 1171">15</td> </tr> <tr> <td data-bbox="548 1171 987 1266">Notebook Submission</td> <td data-bbox="987 1171 1192 1266">10</td> </tr> <tr> <td data-bbox="548 1266 987 1360">Total</td> <td data-bbox="987 1266 1192 1360">25</td> </tr> <tr> <td colspan="2" data-bbox="548 1360 1192 1455">Practical Component</td> </tr> <tr> <td data-bbox="548 1455 987 1541">Viva Voce</td> <td data-bbox="987 1455 1192 1541">15</td> </tr> </tbody> </table> <p data-bbox="548 1583 954 1614">Practical Component CCA 25 mark</p> <p data-bbox="548 1661 948 1692">Theory Component CCA 15 mark*</p> <p data-bbox="548 1738 1013 1770">*to be converted to 7.5(i.e. Mark X 0.5)</p>	Criteria	Marks	Theory Components		Classroom Exercise participation/ any such projects	15	Notebook Submission	10	Total	25	Practical Component		Viva Voce	15
Criteria	Marks														
Theory Components															
Classroom Exercise participation/ any such projects	15														
Notebook Submission	10														
Total	25														
Practical Component															
Viva Voce	15														

Note: Notebook submissions can be assessed either during the course period or at the end of the course.

B. End Semester Evaluation (ESE)

End Semester Evaluation (ESE) shall be conducted as Take- Home Exam. The following format can be used for the question paper.

Criteria	Marks
Theory Components	
Long Answer type question: 2 out of 3 (2 x 25)	50
Practical Component	
Visual Response	35

Note: A **visual response** is a method of answering a question or conveying information through the use of drawings, images, or other visual representations instead of written text.

Practical Component ESE- 50 mark

Theory Component ESE- 35 mark*

*to be converted to 17.5 i.e. (Mark X 0.5)

Note- Provide reasonable accommodations to ensure that disabled students have an equal opportunity to demonstrate their knowledge and skills. This may include extended time for exams, a quiet environment, assistive technologies, or alternative formats for assessments. Maintain confidentiality regarding the specific accommodations granted to disabled students. Treat each student with respect and sensitivity, recognizing their unique needs and contributions to the learning community. By adopting an inclusive and individualized approach, we

	can ensure that disabled students are assessed fairly and have the support needed to succeed academically. The goal is to create an environment where all students, regardless of ability, can fully participate and demonstrate their knowledge and skills.
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References

1. Hauser, Arnold. The Social History of Art. United Kingdom: Routledge, 1999. Vol 1 to 4
2. Freedberg, David. The Power of Images: Studies in the History and Theory of Response. N.p.: University of Chicago Press, 2013.
3. Frankopan, Peter. The Silk Roads: A New History of the World. United Kingdom: Bloomsbury Publishing, 2015.
4. Thomas Franklin Carter, The Invention of Printing in China and its Spread Westward, The Ronald Press, NY 2nd ed. 1955
5. Briggs, Asa and Burke, Peter (2002) A Social History of the Media: from Gutenberg to the Internet, Polity, Cambridge
6. Mesch, Claudia. Art and Politics: A Small History of Art for Social Change Since 1945. United Kingdom: Bloomsbury Publishing, 2014.
7. Images of Power and the Power of Images: Control, Ownership, and Public Space. Germany: Berghahn Books, 2012.

SUGGESTED READINGS

1. Gardner, Helen, 1878-1946. Gardner's Art through the Ages. New York :Harcourt Brace Jovanovich, 1975.
2. Gombrich, E. H. (Ernst Hans), 1909-2001. The Story of Art. Oxford :Phaidon, 1978.
3. Frankopan, Peter. The Silk Roads: A New History of the World. United Kingdom: Bloomsbury Publishing, 2015.
4. Luo, S. (1998). An illustrated history of printing in ancient China. Hong Kong: City University Press.
5. Freedberg, David. The Power of Images: Studies in the History and Theory of Response. N.p.: University of Chicago Press, 2013.
6. Hauser, Arnold. The Social History of Art. United Kingdom: Routledge, 1999. Vol 1 to 4

(Apart from the above listed readings, the course co-ordinator can use regional texts and media to engage with course outcome time to time)

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	20th Century Indian Art					
Type of Course	DSC B					
Course Code	MG3DSCAHY200					
Course Level	200-299					
Course Summary	<p>This course offers an in-depth exploration of 20th-century Indian art, examining key movements, artists, and cultural contexts that shaped the trajectory of Indian art during this period. Through theoretical study, critical analysis, and visual exploration, students will gain insights into the diverse expressions of Indian art, including modernism, nationalism, abstraction, institutional affiliations and contemporary practices. The course will also examine the socio-political, cultural, and historical factors influencing artistic production in India throughout the 20th century.</p>					
Semester	3	MGU-UGP (HONOURS)			4	Total Hours
Course Details	Learning Approach	Lecture 3	Tutorial	Practical 1	Other	
Pre-requisites						

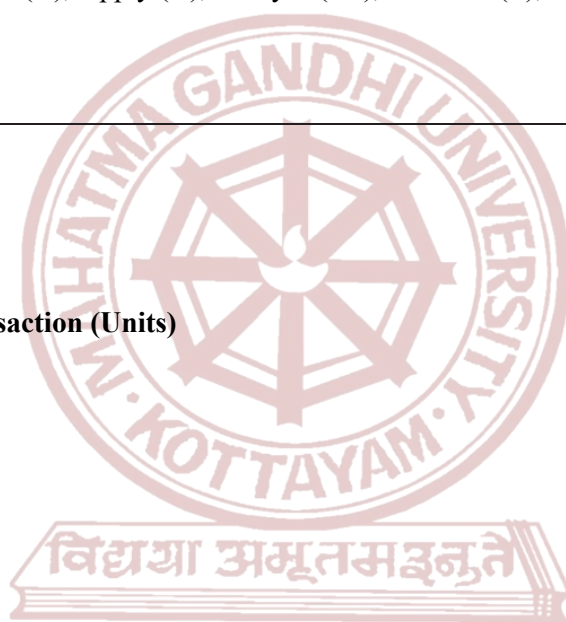
COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of the key movements, trends, and artists that shaped 20th-century Indian art, including their socio-political, cultural, and historical contexts.	U,S	1,2
2	Analyze and interpret artworks from different periods of 20th-century Indian art, demonstrating the ability to recognize stylistic characteristics, thematic concerns, and artistic innovations.	U,An	3,4
3	Evaluate the impact of colonialism, nationalism, and globalization on Indian art during the 20th century, considering how these forces influenced artistic production, reception, and discourse..	A, S	2,4,9
4	Critically assess the role of major art institutions, galleries, and patronage systems in the development and promotion of Indian art throughout the 20th century.	U	1,2
5	Engage with interdisciplinary perspectives, drawing connections between 20th-century Indian art and related fields such as literature, politics, philosophy, and social movements.	S,C	4,9,10
6	Analyze the contributions of prominent artists and artistic groups to the evolution of Indian art during the 20th century, considering their artistic philosophies, techniques, and contributions to global art discourse.	S,E	4,7,8
7	Evaluate the significance of regional art movements and individual artists in shaping the diversity and richness of Indian art during the 20th century, recognizing the importance of local contexts and cultural traditions.	C,S	4,8,9
8	Demonstrate the ability to articulate informed opinions and interpretations of 20th-century Indian art through written essays, oral presentations, and class discussions.	A,E	7,8, 10

9	Develop research skills through the exploration of primary and secondary sources, archival materials, and scholarly literature on 20th-century Indian art, culminating in a research project or paper.	C	7
10	Cultivate an appreciation for the cultural heritage and artistic legacy of 20th-century Indian art, recognizing its contributions to global art history and contemporary artistic practices.	A, E	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)



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Modules	Units	Course description	Hrs	CO No.
Module 1		Colonial Encounters and Early Responses in Indian Art	15	1,2, 3, 6
	Unit 1:	Colonialism and Indian Art: Early Encounters and Adaptations		
	Unit 2:	Orientalism and the Representation of India in Colonial Art		
	Unit 3:	Bengal School: Reviving Nationalist Artistic Expression		
	Unit 4:	Raja Ravi Varma and the Popularization of Indian Visual Culture		
Module 2		Postcolonial Decades: Modernism and National Identity	15	4,5
	Unit 1:	Independence and Its Impact on Indian Art		
	Unit 2:	Progressive Artists' Group: Modernist Explorations and Nationalist Ideals		
	Unit 3:	Regional Modernisms: Diverse Artistic Practices Across India		
	Unit 4:	Social Realism and Art Activism in Postcolonial India		
Module 3		Art Schools and Regional Contexts	15	6,7,8,9,10
	Unit 1:	Contextual Modernism: The Santiniketan chapter		
	Unit 2:	Baroda School of Art: Experimentation and Innovation		

	Unit 3:	Madras School of Art: Tradition and Modernity		
	Unit 4:	Regional Perspectives on Art Education: Kerala Context		
Module 4		Global Influences and Contemporary Indian Art	15	1-10
	Unit 1:	Globalization and Its Impact on Contemporary Indian Art		
	Unit 2:	Technological Advancements and New Media in Indian Art		
	Unit 3:	Diaspora Artists and Transnational Perspectives		
	Unit 4:	Art Market Dynamics and Institutional Changes		
Module 5		Teachers' Specific Content		



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Practical Component	
Visual Response	35

Note: A **visual response** is a method of answering a question or conveying information through the use of drawings, images, or other visual representations instead of written text.

Practical Component ESE- 50 mark

Theory Component ESE- 35 mark*

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Must Read

1. Mitter, Partha, Mukherji et.al, 20th Century Indian Art: Modern, Post- Independence, Contemporary, Eds. (New York: Thams&Hudson, 2022)

Reading Materials/ Suggested Readings

1. Biswas, Soutik. Rabindranath Tagore: The Renaissance Man. Penguin Random House India, 2019.
2. Banerjee, M. K. Santiniketan: The Making of a Contextual Modernism. Seagull Books, 2016.
3. Chaitanya, Krishna. A History of Indian Painting: The Modern Period. Abhinav Publications, 1994.
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7. Debroy, Bibek, and Ila Patnaik. The Oxford Handbook of the Indian Economy. Oxford University Press, 2017.
8. Datta, Bipan, et al. India after Independence: 1947-2000. Penguin Books India, 2007.
9. Singh, Kavita. Rethinking Modernity: Towards a Sociology of Art. OUP India, 2001.
10. Guha-Thakurta, T., The making of a new 'Indian' art: Artists, aesthetics and nationalism in Bengal, 1850-1920, Cambridge, Cambridge University Press, 1992.
11. Geeta, Kapur. When Was Modernism: Essays on Contemporary Cultural Practice in India. Tulika Books, 2000.
12. Jayaram, N. Beyond Representation: Colonial and Postcolonial Constructions of Indian Identity. Oxford University Press, 2010.
13. Dalmia, Yashodhara. Romancing the Tomes: Indian Miniatures and Mughal Art. Mapin Publishing Pvt Ltd, 2011.
14. Gulammohammed Sheikh. Baroda: A Tale of Two Cities. Marg Publications, 2020.
15. Mitter, Partha. Art and Nationalism in Colonial Indian, 1850-1922, Cambridge: Cambridge University Press, 1994.
16. Mitter, Partha. The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947. London: Reaktion Books, 2007.
17. Mukherji, Parul Dave. "Whither Art History in a Globalizing World", The Art Bulletin, 2014. 96:2, 151-155
18. Kapur, Geeta. Visions of a Nation: India's Intellectual Traditions and Cultural Horizons. Penguin Random House India, 2019



Mahatma Gandhi University

Kottayam

Programme						
Course Name	20th Century Indian Art					
Type of Course	DSC C					
Course Code	MG4DSCAHY200					
Course Level	200-299					
Course Summary	<p>This course offers an in-depth exploration of 20th-century Indian art, examining key movements, artists, and cultural contexts that shaped the trajectory of Indian art during this period. Through theoretical study, critical analysis, and visual exploration, students will gain insights into the diverse expressions of Indian art, including modernism, nationalism, abstraction, institutional affiliations and contemporary practices. The course will also examine the socio-political, cultural, and historical factors influencing artistic production in India throughout the 20th century.</p>					
Semester	4	<i>Syllabus</i>			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Other	
		3		1		75
Pre-requisites						

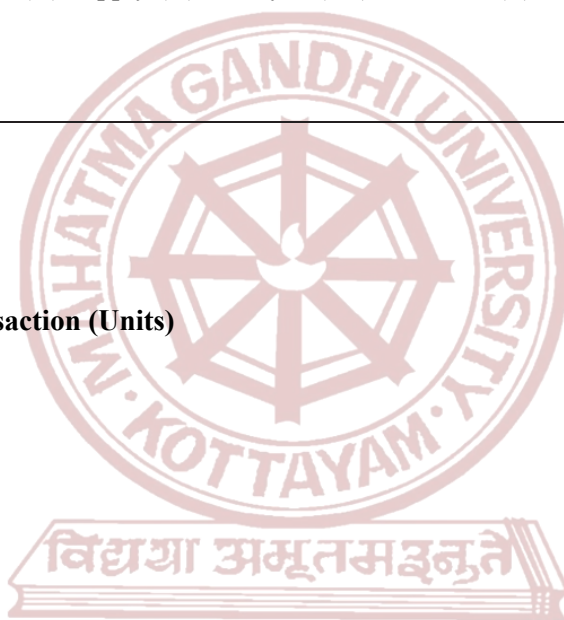
COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of the key movements, trends, and artists that shaped 20th-century Indian art, including their socio-political, cultural, and historical contexts.	U,S	1,2
2	Analyze and interpret artworks from different periods of 20th-century Indian art, demonstrating the ability to recognize stylistic characteristics, thematic concerns, and artistic innovations.	U,An	3,4
3	Evaluate the impact of colonialism, nationalism, and globalization on Indian art during the 20th century, considering how these forces influenced artistic production, reception, and discourse..	A, S	2,4,9
4	Critically assess the role of major art institutions, galleries, and patronage systems in the development and promotion of Indian art throughout the 20th century.	U	1,2
5	Engage with interdisciplinary perspectives, drawing connections between 20th-century Indian art and related fields such as literature, politics, philosophy, and social movements.	S,C	4,9,10
6	Analyze the contributions of prominent artists and artistic groups to the evolution of Indian art during the 20th century, considering their artistic philosophies, techniques, and contributions to global art discourse.	S,E	4,7,8
7	Evaluate the significance of regional art movements and individual artists in shaping the diversity and richness of Indian art during the 20th century, recognizing the importance of local contexts and cultural traditions.	C,S	4,8,9
8	Demonstrate the ability to articulate informed opinions and interpretations of 20th-century Indian art through written essays, oral presentations, and class discussions.	A,E	7,8, 10

9	Develop research skills through the exploration of primary and secondary sources, archival materials, and scholarly literature on 20th-century Indian art, culminating in a research project or paper.	C	7
10	Cultivate an appreciation for the cultural heritage and artistic legacy of 20th-century Indian art, recognizing its contributions to global art history and contemporary artistic practices.	A, E	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)



MGU-UGP (HONOURS)

Syllabus

Modules	Units	Course description	Hrs	CO No.
Module 1		Colonial Encounters and Early Responses in Indian Art	15	1,2, 3, 6
	Unit 1:	Colonialism and Indian Art: Early Encounters and Adaptations		
	Unit 2:	Orientalism and the Representation of India in Colonial Art		
	Unit 3:	Bengal School: Reviving Nationalist Artistic Expression		
	Unit 4:	Raja Ravi Varma and the Popularization of Indian Visual Culture		
Module 2		Postcolonial Decades: Modernism and National Identity	15	4,5
	Unit 1:	Independence and Its Impact on Indian Art		
	Unit 2:	Progressive Artists' Group: Modernist Explorations and Nationalist Ideals		
	Unit 3:	Regional Modernisms: Diverse Artistic Practices Across India		
	Unit 4:	Social Realism and Art Activism in Postcolonial India		
Module 3		Art Schools and Regional Contexts	15	6,7,8,9,10
	Unit 1:	Contextual Modernism: The Santiniketan chapter		
	Unit 2:	Baroda School of Art: Experimentation and Innovation		

	Unit 3:	Madras School of Art: Tradition and Modernity		
	Unit 4:	Regional Perspectives on Art Education: Kerala Context		
Module 4		Global Influences and Contemporary Indian Art	15	1-10
	Unit 1:	Globalization and Its Impact on Contemporary Indian Art		
	Unit 2:	Technological Advancements and New Media in Indian Art		
	Unit 3:	Diaspora Artists and Transnational Perspectives		
	Unit 4:	Art Market Dynamics and Institutional Changes		
Module 5		Teachers' Specific Content		



MGU-UGP (HONOURS)

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Brainstorming lecture and Explicit Teaching. E-learning, interactive Instructions Active cooperative learning Group Assignments Library work and Group discussion Presentation by individual student/ Group representative														
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <table border="1" data-bbox="521 852 1166 1528"> <thead> <tr> <th data-bbox="521 852 1008 940">Criteria</th> <th data-bbox="1008 852 1166 940">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="521 940 1166 1031">Theory Components</td> </tr> <tr> <td data-bbox="521 1031 1008 1163">Classroom Exercise participation/ any such projects</td> <td data-bbox="1008 1031 1166 1163">15</td> </tr> <tr> <td data-bbox="521 1163 1008 1253">Notebook Submission</td> <td data-bbox="1008 1163 1166 1253">10</td> </tr> <tr> <td data-bbox="521 1253 1008 1344">Total</td> <td data-bbox="1008 1253 1166 1344">25</td> </tr> <tr> <td colspan="2" data-bbox="521 1344 1166 1434">Practical Component</td> </tr> <tr> <td data-bbox="521 1434 1008 1524">Viva Voce</td> <td data-bbox="1008 1434 1166 1524">15</td> </tr> </tbody> </table> <p data-bbox="521 1566 927 1598">Practical Component CCA 25 mark</p> <p data-bbox="521 1646 922 1677">Theory Component CCA 15 mark*</p> <p data-bbox="521 1726 987 1757">*to be converted to 7.5(i.e. Mark X 0.5)</p>	Criteria	Marks	Theory Components		Classroom Exercise participation/ any such projects	15	Notebook Submission	10	Total	25	Practical Component		Viva Voce	15
Criteria	Marks														
Theory Components															
Classroom Exercise participation/ any such projects	15														
Notebook Submission	10														
Total	25														
Practical Component															
Viva Voce	15														

Note: Notebook submissions can be assessed either during the course period or at the end of the course.

B. End Semester Evaluation (ESE)

End Semester Evaluation (ESE) shall be conducted as **Take- Home Exam**. The following format can be used for the question paper.

Criteria	Marks
Theory Components	
Long Answer type question: 2 out of 3 (2 x 25)	50
Practical Component	
Visual Response	35

Note: A **visual response** is a method of answering a question or conveying information through the use of drawings, images, or other visual representations instead of written text.

Practical Component ESE- 50 mark

Theory Component ESE- 35 mark*

*to be converted to 17.5 i.e. (Mark X 0.5)

Note- Provide reasonable accommodations to ensure that disabled students have an equal opportunity to demonstrate their knowledge and skills. This may include extended time for exams, a quiet environment, assistive technologies, or alternative formats for assessments. Maintain confidentiality regarding the specific accommodations granted to disabled students. Treat each student with respect and sensitivity, recognizing their unique needs and contributions to the learning community. By adopting an inclusive and individualized approach, we can ensure

	that disabled students are assessed fairly and have the support needed to succeed academically. The goal is to create an environment where all students, regardless of ability, can fully participate and demonstrate their knowledge and skills.
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Must Read

2. Mitter, Partha, Mukherji et.al, 20th Century Indian Art: Modern, Post- Independence, Contemporary, Eds. (New York: Thams&Hudson, 2022)

Reading Materials/ Suggested Readings

19. Biswas, Soutik. Rabindranath Tagore: The Renaissance Man. Penguin Random House India, 2019.
20. Banerjee, M. K. Santiniketan: The Making of a Contextual Modernism. Seagull Books, 2016.
21. Chaitanya, Krishna. A History of Indian Painting: The Modern Period. Abhinav Publications, 1994.
22. Dalmia, Yashodhara. The Making of Modern Indian Art: The Progressives. Oxford University Press, 2001.
23. Rajan, Nalini, and Ranjit Hoskote. The Baroda School of Art: A Journey Through Time. Marg Publications, 1997.
24. Sundaram, Vivan. Sarai Reader 02: The Cities of Everyday Life. Sarai/CSDS, 2002.
25. Debroy, Bibek, and Ila Patnaik. The Oxford Handbook of the Indian Economy. Oxford University Press, 2017.
26. Datta, Bipan, et al. India after Independence: 1947-2000. Penguin Books India, 2007.
27. Singh, Kavita. Rethinking Modernity: Towards a Sociology of Art. OUP India, 2001.
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MGU-UGP (HONOURS)

Syllabus