

THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES
(HONOURS) SYLLABUS

MGU-UGP (Honours)

(2024 Admission Onwards)



Faculty: **Fine Arts**

Expert Committee: **Fine Arts**

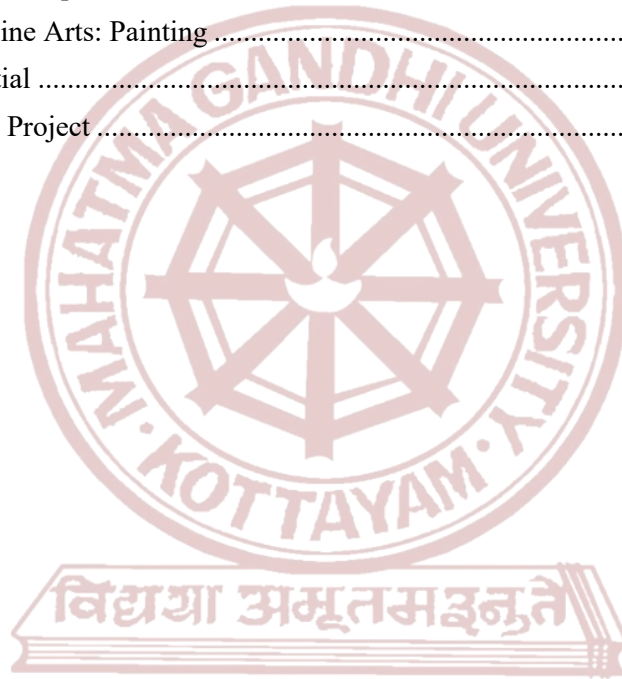
Programme: **Bachelor of Fine Arts (Honours) Painting**

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

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Syllabus

Preface

Mahatma Gandhi University began offering Fine Arts undergraduate courses in 1999. Since the University's Fine Arts program began, the syllabus has not been updated till now. Therefore, there are many challenges to confront and overcome when considering a brand-new prospectus. The field of art and design needs to adapt to various changes. The Expert Committee also thoroughly discussed the necessity of developing a new method for the Fine Arts curriculum. The University's FYUGP scheme allows us to rethink and adapt contemporary approaches in Visual Arts education with its fresh outcome. Even in its modern pedagogical form, art education has functioned as an extension of the colonial idea of visual sensibility in the Indian context. This syllabus represents a significant evolution in our approach to Painting, Sculpture and Applied Art in a contemporary outlook, guided by the principles of praxis, decolonial perspective, and interdisciplinary exploration.

The praxis model is at the heart of our educational philosophy, emphasizing integrating theory and practice, reflection and action. We believe proper artistic growth comes from engaging deeply with conceptual and practical aspects of art-making. Through hands-on studio experiences, critical dialogue, and reflective inquiry, students will build a comprehensive grasp of their craft and develop the skills and insights needed to thrive as artist-citizens.

We recognize the importance of challenging dominant narratives, questioning entrenched power structures, and amplifying marginalized voices within the art world. We aim to foster a more inclusive and equitable artistic community by centering diverse perspectives, histories, and traditions. Students will explore the complex intersections of culture, identity, and representation through coursework, discussions, and artistic projects, contributing to a more nuanced and socially engaged practice.

Furthermore, our curriculum embraces the inherently interdisciplinary nature of contemporary art and design practice. In today's interconnected world, artists increasingly draw inspiration from diverse disciplines, cross boundaries between traditional artistic mediums, contemporary art and design and collaborate across aligned fields. Our courses encourage students to explore hybrid forms of expression, experiment with new techniques and technologies, and dialogue with practitioners from diverse backgrounds. By embracing interdisciplinary approaches, students will develop the flexibility, adaptability, and creativity needed to thrive in a rapidly evolving artistic landscape.

We are especially concerned about the limited time allotted to practical courses throughout the curriculum revision process. Several courses had to be shortened to comply with the regulation. This issue remains to be resolved. Also, parts of this syllabus may still require revision, rethinking, and reorientation. Nevertheless, this may be the beginning of a larger project of reimagining art education in the state.

Sincerely,

Dr. Sudheesh A
(Convener, Expert Committee (UG) in Fine Arts)
Junior Lecturer in Applied Art
RLV Govt. College of Music & Fine Arts, Tripunithura.

Syllabus

Experts Committee

1.	Dr. Sudheesh A (Convener)	Junior Lecturer in Applied Art, RLV Govt. College of Music & Fine Arts, Tripunithura
2.	Renju R Menon	HoD, Applied Art, Lecturer in Applied Art, RLV Govt. College of Music & Fine Arts, Tripunithura
3.	Jithinlal N. R.	HoD, Painting, Lecturer in Painting, RLV Govt. College of Music & Fine Arts, Tripunithura
4.	Anu B. S.	HoD, Sculpture, Lecturer in Sculpture, RLV Govt. College of Music & Fine Arts, Tripunithura
5.	Vibin George	Junior Lecturer in Sculpture, RLV Govt. College of Music & Fine Arts, Tripunithura
6.	Anudev M	Junior Lecturer in Painting, RLV Govt. College of Music & Fine Arts, Tripunithura
7.	Dr. Sunilkumar S. R.	Junior Lecturer in Applied Art, RLV Govt. College of Music & Fine Arts, Tripunithura
8.	Shiju George	Junior Lecturer in Applied Art, RLV Govt. College of Music & Fine Arts, Tripunithura
9.	Manu Mohanan	Junior Lecturer in Applied Art, RLV Govt. College of Music & Fine Arts, Tripunithura
10.	Suvitha K. V.	Lecturer in Painting, RLV Govt. College of Music & Fine Arts, Tripunithura

External Experts in Fine Arts

1.	Dr. Shivaji K Panikker	Former Dean School of Culture and Creative Expression Ambedkar University, Delhi
2.	N N Rimzon	Former Principal College of Fine Arts Kerala, Thiruvananthapuram
3.	Dr. Kavitha Balakrishnan	Lecturer in Art History Govt. College of Fine Arts, Thrissur, Kerala
4.	Charutha Regunath	Lecturer in Applied Art Govt. College of Fine Arts, Thrissur, Kerala
5.	Nishad M P	Lecturer in Sculpture Department of Sculpture Sree Sankaracharya University of Sanskrit Kalady, Kerala

Syllabus Revision Workshop Participants

1	Melbin Thomas	Junior Lecturer in Art History and Aesthetics (Temporary), RLV Govt. College of Music & Fine Arts, Tripunithura
2	Dr. Seethal C. P.	Junior Lecturer in Art History and Aesthetics (Temporary), RLV Govt. College of Music & Fine Arts, Tripunithura
3	Megha Sreyus	Guest Lecturer in Art History and Aesthetics, RLV Govt. College of Music & Fine Arts, Tripunithura
4	Arjun Nair M	Guest Lecturer in Painting, RLV Govt. College of Music & Fine Arts, Tripunithura
5	Sithara K. V.	Junior Lecturer in Painting (Temporary), RLV Govt. College of Music & Fine Arts, Tripunithura
6	Sreejith V. C.	Junior Lecturer in Painting (Temporary), RLV Govt. College of Music & Fine Arts, Tripunithura
7	Lekshmi S. S.	Junior Lecturer in Sculpture (Temporary), RLV Govt. College of Music & Fine Arts, Tripunithura
8	Harsha Valsan C.	Guest Lecturer in Sculpture, (Temporary), RLV Govt. College of Music & Fine Arts, Tripunithura
9	Alan P. V.	Junior Lecturer in Applied Art(Temporary), RLV Govt. College of Music & Fine Arts, Tripunithura
10	Binu C. M.	Guest Lecturer in Applied Art, RLV Govt. College of Music & Fine Arts, Tripunithura
11	Suresh Panicker	Studio Assistant in Applied Art, RLV Govt. College of Music & Fine Arts, Tripunithura
11	Davis V J	Studio Assistant in Painting, RLV Govt. College of Music & Fine Arts, Tripunithura

Programme Outcomes

PO 1	<p>Critical thinking and Analytical reasoning Capability to analyse and evaluate evidence, arguments, claims, beliefs on the basis of empirical evidence; identify relevant assumptions or implications; formulate coherent arguments; critically evaluate practices, policies and theories to develop knowledge and understanding; critical sensibility to lived experiences, with self awareness and reflexivity of both self and society.</p>
PO 2.	<p>Scientific reasoning and Problem solving Ability to analyse, interpret and draw conclusions from quantitative/ qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective; capacity to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems, rather than replicate curriculum content knowledge; and apply one's learning to real life situations.</p>
PO 3	<p>Multidisciplinary/interdisciplinary/transdisciplinary Approach Acquire interdisciplinary /multidisciplinary/transdisciplinary knowledge base as a consequence of the learning they engage with their programme of study; develop a collaborative-multidisciplinary/ interdisciplinary /transdisciplinary- approach for formulate constructive arguments and rational analysis for achieving common goals and objectives.</p>
PO 4	<p>Communication Skills Ability to express thoughts and ideas effectively in writing and orally; Communicate with others using appropriate media; confidently share one's views and express herself/himself; demonstrate the ability to listen carefully, read and write analytically, and present complex information in a clear and concise manner to different groups.</p>
PO 5	<p>Leadership Skills Ability to work effectively and lead respectfully with diverse teams; setting direction, formulating an inspiring vision, building a team who can help achieve the vision, motivating and inspiring team members to engage with that vision, and using management skills to guide people to the right destination, in a smooth and efficient way.</p>
PO 6	<p>Social Consciousness and Responsibility Ability to contemplate of the impact of research findings on conventional practices, and a clear understanding of responsibility towards societal needs and reaching the targets for attaining inclusive and sustainable development.</p>

<p>PO 7</p>	<p>Equity, Inclusiveness and Sustainability Appreciate equity, inclusiveness and sustainability and diversity; acquire ethical and moral reasoning and values of unity, secularism and national integration to enable to act as dignified citizens; able to understand and appreciate diversity (caste, ethnicity, gender and marginalization), managing diversity and use of an inclusive approach to the extent possible.</p>
<p>PO 8</p>	<p>Moral and Ethical Reasoning Ability to embrace moral/ethical values in conducting one's life, formulate a position/argument about an ethical issue from multiple perspectives, and use ethical practices in all work. Capable of demonstrating the ability to identify ethical issues related to one's work, avoid unethical behavior.</p>
<p>PO 9</p>	<p>Networking and Collaboration Acquire skills to be able to collaborate and network with educational institutions, research organisations and industrial units in India and abroad.</p>
<p>PO 10</p>	<p>Lifelong Learning Ability to acquire knowledge and skills, including "learning how to learn", that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of work place through knowledge/skill development/reskilling</p>


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Name of the Major: **Painting**

Semester 1

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG1DSCPAI100	Studio Practice	DSC A	4	5	-	3	2	-
MG1MDCPAI100	Introduction to Fine Art Prints	MDC	3	4	-	2	2	-

L — Lecture , T — Tutorial , P — Practical/Practicum , O — Others

Semester 2

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG2DSCPAI100	The Nature of Nature: Cognition and Conscience	DSC A	4	5	0	3	2	-
MG2MDCPAI100	Printmaking: Woodcut	MDC	3	4	0	2	2	-

Semester 3

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG3DSCPAI200	Drawing and contemporary Methods: Life of lines	DSC A	4	5	0	3	2	-
MG3DSCPAI201	Survey of Modern Art	DSC A	4	4	0	4	0	-
MG3DSEPAI200	Printmaking: Relief and Intaglio (Specialization: Printmaking)	DSE*	4	5	0	3	2	-
MG3DSEPAI201	History of Modernism(s) in Art (Specialization: Art History and Aesthetics)		4	5	3	0	2	-
MG3DSCPAI202	Cinema: An Appreciation (Minor for others)	DSC B	4	5	3	0	2	-
MG3MDCPAI200	Art & Ecology	MDC	3	3	1	2	0	-
MG3VACPAI200	Fundamentals of Visual Storytelling	VAC	3	3	1	2	0	-

*Opt any one from DSE basket

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Semester 4

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG4DSCPAI200	Drawing and contemporary Methods : Diagrams	DSC A	4	5	0	3	2	-
MG4DSCPAI201	Colour	DSC A	4	5	0	3	2	-
MG4DSEPAI200	Planographic Printing (Specialization: Printmaking)	DSE*	4	4	1	3	0	-
MG4DSEPAI201	Brief History of Art: Medieval to 18th Century (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG4DSCPAI202	A Brief History of Art: Prehistory and Ancient Times (Minor for others)	DSC C	4	5	3	0	2	-
MG4SECPAI200	Generative and Procedural AI	SEC	3	3	0	3	0	-
MG4VACPAI200	Sustainability and Materials	VAC	3	3	0	3	0	-
MG4INTPAI200	Internship: Exhibition Crew	INT	2					

*Opt any one from DSE basket

Syllabus

Semester 5

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution / week			
					L	T	P	O
MG5DSCPAI300	Body and Performance	DSC	4	5	0	3	2	-
MG5DSCPAI301	Collective and Collaborative Practice: overview	DSC	4	5	0	3	2	-
MG5DSEPAI300	Aesthetic Concepts in Asian Art	DSE*	4	4	3	1	0	-
MG5DSEPAI301	Printmaking Advanced (Specialization: Printmaking)		4	4	0	4	0	-
MG5DSEPAI302	Other Modernism(s) (Specialization: Art History and Aesthetics)		4	4	1	3	0	-
MG5DSEPAI303	Painting		4	4	0	4	0	-
MG5SECPAI300	Time Based Media Practices: Video	SEC	3	3	0	3	0	-

*Opt any three from DSE basket

Syllabus

Semester 6

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG6DSCPAI300	Art Historical Site Visit	DSC	4	5	0	3	2	-
MG6DSCPAI301	Studio Project: Exploration	DSC	4	5	3	0	2	-
MG6DSEPAI300	Painting: New perspectives	DSE*	4	4	1	3	0	-
MG6DSEPAI301	Time Based Media Practices- Intermedia (Specialization: Printmaking)		4	4	1	3	0	-
MG6DSEPAI302	Modern Art in Kerala: An Overview (Specialization: Art History and Aesthetics)		4	4	1	3	0	-
MG6DSEPAI303	Concepts of Aesthetics in Western Art (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG6SECPAI300	Art and Electronic Media	SEC	3	4	0	2	2	-
MG6VACPAI300	Documenting work of Art	VAC	3	3	0	3	0	-

*Opt any two from DSE basket

Syllabus

Semester 7

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG7DCCPAI400	Studio Project: Practice	DCC	4	5	0	3	2	-
MG7DCCPAI401	Understanding New Media Art	DCC	4	4	1	3	0	-
MG7DCCPAI402	Curatorial Practices: An Overview	DCC	4	4	1	3	0	-
MG7DCEPAI400	History of Exhibition Practices	DCE	4	4	3	1	0	-
MG7DCEPAI401	Artistic Practice as Research: Introduction	DCE	4	4	1	3	0	-
MG7DCEPAI402	Introduction to Art and Critical theory	DCE	4	4	3	1	0	-



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Semester 8

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG8DCCPAI400	Studio Project: Experimentation	DCC	4	5	0	3	2	-
MG8DCCPAI401	Art and Critical Theory: After 1960s	DCC	4	5	3	0	2	-
MG8DCEPAI400	Artistic Practice as Research: Expanded	DCE	4	5	0	3	2	-
MG8DCEPAI401	Professional Practices for Fine Arts: Painting	DCE	4	5	1	2	2	-
MG8DCEPAI402	Curatorial Practices: Essential	DCE	4	5	1	2	2	-
MG8PRJPAI400	Research Project/ Capstone Project	PRJ	12					-

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SEMESTER 1

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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting						
Course Name	Studio Practice						
Type of Course	DSC A						
Course Code	MG1DSCPAI100						
Course Level	100-199						
Course Summary	<p>Students Practice basic to advanced ideas and concepts of various object and human model-based image making techniques and materials. examining how tactile and textural memories intertwine in the artistic process. Through a studio-based teaching approach and hands-on exercises, students will develop a deeper understanding of the connections between objects and our everyday experiences. Students also practice Human model study to understand basic human anatomy. They will also have the opportunity to explore the cultural and historical significance of objects and model study, gaining a broader perspective on their role in our society. By engaging with objects in a hands-on and experiential way, students will not only enhance their critical thinking skills but also develop a heightened appreciation for the material world around them.</p> <p>Object observation and creative manipulations through continuous study is essential for various visual practices involving image making. Students will improve and apply their compositional sense.</p>						
Semester	1			Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	75	
Pre-requisites, if any							

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Enabling ways to look at Objects and human models encouraging them to create personal myths and narratives about the objects, Figures they possess.	U	1,3

2	Observe objects and human models from multiple perspectives and combine those to foster making personal interpretations from that.	A	1,3
3	Use various mediums to create students' interpretations of the objects and human models arranged in front of them or the choice of their arrangements.	Ap	4,7
4	Studying the historic and contemporary materials used in Still Life and object based practices of masters in the relevant context. (Library based group Discussion can be encouraged in this)	A	1,3
5	Students collect the objects, they reflect upon the objects in their perspectives about its origin, meaning, identity, regionality and historical location in context of objects. Students look at the models and understand the basic human anatomy and body formations, muscles, nervous systems, organs, skeleton etc	U	1,3,6
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Introduction to idea of Objects	1.1	Students can collect random objects individually or in groups. Based on this, those objects students will start to create images.	5	1,2,3,4,5
	1.2	Students share their hand on knowledge within the presence of mentorship. Advanced studio applications of Elements such as Measurement, Shape, Volume, space, form, movement, balance, rhythm, character, texture and expression,	5	1,2,3,4,5
	1.3	acquire Practical understandings about going into details of formal context. structure, combining objects and understanding color and various quick sketches practices with light & shade and reflection of light.	10	1,2,3,4,5
2. Materials, Meanings and Study of Objects	2.1	Vegetables print, Cyanotype, Pulp print, stamping, various impressions, color extraction from collected objects, identifying local colors from the land and sand and Entering image making from that locality.	10	1,2,3,4,5

	2.2	The purpose of this workshop on still life is to represent common inanimate objects in a painting. The objects depicted are sometimes symbolic. The students arrange the objects in a mode of visually striking composition while manipulating various ways of looking at it.	10	1,2,3,4,5
3. Life model study: Anatomy and Proportions	3.1	Focus on understanding human anatomy, proportions, and capturing accurate anatomical details through live model sessions and anatomical studies.	15	1,2,3,4,5
	3.2	Expressive Figure Drawing: Explore artistic expression and interpretation of the human form, emphasizing dynamic poses, light and shadow, textures, and developing a personal drawing style.	15	1,2,3,4,5
4. Discussions	4.1	Work presentation and Documentation. Final display and discussion	5	1,2,3,4,5
5. Teacher Specific Module				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) mostly classes will happen outside the studio, visit to the nearby locations around the college will be an important factor of the class. Various objects will be collected from different locations, Studio assistants will work with the teacher to make necessary arrangements for the class, in setting up the studio and materials for the class. 15 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 marks</p> <p>Components</p> <p>a) Evaluation of Workbook/Sketchbook</p> <p>b) Studio involvement</p> <p>c) Presentation & Viva</p>
	<p>B. End Semester Evaluation(ESE)-70 marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements</p>

and understanding.

Components	Marks (70)
Composition	30
Workbook	10
Method	10
Display	10
Viva voce	10

REFERENCES

1. Hudek, Antony. The object.(2014).
2. Jewell, Keala. Art of Enigma: The de Chirico Brothers and the Politics of Modernism. Penn State Press, 2010.
3. Armstrong, Carol. Cézanne in the studio: still life in watercolors. Getty Publications, 2004.
4. Subramanyan, K. G. The Magic of Making. Calcutta: Seagull Books, 2007.
5. Ranjan, Aditi, and Mundon Pandan Ranjan. Handmade in India.(No Title) (2007).
6. Lewis, Adrian. The Logic of Organised Sensations.Art Book 5, no. 2 (1998).
7. Doran, Michael, ed. Conversations with Cézanne. Vol. 27. Berkeley: University of California Press, 2001.

SUGGESTED READINGS:

1. Benoy P J, THALAKEEZHAYA JALAPYRAMID, Kerala Lalithakala Akademi ,2016
2. Hudek, Antony. The object.(2014).
3. Pamuk, Orhan. My Name Is Red: Written and Introduced by Orhan Pamuk. Everyman's Library, 2010.
4. Jewell, Keala. Art of Enigma: The de Chirico Brothers and the Politics of Modernism. Penn State Press, 2010.
5. Armstrong, Carol. Cézanne in the studio: still life in watercolors. Getty Publications, 2004.
6. Subramanyan, K. G. The Magic of Making. Calcutta: Seagull Books, 2007.
7. Ranjan, Aditi, and Mundon Pandan Ranjan. Handmade in India.(No Title) (2007).
8. Lewis, Adrian. The Logic of Organised Sensations.Art Book 5, no. 2 (1998).
9. Doran, Michael, ed. Conversations with Cézanne. Vol. 27. Berkeley: University of California Press, 2001.



Mahatma Gandhi University Kottayam

Programme						
Course Name	Introduction to Fine Art Prints					
Type of Course	MDC					
Course Code	MG1MDCPAI100					
Course Level	100-199					
Course Summary	This course for the first level of printmaking students covers the traditional techniques of printmaking. It also helps to understand how printmaking techniques work with contemporary art. Also helps in understanding and learning about drawing, sketching, creative space, group practice and How to do involvement in art. Students spend time learning the very basics of the taught medium, for example, how to mix colors, use different tools, and expose them to basic and frugal ideas on different techniques of printmaking.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	60
		0	2	1		
Pre-requisites, if any	Prefered: Qualified Fine Arts Aptitude Test					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding of a formal printing Intense	U	1,4
2	An active mind develops and understands the importance of investing time in art	An	1,10
3	This course opens up opportunities for further study to understand different types of printmaking.	A	1,10
4	Since printmaking is a collaborative course, it helps to discover new possibilities in contemporary art through group activity.	C	5,3
5	Students will assess and critique their own work, as well as the work of their peers, in order to improve their artistic skills and techniques.	E	2,3

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*



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COURSE CONTENT

Module	units	Course description	Hrs	CO No.
1.Getting Started with Printmaking	1.1	Get introduced to monoprint and intaglio (woodcut) printmaking methods. You'll practice creating one-of-a-kind prints and learn the basics of drypoint etching.	5	1
	1.2	Explore stencil and relief printing techniques. This sub-unit will cover the essentials of relief and woodcut printing, giving you the skills to produce prints with these methods.	5	1,2,3,4
2.Printmaking Across Art Forms	2.1	Discover how to combine drawing with printmaking techniques. We will focus on using your drawing skills to enhance your prints.	10	1,2,3,4
	2.2	Learn how to incorporate painting techniques into your printmaking projects. This will explore ways to merge painting and printmaking for unique artistic expressions.	10	3,4,5
3. Creative Techniques and Series in Printmaking	3.1	Experiment with creative techniques that embrace spontaneity and happy accidents. Which will encourage a playful approach to printmaking.	20	3,4,5
	3.2	Explore the process of creating a series of prints. This unit will guide you through developing themes and visual structures in a cohesive set of prints.	10	3,4,5
4 Teacher Specific Content				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Shows some historical examples of printmaking and introduces basic technique through demonstration. And maintaining the importance of studio practice, Drawing, sketching, historical reference, observation, image making and Execution of the image followed by group discussion about the image; students will be taught how to maintain a printmaking studio clean and the importance of group works in print studios, Students will be introduced to important printmaking studio in India and abroad.</p> <p>15 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.</p>
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Assessment Types	MODE OF ASSESSMENT
	<p>A. Continuous Comprehensive Assessment (CCA) - 25 marks</p> <p>Components</p> <p>a) Evaluation of Workbook/Sketchbook</p> <p>b) Studio involvement</p> <p>c) Presentation & Viva</p>

B. End Semester Evaluation(ESE)- 50 marks

Mode of Examination: Display Valuation

Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.

Components	Marks (50)
Composition	20
Workbook	5
Method	5
Display	10
Viva voce	10

REFERENCES

1. Subramanyan, K. G. The Creative Circuit. Seagull Books, 1992.
2. Subramanyan, K. G. The Magic of Making. Calcutta: Seagull Books, 2007.
3. Viesulas, Romas. The Thames and Hudson Manual of Screen Printing by Tim Mara
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10. Eichenberg, Fritz. The art of the print: masterpieces, history, techniques. 1976.

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9. Adam, Robert, and Carol Robertson. Intaglio, The complete safety-zrst system, 2007.
10. Eichenberg, Fritz. The art of the print: masterpieces, history, technique



SEMESTER 2

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	The Nature of Nature: Cognition and Conscience					
Type of Course	DSC A					
Course Code	MG2DSCPAI100					
Course Level	100-199					
Course Summary	<p>The second part of the course aims to develop an understanding of the ways of natural formations and understanding that we are also nature in itself, learning from nature the concepts of the forces that shape us the way it is.</p> <p>Through a multidisciplinary approach encompassing art history, philosophy, and natural sciences, students will examine historical paradigms of artistic representation and the evolving perspectives that shape contemporary artistic endeavors. The course navigates through diverse methodologies artists employ to engage with nature, ranging from precise optical investigation to intuitive and metaphysical interpretations.</p> <p>Through critical analysis, hands-on projects, and reflective discourse, students will develop a nuanced understanding of the artist's role as an interpreter, communicator, and co-creator within the natural realm. By synthesizing theoretical concepts with practical applications, students will cultivate their artistic sensibilities and deepen their appreciation for the intrinsic beauty and complexity of the natural world.</p> <p>Through this course the students are made to understand that we ourselves are part of the nature that we contemplate as an outside entity. The natural forces that are responsible for the formation of nature are responsible for the formation of us also.</p>					
Semester	2	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate how to see our surrounding in a different perspective	U	1,2
2	Analyse different natural formations and analyse the reason and cause behind the formation.	An	3,4
3	Elucidate the natural formations how the nature has its form and as we see it	Ap	5

4	Critically examine the structural understanding of natural forms	A	6
5	Describe the landscapes that we see around with our sensory faculties	U	4
6	Explain how creation is similar in nature and work of art	U	7
7	Build a perspective on what is visible what we know about our surroundings	C	1,4
8	Appraise the works produced by observing the nature keeping the structural and figurative aspects of nature for original imagination and creations	E	10

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Taking the point for a walk	1.1	Students are requested to visit the nearby places and make detailed studies of the places (flora fauna and other objects) these works will be documented and discussed as group discussions in the class	10	1,8
	1.2	In the group discussions various problems will be identifies and references of artists works will be mentioned, along with discussions on tones, lines, planes, spatial divisions	5	2
	1.3	Exercise 01: line, tone, shape, planes exercises in tones	5	3
2. Weighing the colors	2.1	Understanding color theory by visiting fields, carefully understanding natural color combinations	10	4
	2.2	Exercises 02 : shade charts, color wheels and exercises in color paper	5	5,6
	2.3	Students are requested to make field visits to nearby places and make detailed studies of the places (flora fauna and other objects) . These works will be documented and discussed as group discussions in the class, keeping in mind properties of color.	5	6,7
3. Forces	3.1	Understanding the natural forces that shape the world that we live in.	10	3
	3.2	Exercise 03: forces	5	8

	3.4	Students are requested to visit the nearby places and make detailed studies of the places (flora fauna and other objects) . These works will be documented and discussed as group discussions in the class.keeping in mind properties forces..	10	8
4. Readings	4.1	Works produced during the exercise is read to understand meaning it produces	10	7
5. Teacher specific module	5.1			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) interactive Instruction:, Active cooperative learning, Group discussion, Presentation by individual student, site visits, outdoor practices.											
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 marks</p> <p>Components</p> <p>a) Evaluation of Workbook/Sketchbook b) Studio involvement c) Presentation & Viva</p>											
	<p>B. End Semester Evaluation(ESE)-70 marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>MOU UGP (HONOURS)</th> <th>Marks (70)</th> </tr> </thead> <tbody> <tr> <td>Composition</td> <td>30</td> </tr> <tr> <td>Workbook</td> <td>10</td> </tr> <tr> <td>Method</td> <td>10</td> </tr> <tr> <td>Display</td> <td>10</td> </tr> <tr> <td>Viva voce</td> <td>10</td> </tr> </tbody> </table>	MOU UGP (HONOURS)	Marks (70)	Composition	30	Workbook	10	Method	10	Display	10	Viva voce
MOU UGP (HONOURS)	Marks (70)											
Composition	30											
Workbook	10											
Method	10											
Display	10											
Viva voce	10											

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1. Levine, Frederick S. «Paul Klee Notebooks, Vol. 2: The Nature of Nature ed. by Jürg Spiller.» *Leonardo* 10, no. 4 (1977): 345-345.
2. Klee, Paul, and Sibyl Moholy-Nagy. *Pedagogical sketchbook*. London: Faber & Faber, 1953.
3. Documents of Contemporary Art: Nature Edited by Jeffrey Kastner

SUGGESTED READINGS

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2. Basheer, Vaikom Muhammad. "Bhoomiyude Avakashikal." *Bhoomiyude Avakashikal*. DC (1977).
3. Basheer, Vaikom Muhammed. "Entuppappakkoranendarnnu." *My Grandfather had an Elephant* (1951).
4. Radhakrishnan, Maythil. "Maythil Kathakal." (2013).
5. Vijayan, O. V. "Khasakkinte Ithihasam." (1990).
6. Bandyopadhyay, Bibhutibhushan. *Aranyak*. Penguin Random House India Private Limited,
7. Documents of Contemporary Art: Nature Edited by Jeffrey Kastner
8. Monod, Jacques. On chance and necessity. Macmillan Education UK, 1974.
9. Nagel, Thomas. "What is it like to be a bat?." In *The language and thought series*, pp. 159-168. Harvard University Press, 1980.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme					
Course Name	Printmaking: woodcut				
Type of Course	MDC				
Course Code	MG2MDCPAI100				
Course Level	100-199				
Course Summary	Building upon the foundation established in Introduction to Fine Art Prints, this course serves as a progressive exploration of printmaking methods. Participants make better understanding of the intricacies of Collagraph Printing, woodcut print, and linocut print techniques, acquiring comprehensive skills that empower them to employ these methods individually or in tandem for artistic expression. Participants gain a fresh perspective on the creative possibilities within printmaking. They are encouraged to experiment with the traditional technical amalgamation of simple block prints, collagraphs, and mono prints to cultivate a unique visual narrative or a cohesive series of prints.				
Semester	2	Credits	3	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		0	2	1	60
Pre-requisites	MGU-UGP (HONOURS)				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall the foundational principles and techniques introduced in Introduction to Printmaking Technique A. Memorize terminology associated with Collagraph Printing, woodcut print, and linocut print techniques.	R	1,4
2	Explain the nuances and complexities of Collagraph Printing, woodcut print, and linocut print techniques. Interpret the theoretical concepts underlying different printmaking methods and their applications in artistic expression.	U	1,2,4
3	Apply acquired knowledge and skills to execute Collagraph Printing, woodcut print, and linocut print techniques effectively. Implement various printmaking techniques to translate creative ideas into tangible artworks	A	2

4	Analyze the technical processes involved in Collagraph Printing, woodcut print, and linocut print techniques to identify best practices. Evaluate the aesthetic and conceptual qualities of prints created through different combinations of techniques.	An	1,2,8,10
5	Generate original printmaking compositions by synthesizing multiple techniques and exploring diverse material possibilities. Develop a coherent series of prints that demonstrates creative experimentation and a unique artistic voice.	c	2,3,4,8,10
6	Critically assess the success of printmaking experiments and projects in achieving intended artistic objectives. Reflect on personal growth and artistic development throughout the course, considering strengths and areas for improvement.	E	1,2,8,10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Unit	Course description	Hrs	CO No.
1.Introduction to printmaking techniques	1.1	This course covers the definition and history of printmaking, explores the tools and materials used, and introduces basic design principles and concepts.	20	1,2,3,4
2.introduction to Relief Printmaking	2.1	Gain an understanding of relief printmaking through techniques like woodcut, wood engraving, and linoleum block printing, while learning about studio safety, non-toxic methods, effective studio practices, and popular printmaking concepts.	20	3,4,5
3. techniques	3.1	Explore various relief printmaking techniques, including woodcut, wood engraving, and linoleum block printing. This course emphasizes studio safety, non-toxic practices, and effective studio techniques, while also discussing popular themes and ideas in printmaking.	20	4,5,6
4. Teacher Specific component	4.1			

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Demonstration of Technical and Visual Skills – materials, techniques, observational skills, visual awareness and compositional skills Drawing, sketching, historical reference, observation, image making and Execution of the image followed by group discussion about the image *30 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 25 marks Components a) Evaluation of Workbook/Sketchbook b) Studio involvement

	c) Presentation & Viva												
	<p>B. End Semester Evaluation(ESE)- 50 marks</p> <p>Mode of Examination: Display Valuation Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Components</th> <th>Marks (50)</th> </tr> </thead> <tbody> <tr> <td>Composition</td> <td>20</td> </tr> <tr> <td>Workbook</td> <td>5</td> </tr> <tr> <td>Method</td> <td>5</td> </tr> <tr> <td>Display</td> <td>10</td> </tr> <tr> <td>Viva voce</td> <td>10</td> </tr> </tbody> </table>	Components	Marks (50)	Composition	20	Workbook	5	Method	5	Display	10	Viva voce	10
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Composition	20												
Workbook	5												
Method	5												
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4. Vicary, Richard. The Thames and Hudson manual of advanced lithography: with 108 illustrations, in colour and black and white. Thames and Hudson, 1977.
5. Chamberlain, Walter. The Thames and Hudson manual of woodcut printmaking and related techniques. Thames and Hudson, 1978.
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7. Adam, Robert, and Carol Robertson. «Intaglio.» The complete safety-žrst system (2007).
8. Eichenberg, Fritz. «The art of the print: masterpieces, history, techniques.» (No Title) (197)



SEMESTER 3

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Drawing and contemporary Methods: Life of Lines					
Type of Course	DSC A					
Course Code	MG3DSCPAI200					
Course Level	200-299					
Course Summary	<p>The Drawing & Contemporary Methods course includes drawing, Painting, Video and a more self-motivated independent project in the last term. Projects will be introduced through presentations, readings, specific tasks, excursions and seminars. This Drawing unit expands the standard notion of drawing as a visual approximation of physical reference or representation, to one in which drawing becomes an open-ended process, concretizing thought, concept or feeling. You will explore drawing as a method of visual analysis, note-taking, data collection and space/object design.</p> <p>Please note: As part of the requirements for your Drawing & Contemporary methods course you will be required to keep a notebook throughout the year which will be assessed alongside your practical work.</p>					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75 hrs
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Illustrate how drawing becomes an important tool for visualising different projects, through presentations and reading different kinds of drawings	U	1,4
2	Analyse different approaches in drawing by architects, medical practitioners, performance artists, installation, sculptures, video artists etc. how drawing becomes a tool in conceptualizing certain projects	A	1,3

3	Elucidate through practical exercises and projects, slide presentations	Ap	1,4
4	Critically examine drawings of artists and other practitioners	A	5
5	Explain different kinds of contemporary practices in the form of slide shows	U	1,4
6	Build a perspective on contemporary practices in drawing, how drawing serves as a fundamental visualizing tool in different practices.	C	1,10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
Lines and Blobs	1.1	In this unit we will explore how lines and blobs (dot) become a formation of social life. with various examples and exploring the life around students will be made to understand the lines that is present all around them, Meshwork and Social life: Line will be understood in the making of networks and social life, with observation of the biological formations	10	1,2,3,4,5,6
	1.2	Studio Practice	10	1,2,3,4,5,6
lines: traces and threads	2.1	Looking at the animal world and ecology around us students will be encouraged to see how 'lines' works in the nature around us, in the atmosphere etc, with Examples from tracking and cultural beliefs highlight how these lines are fluid and interconnected in our environment	10	1,2,3,4,5,6
	2.2	Studio Practice	10	1,2,3,4,5,6
Line and colour	3.1	While traditional views separate line and color, modern interpretations, like those of van Gogh and Goethe, see them as inseparable, with color being essential to the expression and perception of life and thought. students will explore the entanglement between line and colour with example from works of artists	10	1,2,3,4,5,6
	3.2	Studio practice	10	1,2,3,4,5,6
extended field	4	translation exercises	10	1,2,3,4,5,6
	4.1	Studio Practice	5	1,2,3,4,5,6
teacher specific module	5			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Direct Instruction: interactive Instruction:Active cooperative learning, Seminar, Library work and Group discussion, Presentation by individual student/ Group representative, Field visits to museums and Art Historical sites,excursions to nature. the sketch books will be accessed along with the display of works, specific projects and tasks will be assigned to the students in groups or individual, which can culminate in a display, presentation (slide),books, videos or reviews 30 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.</p>												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 marks</p> <p>Components</p> <ol style="list-style-type: none"> Evaluation of Workbook/Sketchbook Studio involvement Presentation & Viva 												
	<p>B. End Semester Evaluation(ESE)-70 marks</p> <p>Mode of Examination: Display Valuation Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="528 1126 1222 1507"> <thead> <tr> <th>Components</th> <th>Marks (70)</th> </tr> </thead> <tbody> <tr> <td>Composition</td> <td>30</td> </tr> <tr> <td>Workbook</td> <td>10</td> </tr> <tr> <td>Method</td> <td>10</td> </tr> <tr> <td>Display</td> <td>10</td> </tr> <tr> <td>Viva voce</td> <td>10</td> </tr> </tbody> </table>	Components	Marks (70)	Composition	30	Workbook	10	Method	10	Display	10	Viva voce	10
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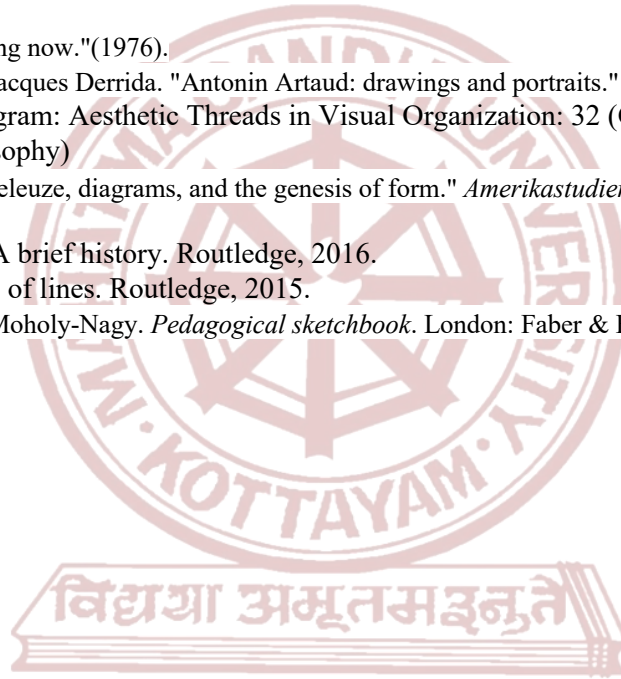
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1. Beuys, Joseph. "Thinking is form: the drawings of Joseph Beuys." (1993).
2. Peter, Michael. *Vitamin D3: Today's best in contemporary drawing*. Phaidon Press, 2021.
3. Bransford, Jesse, and Emma Dexter. "Vitamin D: New Perspectives in Drawing, Phaidon Press, New York/London." (2005).
4. Price, Matt, Peio Aguirre, and Njideka Akunyili. "Vitamin D2: new perspectives in drawing." (*No Title*) (2013).
5. Rose, Bernice. "Drawing now."(1976).
6. Thévenin, Paule, and Jacques Derrida. "Antonin Artaud: drawings and portraits." (2019).
7. Deleuze and the Diagram: Aesthetic Threads in Visual Organization: 32 (Continuum Studies in Continental Philosophy)

8. De Landa, Manuel. "Deleuze, diagrams, and the genesis of form." *Amerikastudien/American Studies* (2000): 33-41.
9. Ingold, Tim. *Lines: A brief history*. Routledge, 2016.
10. Ingold, Tim. *The life of lines*. Routledge, 2015.
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Survey of Modern Art					
Type of Course	DSC A					
Course Code	MG3DSCPAI201					
Course Level	200-299					
Course Summary	<p>This third semester course covers the history of modernisms, starting with a discussion of Modern Art: a global story. It starts a discourse on introduction to modernity, modernism, and postmodernism. It discusses Transnational Exchanges between West and East Cultures, Transcultural Iconomorphism, Imperialism and Modernism, Cosmopolitanism and post-colonial art and culture, Cosmopolitanism and post-colonial art and culture, and mass media-photography, cinema, and radio. It also covers modern art movements and art after World War II, in the art histories of Asia and Europe, parallel realities, the emergence of regional modernisms etc.</p> <p>The goal of this course is to provide a basis for art students to start practicing while comprehending the critical and historical components of 20th-century art practices in a global perspective from a decolonized art historical standpoint. Students will be better able to analyze and think critically about the modes of artistic production that are in use today. The attempt is at a more robust methodology of art history which will be more accommodating and tolerant of other modernisms and varied approaches in contemporary art.</p>					
Semester	3	Credits 4				Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students identify key features of modern and contemporary art practices. Students will be able to read and look at art produced during the 20th century.	U	1
2	Analyse how artists' practice in their socio-political existential realm. Students will be able to differentiate movements in art, conflicts between centres and peripheries, conflicts between gender, identity, race, and politics.	An	2
3	Elucidate the importance of innovation and art historical positioning of works of art. Students start appreciating art according to art historical standards of works of art.	Ap	3
4	Critically examine critique of modernisms and issues in the contemporary art world. Student starts thinking about her own practice, and concepts to be explored by her.	A	3
5	Students will be able to describe modern art movements, different approaches and theories of art during the 20th century.	U	3
6	Students will be able to build a perspective on art of the 20th century and today.	C	4
7	After submitting the project and presentation, student shall appraise herself critically with the guidance of teachers	E	5

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1. Modern Art: A Global Story	1.1	Introduction to modernism: The Modern World System: understanding modernization	10	1,2,3,4
	1.2	Modernity at Large: Cultural Dimensions of Globalization		
	1.3	The Consequences of Modernity		
	1.4	Postmodernism, or, The Cultural Logic of Late Capitalism		
	1.5	Transnational Exchanges between West and East Cultures		
	1.6	Transcultural Iconomorphism		
	1.7	Imperialism and Modernism		
	1.8	Cosmopolitanism and post colonial art and culture		

	1.9	mass media-photography, cinema, and radio		
2. Art Movements	2.1	Realism, Impressionism, Post impressionism, Art Nouveau	20	1,2,3,4,5,6
	2.2	Discussion on Art Manifestos		
	2.3	Cubism, Futurism, Fauvism		
	2.4	Vorticism, Constructivism, Suprematism		
	2.5	Dadaism, Surrealism, German Expressionism		
	2.6	Seuolametafisica, Abstraction		
	2.7	Destijl, Bauhaus		
3. Different Modernisms	3.1	Modernism, Transnational Networks and Pan-Africanism and Early Twentieth Century African American art	10	1,2,3,4,5,6
	3.2	American Modernism and Brazilian Modernism		
	3.3	Indian Modernism: Discussion on When was Modernism in India by Geeta Kapur and What was modernism by Santhosh S		
	3.1	Japan: Nihonga and Yoga		
	3.2	China: Shanghai School, May Fourth Movement		
	3.3	Indonesia: PERSAGI (Persatuan Ahli-Ahli Gambar Indonesia)		
	3.4	Philippines: Thirteen Moderns		
4. Art after World War II	4.1	What Was Postmodernism? The Arts in and after the Cold War	20	1,2,3,4,5,6
	4.2	Discussion on New Materiality in the context of Medium and Material		
	4.3	Discussion on Body, Identity, Politics and Representation		
	4.4	Abstract Expressionism, Pop Art		
	4.5	Conceptual Art, Minimalism in Art		
	4.6	Gutai Artists Group/movement		
	4.7	New Media, Installation		
	4.8	Video art, Performance art and Happenings, Feminist Art Practices		
	4.9	Photography, Photo realism		
	4.10	Land Art, Graffiti		
	4.11	Neo-Pop Art, Issue Based Art		
	4.12	Community Art Projects, Art and activism		
	4.13	Neo-Conceptual Art		
	4.14	Contemporary Art-since 1990		
	4.15	Venice Biennale, Shanghai Biennale, Berlin Biennale, Documenta, etc... (global art destinations)		

5. Teacher Specific Content				
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MGU-UGP (HONOURS)

Syllabus

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>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. E-learning is also encouraged.</p> <p>Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</p> <p>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.</p> <p>Incorporate critique sessions where students present their work, and constructive feedback is provided.</p> <p>Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</p>						
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Criteria	Marks (70)						
Classroom Project submission in Photo/ Video Essay format	50						
Viva Voce (Practical)	20						
	<p>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.</p>						

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SUGGESTED READINGS

1. Benoy P J, *THALAKEEZHAYA JALAPYRAMID*, Kerala Lalithakala Akademi ,2016
2. *Very Short Introductions (VSI): Book Series* published by the Oxford University Press
3. Tutorial Kit (teachers can share selected relevant articles and books from the reference list and others)

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

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Printmaking: Relief and Intaglio					
Type of Course	DSE					
Course Code	MG3DSEPAI200					
Course Level	200-299					
Course Summary	An introduction to basic printmaking techniques, including monoprint, intaglio (drypoint), and relief printing. Printmaking will be explored as a "bridge medium": a conduit between drawing, painting and sculpture. Emphasis will be placed upon investigating visual structures through "calculated spontaneity" and "controlled accidents," as well as on the serial potential inherent in printmaking, as opposed to the strictly technical aspects of this medium.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
Pre-requisites						

COURSE OUTCOMES (CO) MGU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	recall and identify the basic tools, materials, and techniques used in Etching Printing and Viscosity Printing.	R	2
2	explain the concepts and principles behind Etching Printing and Viscosity Printing.	U	1,3,4
3	apply the techniques learned in Etching Printing and Viscosity Printing to produce original prints.	A	6, 7
4	analyze and evaluate the effectiveness of their prints and make improvements accordingly.	An	10
5	Evaluate their own progress and identify areas for improvement in their printmaking skills.	E	1,2,3
6	create original prints using advanced techniques such as color separation	C	1,3,4,8

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)



MGU-UGP (HONOURS)

Syllabus

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
Thinking impression	1.1	In this course, students will learn the basics of etching printing, explore different etching techniques, follow safety guidelines, create a simple etching plate, and print it. They will also see a presentation on contemporary art, including modern and postmodern ideas related to the evolution of etching.	15	1,2,3,4
Viscosity Printing	2	In this course, students will learn about viscosity printing, understand the properties of ink, create multi-colored prints, experiment with different textures and patterns, and continue their independent studio practice to develop advanced personal work.	25	3,4,6
Color in Printmaking	3	In this course, students will learn the principles of color separation, create separations for multi-colored prints, register separations accurately for printing, and experiment with different color combinations.	25	2,3,4,6
Printmaking Skills	4	Students will build upon foundational printmaking skills, explore advanced color separation techniques for multi-color prints, experiment with silkscreen processes like photo emulsion and stencil techniques, develop skills in registration and editioning for professional-quality prints, and refine their techniques through self-assessment and peer feedback.	10	1,2,4,5,6
Teacher Specific Content	5			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: In class, we'll review objectives, demonstrate techniques, guide individual projects, encourage experimentation, share feedback, clean up, recap key points, and answer questions. image making and Execution of the image. Students are responsible for cleaning up the studio, returning all items to their proper places, and keeping the space tidy.</p> <p>Always monitor the correct use of the presses, release the press bed at the end of the day, and avoid wasting materials. Follow the Printmaking Technician's or Lab Asistants's instructions, switch off hot plates and lights when not in use, and maintain a clean studio space, including cleaning rollers, brayers, surfaces, and the sink daily. Properly store inks, wear protective clothing in the Acid Room and work carefully. 15 hours should be allocated for studio time for students, allowing them to utilize the college's Print studio facilities and materials during this period.</p>
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Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) 30 Marks									
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	Components									
	Sketchbook /workbook									
Studio involvement										
Discussion										
B. End Semester Evaluation (ESE) 70 Marks Mode of Examination: Display Valuation										
<p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Components</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Work Display</td> <td>50</td> </tr> <tr> <td>Viva Voce</td> <td>20</td> </tr> </tbody> </table>		Components	Marks	Work Display	50	Viva Voce	20			
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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	History of Modernism(s) in Art					
Type of Course	DSE					
Course Code	MG3DSEPAI201					
Course Level	200-299					
Course Summary	<p>This third semester course covers the history of modernisms, starting with a discussion of Modern Art: a global story. It starts a discourse on introduction to modernity, modernism, and postmodernism. It discusses Transnational Exchanges between West and East Cultures, Transcultural Iconomorphism, Imperialism and Modernism, Cosmopolitanism and post colonial art and culture, Cosmopolitanism and post colonial art and culture, and mass media- photography, cinema, and radio. It also covers modern art movements and art after world war II, in the art histories of Asia and Europe, parallel realities, the emergence of regional modernisms etc.</p> <p>The goal of this course is to provide a basis for art students to start practicing while comprehending the critical and historical components of 20th-century art practices in a global perspective from a decolonized art historical standpoint. Students will be better able to analyse and think critically about the modes of artistic production that are in use today. The attempt is at a more robust methodology of art history which will be more accommodating and tolerant of other modernisms and varied approaches in contemporary art.</p>					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1		75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students identify key features of modern and contemporary art practices. Students will be able to read and look at art produced during the 20th century.	U	1
2	Analyse how artists' practice in their socio-political existential realm. Students will be able to differentiate movements in art, conflicts between centres and peripheries, conflicts between gender, identity, race, and politics.	An	2
3	Elucidate the importance of innovation and art historical positioning of works of art. Students start appreciating art according to art historical standards of works of art.	Ap	3
4	Critically examine critique of modernisms and issues in the contemporary art world. Student starts thinking about her own practice, and concepts to be explored by her.	A	3
5	Students will be able to describe modern art movements, different approaches and theories of art during the 20th century.	U	3
6	Students will be able to build a perspective on art of the 20th century and today.	C	4
7	After submitting the project and presentation, student shall appraise herself critically with the guidance of teachers	E	5

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1. Modern Art: A Global Story	1.1	Introduction to modernism: The Modern World System: understanding modernization	20	1,2,3,4
	1.2	Modernity at Large: Cultural Dimensions of Globalization		
	1.3	The Consequences of Modernity		
	1.4	Postmodernism, or, The Cultural Logic of Late Capitalism		
	1.5	Transnational Exchanges between West and East Cultures		
	1.6	Transcultural Iconomorphism		
	1.7	Imperialism and Modernism		
	1.8	Cosmopolitanism and post colonial art and culture		

	1.9	mass media-photography, cinema, and radio		
2. Art Movements	2.1	Realism, Impressionism, Post impressionism, Art Nouveau	20	1,2,3,4,5,6
	2.2	Discussion on Art Manifestos		
	2.3	Cubism, Futurism, Fauvism		
	2.4	Vorticism, Constructivism, Suprematism		
	2.5	Dadaism, Surrealism, German Expressionism		
	2.6	Seuolametafisica, Abstraction		
	2.7	Destijl, Bauhaus		
3. Different Modernisms	3.1	Modernism, Transnational Networks and Pan-Africanism and Early Twentieth Century African American art	20	1,2,3,4,5,6
	3.2	American Modernism and Brazilian Modernism		
	3.3	Indian Modernism: Discussion on When was Modernism in India by Geeta Kapur and What was modernism by Santhosh S		
	3.1	Japan: Nihonga and Yoga		
	3.2	China: Shanghai School, May Fourth Movement		
	3.3	Indonesia: PERSAGI (Persatuan Ahli-Ahli Gambar Indonesia)		
	3.4	Philippines: Thirteen Moderns		
4. Art after World War II	4.1	What Was Postmodernism? The Arts in and after the Cold War	15	1,2,3,4,5,6
	4.2	Discussion on New Materiality in the context of Medium and Material		
	4.3	Discussion on Body, Identity, Politics and Representation		
	4.4	Abstract Expressionism, Pop Art		
	4.5	Conceptual Art, Minimalism in Art		
	4.6	Gutai Artists Group/movement		
	4.7	New Media, Installation		
	4.8	Video art, Performance art and Happenings, Feminist Art Practices		
	4.9	Photography, Photo realism		
	4.10	Land Art, Graffiti		

	4.11	Neo-Pop Art, Issue Based Art		
	4.12	Community Art Projects, Art and activism		
	4.13	Neo-Conceptual Art		
	4.14	Contemporary Art-since 1990		
	4.15	Venice Biennale, Shanghai Biennale, Berlin Biennale, Documenta, etc... (global art destinations)		
5. Teacher Specific Content				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>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. E-learning is also encouraged.</p> <p>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.</p> <p>Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</p> <p>Incorporate critique sessions where students present their work, and constructive feedback is provided.</p> <p>Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</p>						
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SUGGESTED READINGS

1. Very Short Introductions (VSI): Book Series published by the Oxford University Press
 2. Tutorial Kit (teachers can share selected relevant articles and books from the reference list and others)
- (Apart from the above listed readings, the course co-ordinator can use regional texts and media to engage with course outcome time to time)



Mahatma Gandhi University Kottayam

Programme						
Course Name	Cinema: An Appreciation					
Type of Course	DSC B					
Course Code	MG3DSCPAI202					
Course Level	200-299					
Course Summary	<p>This course introduces basic concepts of film analysis, which students will discuss through examples from different national cinemas, genres, and directorial oeuvres. We will consider film as an art form, medium, and industry, and cover all the major film types: silent, classical, and contemporary narrative cinema, art cinema, animation, documentary, and experimental film. We will study the cinematic techniques: mise-en-scène, cinematography, editing, and sound, and learn how filmmakers design their works. Films discussed will include works of Akira Kurasowa, Sergei Eisenstein, Shirin Neshat, Andrei Tarkovsky, Yasujirō Ozu, Robert Bresson and Wong Kar Wai. We will also be discussing malayalam cinema and indian cinema in detail.</p>					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will develop a comprehensive understanding of film analysis by examining examples from various national cinemas, genres, and directorial styles. Through this exploration, they will appreciate film as both an art form and an industry, gaining insights into its cultural, social, and historical significance.	U	1, 6
2	Through hands-on analysis of cinematic techniques and close examination of selected films, students will engage in experiential learning to deepen their understanding of the complexities of filmmaking. They will actively explore how filmmakers utilize mise-en-scène, cinematography, editing, and sound to convey meaning and evoke emotions.	An	1,2,3

3	Students will cultivate interdisciplinary perspectives by studying films from diverse cultural backgrounds and cinematic traditions. By analyzing works from different genres, periods, and geographical regions, they will develop a nuanced understanding of the interconnectedness between cinema, society, and culture.	A	3,10
4	Through critical reflection on the films studied, students will uncover underlying themes, motifs, and cinematic techniques. They will learn to analyze and evaluate these elements, fostering a deeper appreciation for the artistic choices made by filmmakers and the impact of their works on audiences.	E	2, 4
5	Students will synthesize their learning by applying their knowledge of film analysis to generate innovative insights and perspectives. By drawing connections between theoretical concepts and practical examples, they will develop creative approaches to interpreting and evaluating films, contributing to new avenues of understanding in the field of cinema studies.	C	5, 10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Foundations of Film Analysis	1.1	This unit covers the basics of film analysis, examining film as an art form, medium, and industry. Students will explore various film types—silent, classical, contemporary, art cinema, animation, documentary, and experimental. Key directors like Akira Kurosawa and Sergei Eisenstein will be introduced to highlight different styles and techniques.	8	1,4
	1.2	Screening / discussions	10	1,4
2. Cinematic Techniques and Their Applications	2.1	This unit focuses on the key cinematic techniques: mise-en-scène, cinematography, editing, and sound. Students will learn how these elements contribute to a film's impact, with case studies of directors such as Andrei Tarkovsky, Yasujiro Ozu, and Robert Bresson providing practical examples.	10	2,5
	2.2	Screening / discussions	20	2,5
3. National Cinemas and Director Styles	3.1	This unit explores films from various national cinemas and the distinctive styles of different directors. It includes detailed discussions on Malayalam and Indian cinema, as well as the works of directors like Shirin Neshat and Wong Kar Wai. Students will compare and analyze the unique cultural, social, and historical contexts of these films, gaining insights into diverse cinematic traditions.	10	3

	3.2	Screening / discussions	7	3
4. Regional Cinema	4	This unit delves into contemporary Malayalam cinema, renowned for its innovative storytelling, cultural richness, and exploration of socio-political themes. Students explore notable directors, trends, and key films, gaining insight into this dynamic cinematic tradition's global impact.	10	1,2,3,4
5. Teacher Specific components	5			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct instruction includes interactive instruction such as active cooperative learning, seminars, library work, and group discussions. Additionally, presentations by individual students or group representatives, film screenings, and excursions to film festivals will be incorporated. More emphasis will be placed on viewing cinema and engaging in discussions about them.										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <table border="1"> <tr> <td>Classroom Exercise participation</td> <td></td> </tr> <tr> <td>Workbook (Theory)</td> <td></td> </tr> <tr> <td>Viva Voce (Practical)</td> <td></td> </tr> </table> <p>Theory Component CCA 25 mark Practical Component CCA 15 mark* *to be converted to 7.5(i.e. Mark X 0.5)</p>	Classroom Exercise participation		Workbook (Theory)		Viva Voce (Practical)					
Classroom Exercise participation											
Workbook (Theory)											
Viva Voce (Practical)											
	<p>B. End Semester Evaluation (ESE)</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Theory component</td> </tr> <tr> <td>Photo/ Video Essay</td> <td>50</td> </tr> <tr> <td colspan="2">Practical component</td> </tr> <tr> <td>Viva Voce</td> <td>35</td> </tr> </tbody> </table> <p>Theory Component ESE- 50 mark Practical Component ESE- 35 mark* *to be converted to 17.5 i.e. (Mark X 0.5)</p> <p>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.</p> <p>The photo/video essay needs to be submitted to the examiners prior to the evaluation</p>	Criteria	Marks	Theory component		Photo/ Video Essay	50	Practical component		Viva Voce	35
Criteria	Marks										
Theory component											
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Viva Voce	35										

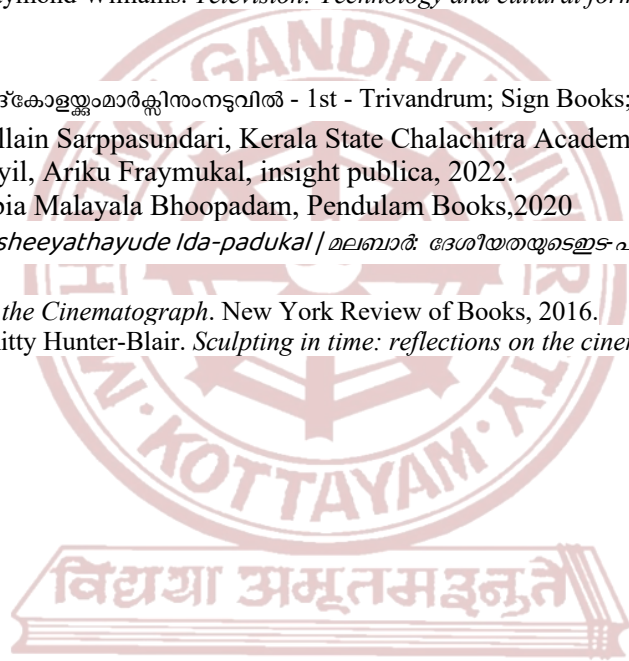
date. There is no need to issue a specific question paper for the evaluation.

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SUGGESTED READINGS

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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	Art and Ecology					
Type of Course	MDC					
Course Code	MG3MDCPAI200					
Course Level	200-299					
Course Summary	<p>Art and Ecology is a course for those who want to engage in meaningful and transformative ways with today’s most pressing environmental issues. This special course aims to explore new avenues for contemporary art practice to intervene in a variety of ecological contexts and to broaden the understanding of ecology. The course encourages students to create innovative art projects based on rigorous artistic research and a deep understanding of how ecological challenges like climate change, pollution, and biodiversity loss are inextricably linked to issues of social justice.</p> <p>Students learn skills and build networks through the development of a semester-long artistic project, which is essential for pushing the boundaries of art’s engagement with ecology, sustaining their artistic practice after graduation, and developing as educators, producers, and leaders in various fields. This course will be particularly relevant to local ecological knowledge productions, such as the life of Kallen Pokkudan and T V Sajeevan.</p>					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	0		45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop a unique combination of practical, cognitive and analytical skills that will enable you to critically and constructively analyse your own practice in relation to a wider historical and contemporary context	E	1,2

2	Focus in-depth on artistic, critical, ethical, political and historical questions in which contemporary art and ecology is situated, developing insight, resilience and sensitivity to place and community while strengthening transnational connections and understanding.	U	1,2,3
3	Develop a body of historical and theoretical knowledge that enables you to think and write critically about art and ecology.	C	3,4
4	Participate in imagining and creating new ecological relations and liveable futures through art-making, developing the unique capacities that art practice has to engage with the most pressing environmental issues of our time	C	4,5,6
5	Students will be able to analyse different contemporary approaches, Researches and methodologies employed by various contemporary artist working in the themes related to art and ecology	An	4
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction	1	Investigate, analyse and deploy cultural, historical and theoretical interdisciplinary resources in the rigorous academic interrogation of the meaning of art and ecology	10	1,2,3,4
Critical perspective	2	Themes and ideas that have been central to the formation of the expanded interdisciplinary field of art and ecology, the development of sustainable and ethical modes of art practice, and the histories of ecological struggles, worldviews and communities that demonstrate art's unique capacities to address and intervene in urgent environmental issues including climate breakdown, environmental racism, urban ecologies, extractivism, mass extinction, toxicity. Students will gain an understanding of key theories and histories of ecological thought, including intersectional, decolonial and indigenous environmental justice, politics and practices of planting and food production, materialist philosophy, nuclear cultures, eco- feminism and queer ecology, digital care, the planetary commons (soil, atmosphere, water systems), Rights of Nature, rewilding and the geopolitics of conservation	15	1,2,3

3) Mapping the local Ecology	3	This module delves into the rich ecological tapestry of Kerala, employing Tim Ingold's field investigation approach. Students immerse themselves in Kerala's diverse landscapes, from lush forests to intricate backwaters, using artistic methods to document and understand their local ecology.	20	1,2,3,4,5
4)Teacher specific Module		teacher specific content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct instruction : Tutorials: You will receive scheduled one-to-one tutorials from your tutor each term, these provide the opportunity to discuss the practical and critical concerns of your work (ref: MA Art and Ecology - Programme Specification Goldsmiths, University of London) develop your awareness of the wider field of practice through independent research. This will enable both you and your tutor to see your work as part of a developing process. Additionally, there will be opportunity for tutorials with academic staff from across the department, providing a range of conversations and constructive feedback on your research and practice.</p> <p>Interactive instruction: Artist-led Experimental Laboratory: will help you to develop your knowledge and practical skills in collaborative work through a workshop format that addresses a particular theme or problematic of Art and Ecology through the collective research, site visits and development of an artist-led project.</p>																
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Continuous Comprehensive Assessment (CCA) 25 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Workbook</td> <td></td> </tr> <tr> <td>Theory Component</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>			Criteria	Marks	Practical Components		Final Work		Studio involvement		Workbook		Theory Component		Viva Voce	
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Practical Components																	
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	<p>End Semester Evaluation (ESE) 50 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> </tbody> </table>			Criteria	Marks	Practical Components											
Criteria	Marks																
Practical Components																	

	Final Work	30
	Theory Component	
	Viva Voce	20

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SUGGESTED READINGS

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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	Fundamentals of Visual storytelling.					
Type of Course	VAC					
Course Code	MG3VACPAI200					
Course Level	200-299					
Course Summary	<p>This course introduces students to understand the possibility of fiction and narrative by examining the construction of various narratives/ stories around us that we consider 'realities', by closely examining the structures of these everyday narratives and understanding the language and vocabulary of storytelling.</p> <p>The students are expected to problematize the self centered 'I' that we have constructed around us. Also, to understand knowledge as a collective production and the 'I' is very much part of a social construct. Through field visits we are expected to understand the question of 'other' and 'us' and finding new ways of telling our stories.</p> <p>The program's goal is to help students break away from the taken-for-granted idea of "the real," understand the formulaic discourses of journalism, examine the presence and influence of power and politics that sit behind the mechanisms, languages, formats and aesthetics used to construct what is declared as "true," and "fact."</p>					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	0		45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate different ways of reading and understanding reality with different forms of narrations	U	1
2	Analyse popular culture and our realities of surroundings to deconstruct the narrative strategies	A	1
3	Elucidate what constitutes an exciting object of study and how media and transnational discourses influence our ways of apprehending the world.	Ap	1

4	Critically examine our ways of understanding the world	A	1
5	Describe how narratives are structured, how certain discourses about our modern reality dominate and how these discourses are enforced, echoed and ultimately made into common sense	U	1
6	Explain the presence and influence of power and politics that sit behind the mechanisms, languages, formats and aesthetics used to construct what is declared as “true,” and “fact.”	U	1
7	Build a perspective on decolonial practices	C	7
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1.perspectives	1.1	orientation : A basic orientation is presented to make students understand that the goal is to make longer projects rather than single images and the “picturesque”. With various examples and case studies, problems of self centered documentation and decolonial perspectives in research and visual culture are introduced.	5	1
	1.2	materials: understanding pre occupations students are asked to come up with stories that they are interested in which can be newspaper clippings or reports from social media etc on certain local incidents or anything of their interest.	5	3
	1.3	Reflecting: through discussions narrative structures of these materials were analysed and how these related to our lived realities. fiction and reality	5	5
2.Deconstruction	2.1	what these narratives did:exercises on reading visual narratives understanding how a certain kind of narratives created actions and reactions among the public.	5	2
	2.2	personal/ intimate:self -other-us personal and intimate opinion, liking and disliking to the narratives.	5	2
	2.3	field explorations:field visit experiences discussions and conversations are conducted in outdoor locations rather than the class rooms. locations can be students homes or any place of their knowing.	5	4
3.Reading groups	3.1	conversations:histories and local narratives are documented through stories.	5	5,7
	3.2	forum:all the materials collected are analysed through group discussions and classroom sessions developing project ideas.	5	4,7

	3.3	Reading groups: Reading groups are formed where poems, fictions and histories of contextual importance to the projects are read and discussed.	5	5
4. Teacher Specific component				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) through field visits, classroom discussions, critical thinking		
Assessment Types	MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA) 25 Marks		
	Criteria	Marks	
	Practical Components		
	Studio involvement	15	
	Viva Voce	10	
	End Semester Evaluation (ESE) 50 Marks		
	Criteria	Marks	
	Practical Components		
	Final Work	35	
	Viva Voce	15	
	Note: Viva voce can be conducted online if necessary. display of projects developed during the duration of the course students are requested to present the works before the external jury, during the end semester examination.		

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SUGGESTED READINGS

1. Johannes Fabian, Remembering the Present – Paintings & Popular History in Zaire, University of California Press,1996,
2. Michel de Certeau. The Practice of Everyday Life, University of California Press, 1984.
3. APARACHINTHANAM: Keezhalavimarsanathinte Arivanubhavgal, Edition 1 January 2021, K K Baburaj
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MGU-UGP (HONOURS)

Syllabus



SEMESTER 4

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Drawing and contemporary Methods: Diagrams					
Type of Course	DSC A					
Course Code	MG4DSCPAI200					
Course Level	200-299					
Course Summary	<p>The Drawing & Contemporary Methods course includes Drawing, Painting, Video and a more self-motivated Independent Project in the last term. Projects will be introduced through presentations, readings, specific tasks, excursions and seminars. This Drawing unit expands the standard notion of drawing as a visual approximation of physical reference or representation, to one in which drawing becomes an open ended process, concretising thought, concept or feeling. You will explore drawing as a method of visual analysis, note-taking, data collection and space/object design.</p>					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
30hrs	Practical	0	3	1		75hrs
Pre-requisites						

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate how drawing becomes an important tool for visualising different projects, through presentations and reading different kinds of drawings	U	1,4
2	Analyse different approaches in drawing by architects, medical practitioners, performance artists, installation, sculptures, video artists etc how drawing becomes an integral part of their practice	A	1,3,5
3	Elucidate through practical exercises and projects, slide presentations	Ap	1,4

4	Explain different kinds of contemporary practices	U	1,4,6
5	Build a perspective on contemporary practices in drawing, how drawing serves as a fundamental visualising tool in different practices	C	1,3,7,10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1. Diagrams	1.1	understanding the concepts of diagrams ,plans. Developing an understanding of non- representational and representational approaches in drawings, the concept will be developed through translation exercises and reading various artist scribbles, plans and execution ideas developed through the means of drawing, the artist sketch book becomes an important tool for visualising our own projects.	20	1,2,3,4,5
2. Drawing in the extended fields	1.2	drawing in the extended fields : the ideas of drawing will be extended into videos and body based practices, drawing will remain an important tool for understanding and planning. video, performances, installation,	20	1,2,3,4,5
3. Material Against Materiality	1.3	exploration on Materials	10	1,2,3,4,5
4. Projects	4.1	project: Students will be encouraged to pursue individual projects and preoccupations, the project will culminate in the execution and display of individual projects.	10	1,2,3,4,5
	4.2	Studio time	15	1,2,3,4,5
5. Teacher specific	5.1			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: slide presentations, work reviews, readings interactive Instruction: discussions, Active cooperative learning, Seminar, Library work and Group discussion, Presentation by individual student/ Group representative, experimenting with various modes of displays and spatial strategies.</p> <p>Please note: As part of the requirements for your Drawing & Contemporary Methods course you will be required to keep a notebook throughout the year which will be assessed alongside your practical work.</p> <p>*30 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.</p>
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Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 marks Components</p> <p>a) Evaluation of Workbook/Sketchbook b) Studio involvement c) Presentation & Viva</p>											
	<p>B. End Semester Evaluation(ESE)-70 marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: left;">Components</th> <th style="text-align: center;">Marks (70)</th> </tr> </thead> <tbody> <tr> <td>Composition</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Workbook</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Method</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Display</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Viva voce</td> <td style="text-align: center;">10</td> </tr> </tbody> </table>	Components	Marks (70)	Composition	30	Workbook	10	Method	10	Display	10	Viva voce
Components	Marks (70)											
Composition	30											
Workbook	10											
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Display	10											
Viva voce	10											

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2. Ingold, Tim. Being alive: Essays on movement, knowledge and description. Routledge, 2021.
3. Ingold, Tim. Lines: A brief history. Routledge, 2016.
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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course Name	Colour				
Type of Course	DSC A				
Course Code	MG4DSCPAI201				
Course Level	200-299				
Course Summary	<p>This course explores the history, science, and art of color pigments, focusing on how different ways of using colors on surfaces affect their absorption and appearance. The course covers various eras and regions, including Indian and Western art, and examines how artists experimented with new pigments and techniques to create meaning making. The course also introduces the basic concepts of color theory, light, and optics, and how they relate to the perception and production of color.</p> <p>Color working principles are essential for any artist or connoisseur. This course aims to provide a comprehensive and interdisciplinary overview of color pigments, from their origins and properties to their applications and impacts. By studying the history and evolution of color pigments and dyes, students will gain an appreciation of the cultural, economic, and aesthetic factors that influenced the development of art and its styles.</p>				
Semester	4	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		0	3	1	75
Pre-requisites					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	You will be able to identify and describe the main types and sources of color pigments and how they interact with light and surfaces.	U	1

2	You will be able to analyze and compare the use of color pigments in different eras and regions of art history, including Indian and Western art.	An	1,2
3	Elucidate skill set that extends beyond conventional approaches.	Ap	3,4
4	Critically You will be able to apply the principles of color theory and color harmony to create your own artworks using various color pigments and techniques.	A	2,3,4
5	Describe By learning the science and art of color pigments, students will develop their skills and creativity in using various colors on different surfaces and media according to different context they can derive from the study of it	U	5,6
6	Explain You will be able to evaluate and appreciate the cultural, economic, and aesthetic impacts of color pigments on the development of art and its styles.	U	6
7	Build a perspective on... Create practical insights into techniques for producing art and efficiently utilizing the studio space.	C	6,7
8	Appraise Evaluate the available resources for artistic expression.	E	7
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

modules	Units	Course description	Hrs	CO No.
1. Introduction to Color Pigments	1.1	Introduction to Color Pigments addressing the questions of What are color pigments and how are they made.	15	1,2,7
	1.2	main types and sources of color pigments, color pigments interaction with light and surfaces. basic principles of color theory and color harmony.		
	1.3	Conceptual understanding of medium. and availability of materials		
2. Prehistoric and Ancient Color Pigments	2.	Explore how early humans used color in cave paintings and rock art. Learn about the use of colors and stains on various surfaces, including frescoes, tombs, murals, mummies, clay, and leaves. Study Egyptian, Indian, Mughal, and Pata paintings, as well as Greek, Roman, and Chinese pigments like white lead, Tyrian purple, vermilion, indigo, turmeric, and red ochre.	20	2,3,5,6

3. Medieval and Renaissance Color Pigments	3	Explore how Islamic art and trade influenced the transmission of color pigments. Study European artists' use of pigments like ultramarine, lapis lazuli, and gold leaf. Learn about Indian artists' use of saffron, lac, and madder. Understand the development of oil painting and its impact on color pigments.	20	2,3,5,7
4. Modern and Contemporary Color Pigments	4	Discover how scientific and technological advances led to new pigments like Prussian blue, chrome yellow, and titanium white. Learn how Impressionist and Post-Impressionist artists used these pigments to create new light and color effects. Explore how Indian artists used pigments to express national and cultural identity. Study modern and contemporary artists who challenge art conventions with innovative pigment use. Examine how pigments are applied to different surfaces and their absorption in various eras of Indian and Western art.	20	4, 5,7,8,
5. Teacher Specific Content	5			



MGU-UGP (HONOURS)

Syllabus

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>The classroom procedure involves exploring various techniques such as Milk Painting, Worli, Madhubani, and Kerala Mural painting in Unit 2, followed by learning the process of Western Classical and Neoclassical Oil Painting in Unit 3, and discussing Paul Klee's childhood drawings to inspire students to recall their childhood art in Unit 4, while additional activities include creating tile-based murals or Rubik's cube-based coloring projects and facilitating workshops on related subjects by faculty members.</p>											
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 marks</p> <p>Components</p> <p>a) Evaluation of Workbook/Sketchbook b) Studio involvement c) Presentation & Viva</p>											
	<p>B. End Semester Evaluation(ESE)-70 marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="475 1014 1166 1391"> <thead> <tr> <th>Components</th> <th>Marks (70)</th> </tr> </thead> <tbody> <tr> <td>Composition</td> <td>30</td> </tr> <tr> <td>Workbook</td> <td>10</td> </tr> <tr> <td>Method</td> <td>10</td> </tr> <tr> <td>Display</td> <td>10</td> </tr> <tr> <td>Viva voce</td> <td>10</td> </tr> </tbody> </table>	Components	Marks (70)	Composition	30	Workbook	10	Method	10	Display	10	Viva voce
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Syllabus

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2. Gürses, A., Açikyildiz, M., Güneş, K., & Gürses, M. S. (2016). Dyes and pigments. Springer.
3. Laurie, A. P. (2013). Painter's Methods and Materials. Dover Publications.
4. St Clair, K. (2018). The secret lives of colour (First published in paperback). JM, John Murray Publishers

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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course Name	Planographic Printing				
Type of Course	DSE				
Course Code	MG4DSEPAI200				
Course Level	200-299				
Course Summary	An introduction to basic printmaking techniques, Planographic printmaking, Stone Lithography, Plate lithography printing. Printmaking will be explored as a "bridge medium": a conduit between drawing, painting and sculpture. Emphasis will be placed upon investigating visual structures through "calculated spontaneity" and "controlled accidents," as well as on the serial potential inherent in printmaking, as opposed to the strictly technical aspects of this medium.				
Semester	4	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		1	3	0	
Pre-requisites					60

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	recall and identify the basic tools, materials, and techniques used in planographic Printing and Digital Printing.	R	2
2	explain the concepts and principles behind Planographic Printing and digital Printing.	U	1,3,4
3	apply the techniques learned in Planography Printing and Digital Printing to produce original prints.	A	2
4	analyze and evaluate the effectiveness of their prints and make improvements accordingly.	An	2
5	Evaluate their own progress and identify areas for improvement in their printmaking skills.	E	1,2,3
6	create original prints using advanced techniques such as color separation	C	1,3,4,

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Unit	Course description	Hrs	CO No.
Thinking impression	1.1	In this course, students will learn the basics of lithography printing, explore different Planographic techniques, follow safety guidelines, create a simple etching plate, and print it. They will also see a presentation on contemporary art, including modern and postmodern ideas related to the evolution of Lithography.	10	1,2,3,4
Stone lithography and plate lithography Printing	2	In this course, students will learn about stone lithography printing, offset, Digital Printing, understand the properties of ink, create multi-colored prints, experiment with different textures and patterns, and continue their independent studio practice to develop advanced personal work.	20	3,4,6
Color in Planographic Printmaking	3	In this course, students will learn the principles of color separation, create separations for multi-colored prints, register separations accurately for printing, and experiment with different color combinations in planographic printing	20	2,3,4,6
Planographic Printmaking Skills	4	Students will build upon foundational printmaking skills, explore advanced color separation techniques for multi-color prints, experiment with different Planographic processes like lithography, offset lithography and Digital printing techniques, develop skills in registration and editioning for professional-quality prints, and refine their techniques through self-assessment and peer feedback.	10	1,2,4,5,6
Teacher Specific Content	5			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: In class, we'll review objectives, demonstrate techniques, guide individual projects, encourage experimentation, share feedback, clean up, recap key points, and answer questions. image making and Execution of the image. Students are responsible for cleaning up the studio, returning all items to their proper places, and keeping the space tidy.</p> <p>Always monitor the correct use of the presses, release the press bed at the end of the day, and avoid wasting materials. Follow the Printmaking Technician or Lab Asistants's instructions, switch off hot plates and lights when not in use, and maintain a clean studio space, including cleaning rollers, brayers, surfaces, and the sink daily. Properly store inks, wear protective clothing in the Acid Room and work carefully. 15 hours should be allocated for studio time for students, allowing them to utilize the college's Print studio facilities and materials during this period.</p>
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Assessment Types	<p style="text-align: center;">MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 marks</p> <p style="text-align: center;">Components</p> <p>a) Evaluation of Workbook/Sketchbook b) Studio involvement c) Presentation & Viva</p>												
	<p>B. End Semester Evaluation(ESE)-70 marks</p> <p>Mode of Examination: Display Valuation Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="539 846 1233 1227"> <thead> <tr> <th>Components</th> <th>Marks (70)</th> </tr> </thead> <tbody> <tr> <td>Composition</td> <td>30</td> </tr> <tr> <td>Workbook</td> <td>10</td> </tr> <tr> <td>Method</td> <td>10</td> </tr> <tr> <td>Display</td> <td>10</td> </tr> <tr> <td>Viva voce</td> <td>10</td> </tr> </tbody> </table>	Components	Marks (70)	Composition	30	Workbook	10	Method	10	Display	10	Viva voce	10
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2. Subramanyan, K. G. The Magic of Making. Calcutta: Seagull Books, 2007.
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Brief History of Art: Medieval to 18th Century					
Type of Course	DSE					
Course Code	MG4DSEPAI201					
Course Level	200-299					
Course Summary	This course is intended to be an advanced and broad survey that equips students with an introduction, an essential chronology, and the general art historical context of art practices in Europe, India, Middle East, China and Japan. Covers art history from Medieval to 18th Century analyzing and contextualizing major art/cultural practices.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrates a comparative understanding of general chronology and familiarization of major contexts and objects (art/architectural) of cultural expression.	U	1,3,6
2	Analyse the context, formalism, evolution, innovations in the early art practices.	An	2
3	Elucidate major expressions and its key features in a historical framework.	Ap	3
4	Critically examine the early cultural expressions, understanding the nuances in differentiating diverging and converging practices with close reading of interjections and assimilations.	A	1,2
5	Explain the historical junctures and major shifts in conception of art as a cultural expression.	U	7

6	Appraise critical questions on the practice of art against contemporary contexts which ought to be discussed in the prospective semester.	E	1,2,10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1 Introduction to the Art of Medieval period:		The shifts in power, cultural dynamics and spread of new religions. The trade and cultural exchanges, new inventions and radical shifts in thought with special focus on the rise of popular culture.	5	1,4
2 Art of the Middle Ages	2.1	Art of Medieval Europe: Byzantine, Romanesque and Gothic Art and Architecture	5	2,3,4,5,6
	2.2	Art of Medieval India: Early Middle Ages: Important contributions of the Pallavas, Chalukyas of Badami, Rashtrakutas, Palas, Senas, Chola, Chera, Pandyas, Kalachuris, Kakatiyas and Hoysalas Later Middle Ages: Art and Architecture of The Sultanates, Nayaks, Marathas and North-east Indian Kingdoms. Focusing on major Art/architectural contributions.	5	
	2.3	Art of Persia : Early Islamic periods: Rashidun Caliphate, Samarkand and Nishapur, Seljuks, Ilkhamids, Timurids	5	
	2.4	Art of Imperial China : Qin dynasty, Han dynasty, 3 Kingdoms and six dynasties, Jin, Sui, Tang Dynasties and major contributions	5	
	2.5	Japanese Court Culture: Asuka, Hakuho, Nara Period and Heian Periods; Samurai and Shogunate Cultures: the Kamakura, Nanbokuchō, Muromachi, Momoyama and Early Edo Periods	5	
3 Art and	3.1	Europe: Renaissance: Early Renaissance, High Renaissance and Northern Renaissance Mannerism, Baroque and Rococo Neoclassicism, Romanticism and Realism (Brief discussion)	5	2,3,4,5,6
	3.2	India: The Mughals: Art in the court and Sub-imperial schools of Indian court Art. Architecture and Material culture of the Mughals. Vijayanagara Art and Architecture.	5	

Architecture from the 13th to 18th Centuries	3.3	Persia (Iran and others): Ottoman empire, Safavids, and Qajars	5	
	3.4	China: Song, Yuan, Ming and Qing Dynasties and their major contributions.	5	
	3.5	Japan: Merchant and Popular Cultures: Edo Period	5	
4 Summary and Reflection	4.1	Summarising the discussions with the prominent socio-cultural shifts through the centuries that followed (19th, 20th, 21st). Reading the discussed periods within these shifts within its exchanges, and reformulations.	5	1, 6
5 Teacher specific content				

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>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Classroom Exercise participation/ any such projects</td> <td></td> </tr> <tr> <td>Notebook Submission</td> <td></td> </tr> </tbody> </table> <p>Note: Notebook submissions can be assessed either during the course period or at the end of the course.</p>	Criteria	Marks	Classroom Exercise participation/ any such projects		Notebook Submission	
Criteria	Marks						
Classroom Exercise participation/ any such projects							
Notebook Submission							

Syllabus

B. End Semester Evaluation (ESE) 70 Marks
End Semester Evaluation (ESE) shall be conducted as Take- Home Exam. The following format can be used for the question paper.

Criteria	Marks
Long Answer type question: 2 out of 3 (2 x 25)	50
Visual Response	20
Total	70

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.

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.

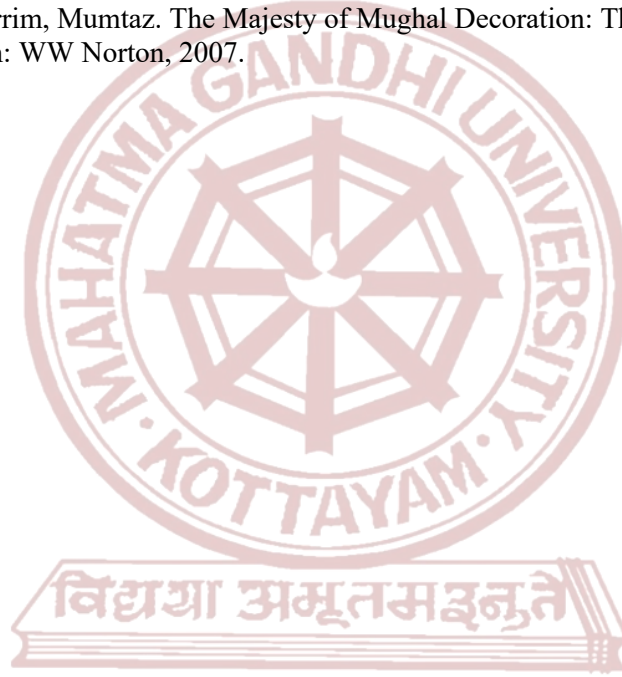
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	A Brief History of Art: Prehistory and the Ancient Times					
Type of Course	DSC C					
Course Code	MG4DSCPAI202					
Course Level	200-299					
Course Summary	This course is intended to be a broad survey that equips students with an introduction, an essential chronology, and the general art historical context of art practices in Europe, India, Middle East, China and Japan. Covers art history from prehistory and the ancient times analysing and contextualising major art/cultural practices.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1		75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate a comparative understanding of general chronology and familiarization of major contexts and objects (art/architectural) of cultural expression.	U	1,3,6
2	Analyse the context, formalism, evolution, innovations in the early art practices.	An	2
3	Elucidate major expressions and its key features in a historical framework.	Ap	3
4	Critically examine the early cultural expressions, understanding the nuances in differentiating diverging and converging practices with close reading of interjections and assimilations.	A	1,2
5	Explain the historical junctures and major shifts in conception of art as a cultural expression.	U	7
6	Build a perspective on different practices and its historical premises and contextual delineations.	C	6,10
7	Appraise critical questions on the practice of art against contemporary contexts which ought to be discussed along in the prospective semester.	E	1,2
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1)Introduction and Prehistory:	1.1	General Introduction to the art practices of the world in its synchronic as well as diachronic frameworks.	1	1
	1.2	General Understanding of way of life and major finds, its characteristics touching upon cave paintings, pottery, plastic arts and megalithic culture around the world including prehistoric sites in India.	9	1,3,5
2)River Valley Civilizations : Understanding the art in early urban cultures	2.1	Art of the Nile Valley (Egypt) Brief overview of context, style and religious ideology within the purview of Pyramids, Temples and Murals. Material Culture, architectural design and innovation, formalistic stylizations and conventions in representation. The scribes and the art of the book.	5	1,2,3,4
	2.2	Art of the Tigris and Euphrates Valleys (Mesopotamia) : The Idea of city states : Sumerian, Akkadian, Assyrian and Babylonian conceptions of plastic arts, architecture within its dynastic and religious context.	5	
	2.3	Indus Valley: Material culture and expressions, urban planning, bronze and terracotta and trade relations with other civilizations.	5	
	2.4	Yellow and Yangtze valleys: Early expressions in bronze culture, jade culture, the myth and ritual basis and symbolic expressions.	2	
	2.5	Aegean Sea: Helladic, Cycladic, Minoan and Mycenaean cultures from the Greek Bronze Age	2	
	2.6	Other civilizations : The Aztecs, The Maya and The Incas: Society, Religion, Cosmology and Art and Architecture	1	
3)Art of the Ancient:	3.1	Classical Greek and Roman art and architecture : Geometric, Archaic, Classical, and Hellenistic periods of Greek Art; Estrucan and Greco-roman period of Art ; Art of Pompeii Socio-cultural contexts, stylistic and formalistic specifications, Architectural innovations and influences. Pottery, monumental sculpture and statuary, architecture, mosaics and panel paintings.	15	2,3,4,6,7
	3.2	Art of ancient Persia: The Medes and Achaemenid, Zoroastrianism, Sasanians, Parthians, Sogdians (the persian diaspora) Bronze and metal works, Colossal statues, Reliefs and stucco work, Architecture and murals	10	
	3.3	Art of Ancient India: Mauryan period architecture and sculpture, contributions of Sungas, Kushanas, Andras, Vakatakas, Satavahanas and Gupta period of Temple Architecture; focus: Ajanta and Ellora. Three schools of Indian Art : Mathura, Gandhara and Amaravathi.	10	

		Rock cut Architecture in contextual discussion with Buddhism, Jainism and rise of Hinduism and other schools of thought.		
	3.4	Art of Ancient China: Material culture, Shang, Zhou Dynasties; bronze culture ancestor worship and architecture.	3	
	3.5	Art of Ancient Japan: Jomon, Yayoi periods and Kofun Era of cultural activity.	2	
4)Summary and Assignment	4.1	Summarising the art of the world and its synchronic dimensions within a diachronic world history. Mapping the interrelationships these river valley civilisations had with each other, substantiating it with archeological evidence and arguments.	5	3,7
5)Teacher Specific Content				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • 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. 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. • Incorporate critique sessions where students present their work, and constructive feedback is provided. • Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content. 												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Classroom Exercise participation/ any such projects</td> <td></td> </tr> <tr> <td>Notebook Submission</td> <td></td> </tr> <tr> <td>Practical Component</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table> <p>Theory Component CCA 25 mark Practical Component CCA 15 mark* *to be converted to 7.5(i.e. Mark X 0.5) Note: Notebook submissions can be assessed either during the course period or at the end</p>	Criteria	Marks	Theory Components		Classroom Exercise participation/ any such projects		Notebook Submission		Practical Component		Viva Voce	
Criteria	Marks												
Theory Components													
Classroom Exercise participation/ any such projects													
Notebook Submission													
Practical Component													
Viva Voce													

	of the course.										
	<p>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.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Theory Components</td> </tr> <tr> <td>Long Answer type question: 2 out of 3 (2 x 25)</td> <td>50</td> </tr> <tr> <td colspan="2">Practical Component</td> </tr> <tr> <td>Visual Response</td> <td>35</td> </tr> </tbody> </table> <p>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. Theory Component ESE- 50 mark Practical Component ESE- 35 mark* *to be converted to 17.5 i.e. (Mark X 0.5)</p>	Criteria	Marks	Theory Components		Long Answer type question: 2 out of 3 (2 x 25)	50	Practical Component		Visual Response	35
Criteria	Marks										
Theory Components											
Long Answer type question: 2 out of 3 (2 x 25)	50										
Practical Component											
Visual Response	35										
	<p>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.</p>										

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- Dehejia, Vidya. Indian Art. London: Phaidon Press, 1997.
- Mitter, Partha. Indian Art. Oxford: Oxford University Press, 2001.
- Chang, Kwang-chih. Art, myth, and ritual : the path to political authority in ancient China. Cambridge: Harvard University Press, 1983.
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2. Gombrich, E. H. (Ernst Hans), 1909-2001. *The Story of Art*. Oxford :Phaidon, 1978.
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8. Tsuji, Nobuo. *History of Art in Japan*. Japan: Columbia University Press, 2019.
9. Heilbrunn Timeline of Art History from the Metropolitan Museum of Art: <http://www.metmuseum.org/toah/>
10. Google Art Project <http://www.google.com/culturalinstitute/project/art-project>
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20. Pope, Arthur Upham. *Masterpieces of Persian Art*. United Kingdom: Greenwood Press, 1970.
21. Canby, Sheila R.. *The golden age of Persian art, 1501-1722*. London: British Museum, 1999.
22. *The Arts of Persia*. India: Yale University Press, 1989.
23. Stierlin, Henri. *Persian Art & Architecture*. Iran: Thames & Hudson, 2012.
24. Huntington, Susan L., Huntington, John C.. *The Art of Ancient India: Buddhist, Hindu, Jain*. Japan: Motilal Banarsidass, 2014.
25. Kramrisch, Stella. *The Art of India: Traditions of Indian Sculpture, Painting and Architecture*. India: Motilal Banarsidass, 1987.
26. Nath, R.. *Indigenous Characteristics of Mughal Architecture*. India: Indian History and Culture Society, 2004.
27. Herrmann, Moritz. *Mughal Architecture*. Germany: GRIN Verlag, 2011.
- 28.
29. (Apart from the above listed readings, the course co-ordinator can use regional texts and media to engage with course outcome time to time)



Mahatma Gandhi University Kottayam

Programme						
Course Name	Generative and Procedural AI					
Type of Course	SEC					
Course Code	MG4SECPAI200					
Course Level	200-299					
Course Summary	The course covers different aspects of generative and procedural AI as applied to the visual arts domain. Makes students exposed to the concepts, techniques, and applications of generative and procedural artificial intelligence in creative visual arts domains. By the end of the course, students will be able to design, implement, and evaluate AI systems for generating novel images, optimizing artistic processes, and enhancing user experiences in various visual arts contexts.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	0	3	(HONOURS)	0		45
Pre-requisites, if any						

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students should be able to recall specific terms, concepts, and techniques related to generative and procedural AI in visual arts domains.	R	1, 3
2	Students should be able to Understand and explain the purpose, functionality, and applications of various generative and procedural AI techniques in visual arts contexts. Examples include: using GANs for image synthesis, employing VAEs for unsupervised learning, utilizing cellular automata for pattern generation, and leveraging rule-based systems for creating algorithmic art.	U	1,4

3	Students should be able to apply their understanding of generative and procedural AI techniques to develop and implement AI systems in visual arts domains.	A	1,10
4	Students should be able to critically analyze the performance, limitations, and potential of various generative and procedural AI techniques in different visual arts contexts.	An	1,10
5	Students should be able to reflect on their learning experience, identify areas for improvement, and consider the ethical, social, and cultural implications of generative and procedural AI techniques in visual arts contexts.	E	2,3
6	Students should be able to combine their knowledge and understanding of generative and procedural AI techniques to develop innovative solutions for various visual arts challenges.	C	5,3

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (units)

Module	units	Course description	Hrs	CO No.
1. Introduction to Generative and Procedural AI in Visual Arts	1.1	This introduction explores the distinctions between generative and procedural AI learning, their applications in various artistic fields like music, visual arts, and literature, and their key concepts include artificial intelligence, machine learning, deep learning, neural networks, and algorithmic composition.	10	1, 3
	1.2	This module explores the use of generative and procedural AI in visual arts, focusing on their fundamental differences and their applications across various domains like painting, drawing, and photography, utilizing key concepts like AI, machine learning, and neural networks.	10	1,2,3,4
2. Fundamentals of Artificial Intelligence and Machine Learning	2.1	The learning objective is to understand popular generative AI concepts like Markov chains, Hidden Markov Models, L-systems, and RNNs, their strengths and limitations, and their applications in various fields like LSTM networks, GRU, and variational autoencoders.	10	1,2,3,4
3. Generative Adversarial Networks (GANs)	3.1	Procedural AI Techniques Learning objectives: Understand popular procedural AI techniques, including algorithmic composition, rule-based systems, and data-driven methods; appreciate the strengths and limitations of these methods in different artistic domains. Key Concepts: Algorithmic composition, cellular automata, L-systems, genetic algorithms, neural networks, deep learning, reinforcement learning, procedural content generation (PCG). ethical questions about ownership, attribution,	15	4,5,6

		and the potential for misuse or unintended consequences. It is crucial to address these concerns to ensure that the development and application of AI technologies in creative fields remain responsible and equitable.		
4 Teacher Specific Content				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Classroom Procedure (Mode of transaction) Lectures and Demonstrations: To introduce concepts and techniques. Workshops: Hands-on sessions for skill development. Group Discussions: To encourage peer learning and collaborative thinking. Guest Lectures: Insights from industry experts and practicing artists. Field Trips: Visits to art studios or galleries specializing in organic materials</p>										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 25 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Studio involvement		Viva Voce			
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Studio involvement											
Viva Voce											
	<p>B. End Semester Evaluation (ESE) 50 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td>35</td> </tr> <tr> <td>Viva Voce</td> <td>15</td> </tr> <tr> <td>Total</td> <td>50</td> </tr> </tbody> </table> <p>Note: Viva voce can be conducted online if necessary.</p>	Criteria	Marks	Practical Components		Final Work	35	Viva Voce	15	Total	50
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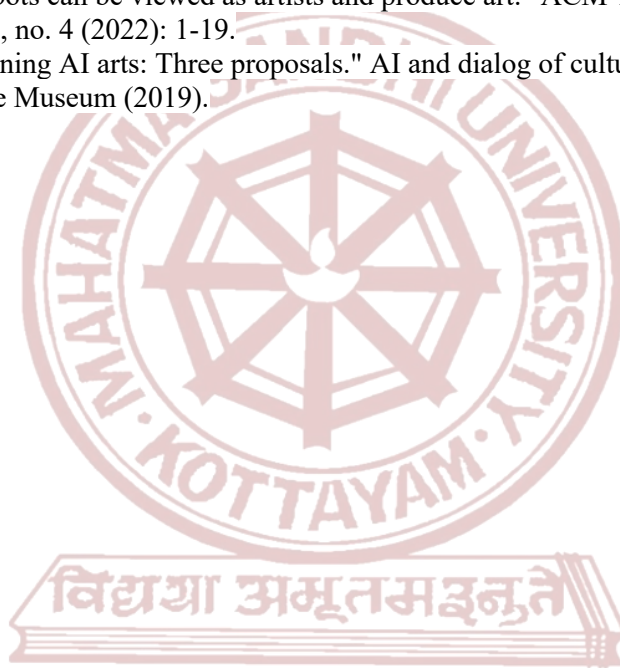
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1. Zylinska, Joanna. AI art: machine visions and warped dreams. Open Humanities Press, 2020.
2. Miller, Arthur I. The artist in the machine: The world of AI-powered creativity. Mit Press, 2019.
3. Grba, Dejan. "Deep else: A critical framework for ai art." Digital 2, no. 1 (2022): 1-32.

4. Mikalonytė, Elzė Sigutė, and Markus Kneer. "Can Artificial Intelligence make art?: Folk intuitions as to whether AI-driven robots can be viewed as artists and produce art." *ACM Transactions on Human-Robot Interaction (THRI)* 11, no. 4 (2022): 1-19.
5. Manovich, Lev. "Defining AI arts: Three proposals." *AI and dialog of cultures* exhibition catalog. Saint-Petersburg: Hermitage Museum (2019).

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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme					
Course Name	Sustainability and Materials				
Type of Course	VAC				
Course Code	MG4VACPAI200				
Course Level	200-299				
Course Summary	<p>This course introduces the concepts and practices of sustainability and art materials. It explores the environmental, social, and ethical impacts of various art materials and techniques, and how to reduce waste, conserve resources, and promote eco-friendly art making. This course is designed to provide BFA students with the knowledge and skills to be environmentally responsible. It aims to Raise awareness and critical thinking about the environmental and social issues related to art materials; its politics and production.</p> <p>Encourage creativity and innovation in finding sustainable solutions and alternatives , Develop practical and technical skills in working with various art materials and techniques in a safe and efficient manner</p> <p>Foster a sense of responsibility and ethics in the use and disposal of art materials and products. Foster understanding of handmade paper and tools production methods which may be from the Sultanate , Indian Folk and Chinese traditional way of methods.</p>				
Semester	4	Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		0	3	0	45
Prerequisite					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the environmental support for materials and art making	U	6,7
2	achieve skill by using organic materials such as paper, eco-friendly materials and natural pigments	S	6,7,10
3	Analyse different kinds of papers and natural materials as medium and tool in making	A	6,7,10

4	Create original artworks with a minimal ecological environmental carbon footprint, observation and interest.	I	6,7,10
5	To Gain awareness of materials and contemporary practices in art.	U	6,7,10
6	Critically analyse and evaluate the organic materials and practice	A	1,6,7
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1 Introduction	1.1	Introduction to handmade paper making, tools and pigments Historical overview, principles of paper making and pigments, introduction to materials and tools.	10	1,2
	1.2	Activities: Demonstrations, initial hands-on trials. Seals , Pens , Bamboo Cut Calligraphy and Drawing Tools , re usable	5	
2 Techniques and Application	2.1	Detailed study of paper making techniques, fibre preparation, materials selection.	5	2,3
	2.2	Activities: Workshops, step-by-step guided projects.	5	
3 Type and usages of paper and tools	3.1	•Activity based on paper and tools making projects •Activities: materials collection, deciding the size, colour etc...	10	3,4
	3.2	The history and evolution of sustainability and art materials in different cultures and contexts The principles and criteria of sustainable art materials, such as biodegradability, recyclability, renewability, toxicity, and carbon footprint The sources, properties, and applications of natural and synthetic art materials, such as clay, wood, metal, paper, fabric, plastic, and paint	5	5,6
	3.3	The methods and tools for assessing and improving the sustainability and quality of art materials, such as life cycle analysis, eco-labels, certifications, and standards The challenges and opportunities for sustainable art making in the contemporary art world, such as innovation, collaboration, activism, and education	5	5,6
Teacher Specific				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lectures and Demonstrations: To introduce concepts and techniques.</p> <p>Workshops: Hands-on sessions for skill development.</p> <p>Group Discussions: To encourage peer learning and collaborative thinking. Guest Lectures: Insights from industry experts and practicing artists.</p> <p>Field Trips: Visits to art studios or galleries specializing in organic materials</p>										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Continuous Comprehensive Assessment (CCA) 25 Marks</p> <table border="1" data-bbox="528 499 1158 786"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Practical Components</td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Studio involvement		Viva Voce			
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Viva Voce											
	<p>A. End Semester Evaluation (ESE) 50 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="528 1137 1158 1491"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Practical Components</td> </tr> <tr> <td>Final Work</td> <td>35</td> </tr> <tr> <td>Viva Voce</td> <td>15</td> </tr> <tr> <td>Total</td> <td>50</td> </tr> </tbody> </table> <p>Note: Viva voce can be conducted online if necessary.</p>	Criteria	Marks	Practical Components		Final Work	35	Viva Voce	15	Total	50
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REFERANCES

1. Jain, Purna, and Charu Gupta. "A sustainable journey of handmade paper from past to present: a review." *Problemy Ekorozwoju* 16.2 (2021): 234-244.
2. Hunter, Dard. *Papermaking: the history and technique of an ancient craft*. Courier Corporation, 1978.
3. *Gift of the Conquerors: Hand Paper-Making in India* Alexandra

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4. Jain, Purna, and Charu Gupta. "A sustainable journey of handmade paper from past to present: a review." *Problemy Ekorozwoju* 16.2 (2021): 234-244.
5. Hunter, Dard. *Papermaking: the history and technique of an ancient craft*. Courier Corporation, 1978.
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Mahatma Gandhi University Kottayam

Programme						
Course Name	Internship: Exhibition Crew					
Type of Course	INT					
Course Code	MG4INTPAI200					
Course Level	200-299					
Course Summary	<p>The installation of professional exhibitions is part of the learning gained in studying Fine Arts. Second year students are strongly encouraged to get first-hand experience in the installation and running of exhibitions.</p> <p>Every Second-Year student is expected, to assist in at least one of the colleges Degree show exhibitions during the year or to obtain the equivalent experience in one of the many museum, gallery and project spaces in the city.</p>					
Semester	4	Credits			2	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	-	-		-
Prerequisite						

MGU-UGP (HONOURS)

Nature of Internship

The internship offers students various opportunities, such as aiding artists in their studios, assisting in setting up exhibitions at local galleries, acquiring new industry-related skills, or supporting a local craftsmen, particularly in Kerala or other states. This internship also seeks to explore additional forms of artistic knowledge production in the vernacular, aiming to help students comprehend its unique characteristics and significance, particularly within the context of Kerala. These experiences are relevant as they provide practical exposure to different aspects of the fine arts industry, helping students develop valuable skills and insights into various career paths within the field.

Objectives:

To provide students with practical exposure to the professional environment of fine arts.

To develop different skills in studio assistance(including material preparation, organization), and collaboration with artists and local craftsman.

or

To familiarize students with the process of exhibition setup, including handling and displaying artwork. To enhance students' understanding of the roles and responsibilities involved in the art industry.

To encourage networking and collaboration opportunities within the local art community.

Procedure

The internship coordinator/ student will communicate with local artists or galleries to secure internship placements

for students.

Students will attend an orientation session to familiarize themselves with the internship objectives, procedures, and responsibilities. Interns will work under the guidance of experienced artists in their studios, assisting with various tasks such as preparing materials, cleaning, and organizing or Interns will also participate in exhibition setup and dismantling, including handling artwork, arranging displays, and assisting with promotional activities.

Throughout the internship, students will maintain a reflective journal to document their experiences, challenges, and learnings. At the end of the internship period, students will submit a report summarizing their activities and reflections.

All communications with the host organization and the confirmation of the student placed must be completed before Summer Vacation and need to inform the internship coordinator.

Responsibilities

Attend all scheduled internship sessions punctually. Follow the instructions and guidelines provided by the assigned artist or gallery staff. Demonstrate professionalism and respect towards artists, gallery staff, and fellow interns. Take initiative in completing assigned tasks efficiently and effectively. Maintain confidentiality regarding any sensitive information encountered during the internship. Seek feedback and guidance from supervisors to enhance learning and performance. This internship opportunity is offered by Govt. RLV Fine Arts and Music to bridge the gap between academic learning and real-world application, providing students with invaluable experience and insights into the field of fine arts.

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) 15 Marks

Criteria	Marks
Internship Project Report/ Work	10
Viva Voce	5
Total	15

End Semester Evaluation (ESE) 35 Marks

Criteria	Marks
Internship Project Report/ Work	25
Viva Voce	10
Total	35

Syllabus



SEMESTER 5

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Body and Performance					
Type of Course	DSC					
Course Code	MG5DSCPAI300					
Course Level	300-399					
Course Summary	This course explores the relationship between the body and text in performance and visual art, focusing on the ways in which the body can be used as a medium for communication and expression. Students will engage with various techniques and practices, including performance art, movement, and visual concrete poetry, to create works that challenge and subvert the traditional notions of language and meaning.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
Pre-requisites, if any						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domain *	PO No
1	Remembering: Students will be able to recall and identify key concepts, techniques, and practices used in performance and visual art .	R	10
2	Understanding: Students will be able to explain and interpret the use of the body and text in performance and visual art, including the ways in which they communicate meaning and convey emotion.	U	1,4
3	Applying: Students will be able to use the techniques and practices learned in the course to create their own original works of performance and visual art that incorporate the body and text.	A	2,5
4	Analysing: Students will be able to critically analyse and evaluate the use of the body and text in performance and visual art, identifying the ways in which they are used to convey meaning and	An	1,6

	create emotional impact.		
5	Evaluating: Students will be able to assess the effectiveness of the body and text in performance and visual art, considering factors such as context, audience, and artistic intent.	E	1,4
6	Creating: Students will be able to create original works of performance and visual art that incorporate the body and text, demonstrating an understanding of the course themes and concepts.	C	3,5
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Performance and Visual Art	1.1	Overview of performance and visual art	2	1,2
	1.2	The role of the body in art	3	
	1.3	The role of text in art	5	
Movement and Gesture	2.1	Introduction to movement and gesture in performance art	2	2,3
	2.2	Exploration of different movement styles and techniques	3	
	2.3	Experimentation with gesture and movement in visual art	5	
Visual Concrete Poetry & Performance	3.1	Introduction to visual concrete poetry Exploration of different techniques and styles Creation of visual concrete poetry using the body and text	15	2,3
	3.2	Introduction to performance art Exploration of different performance art styles and techniques Creation of original performance art pieces using the body, objects, spatial manipulations and text.	15	
Post Performance and Objects	4.1	Critique and Reflection Critique of student work Building theoretical Reflections on the use of the body, objects and text in art Discussion of the social, cultural, and political contexts of art	25	4,5,6

Teacher specific Final Project	5.1	Creation of a final project using the body and text Presentation of final project to the class Final critique and reflection. Or a performance involving formal or conceptual interactions of an Object and Body.		
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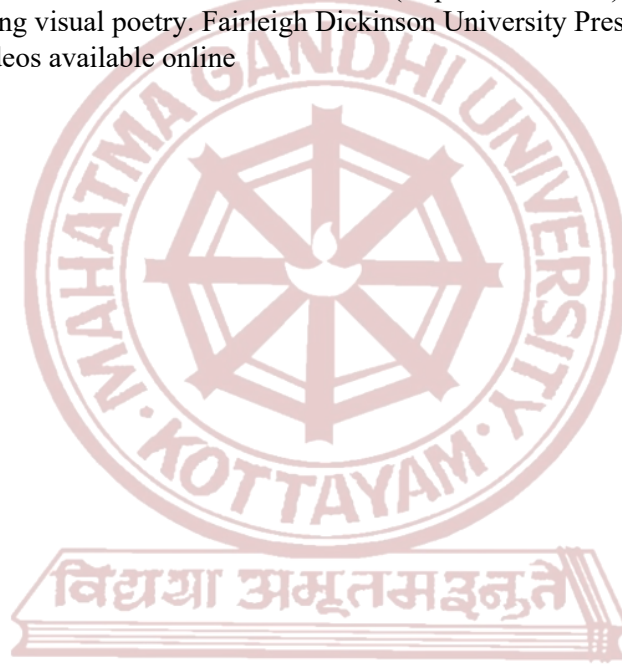
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Direct Instruction: slide presentations, work reviews, readings interactive Instruction: discussions, Active cooperative learning, Seminar, Library work and Group discussion, Presentation by individual student/ Group representative, experimenting with various modes of performance and body related 's spatial strategies. Please note: As part of the requirements for the Body and Performance course you will be required to keep a notebook throughout the year which will be assessed alongside your practical work.</p> <p>*15 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.</p>										
Assessment Types	<p>MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Participation</td> <td></td> </tr> <tr> <td>Assignments/ Projects</td> <td></td> </tr> <tr> <td>midterm critique</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Participation		Assignments/ Projects		midterm critique	
Criteria	Marks										
Practical Components											
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	<p>A. End Semester Evaluation (ESE) 70 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Components</td> <td></td> </tr> <tr> <td>Final Project/Presentation*</td> <td>40</td> </tr> <tr> <td>Slide Presentation*</td> <td>10</td> </tr> <tr> <td>Viva Voce</td> <td>20</td> </tr> </tbody> </table> <p>*(ESE) Since the practices covered in this module are challenging to assess using the current rubrics, documentation of the student process for the artwork will be included on semester-end slides.</p>	Criteria	Marks	Components		Final Project/Presentation*	40	Slide Presentation*	10	Viva Voce	20
Criteria	Marks										
Components											
Final Project/Presentation*	40										
Slide Presentation*	10										
Viva Voce	20										

REFERENCES

1. Jones, A. (20). Body art/performing the subject (Nachdr.). University of Minnesota Press. "Performance Art: A History" by RoseLee Goldberg
2. Goldberg, R. (2004). Performance: Live art since the 60s (Reprint. with corr). Thames & Hudson.
3. Bohn, W. (2010). Reading visual poetry. Fairleigh Dickinson University Press.
4. Various articles and videos available online

SUGGESTED READINGS

1. Jones, A. (20). Body art/performing the subject (Nachdr.). University of Minnesota Press. "Performance Art: A History" by RoseLee Goldberg
2. Goldberg, R. (2004). Performance: Live art since the 60s (Reprint. with corr). Thames & Hudson.
3. Bohn, W. (2010). Reading visual poetry. Fairleigh Dickinson University Press.
4. Various articles and videos available online



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Collective and Collaborative Practice: overview					
Type of Course	DSC					
Course Code	MG5DSCPAI301					
Course Level	300-399					
Course Summary	<p>This course will introduce students to various aspects of collective and collaborative art making, with a specialisation in participatory art , site specific, collaborative and dialogic art. While providing a careful reading of our everyday spaces and social engagements, the primary focus of this course will be making a critical discourse of collective art in the premises of community, public sphere, and collective consciousness.</p> <p>This course incorporates a workshop-based teaching methodology as well as a variety of exercises to emphasize critical familiarity with collective and participatory art making. Regular group reading sessions, as well as Introductions to various historical junctures with a focus on the contemporary relevance of such practises, will be an imperative objective of this course. Following the completion of foundational studio-based courses in the previous semesters, this course will employ an intermediate scenario in which students can pose questions about what constitutes individuality and collective embodiment in socio-cultural settings. Each module is designed to locate numerous intersectional—such as gender, race, caste, language, etc.—and trans-regional aspects of art practice ,while anchoring them on sociopolitical and ethical implications. As part of this course, students will gain substantial knowledge and expert advice from professionals in these fields.</p>					
Semester	5	Syllabus			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recognise, locate, and describe historical and contemporary relevance to participatory and collaborative art practice.	U	1
2	Understand the ethical and social perspectives that are relevant to community engagement and public art, with a focus on regional examples.	U	3,8
3	Understand gaps in collective knowledge and traditional art practise critically in order to delineate stereotypes and appropriations in the realm of visual art.	E	1,2,6
4	Compare and contrast public art and art in the public sphere.	An	1,2,6
5	Develop and formulate participatory and collaborative group projects, and acquire basic skills in proposal writing and project execution.	C	2,3,4,9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1) Introduction to participatory art and collaborative art	1.1	Introduction to the genealogies of participatory art and collaborative art projects and artists. Students must read and participate in group reading sessions.	20	1, 4
	1.2	Individual presentations by students based on important participatory art and collaborative art projects in contemporary art and making aware of critical and ethical implications of such projects.		3,4
2) Critical reflections	2.1	Critical and conceptual analysis of spectatorship and art projects in historical context.	20	2,4
3) Introduction to site-specific art.	3.1	A historical and critical analysis of site-specific art projects. Students must read and participate in group reading sessions.	15	1
	3.2	Individual presentations by students based on important site-specific art in contemporary art and making aware of critical and ethical implications of such projects.		3,4

4) workshop	4.1	The primary goal of this practical group workshop is to conceptualize collaborative art projects among students while emphasizing on domains of shared experiences, situations, and communication skills. While researching the essential terms and challenges identified in students introductory presentations, elaborating on numerous practical approaches and creative examples from our contemporary time period will be a prime priority. Each group (which consists of 2–3 students) must contribute to the final results based on their capacity and skill sets.	20	5
	4.2	Display and presentation of intended group projects.		5
	4.3	Students must write a review about their individual engagements in group activity		5
	4.4	Studio time- continue the class exercise and enhance their individual observation skills based on their understanding of the classroom exercise.		5
5) Teacher specific content	5.1			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Deliver lectures on historical and theoretical contexts of collaborative, site-specific, and public art, featuring case studies and examples. Facilitate discussions on readings, artworks, and current issues in the field, encouraging critical thinking and dialogue among students. Conduct workshops and studio sessions focusing on collaborative methods, site analysis, and conceptual development for public art projects. Instruct students on documenting and presenting their artworks effectively, including digital documentation, artist statements, and public presentations.</p> <p>Reflection and Evaluation : Allocate time for students to reflect on their learning experiences and assess their progress towards course objectives, providing feedback for improvement.</p> <p>Interactive Instruction: Organize field trips to relevant sites and public art installations, providing opportunities for firsthand observation, analysis, and discussion.</p> <p>Group Projects : Assign collaborative projects where students work in teams to conceptualize, design, and execute site-specific artworks for public spaces, fostering teamwork and interdisciplinary collaboration.</p> <p>Critique Sessions: Facilitate critique sessions where students present and receive feedback on their projects, emphasizing constructive dialogue and reflection.</p> <p>Documentation and Presentation: students will be given directions to Document and Present collective and collaborative practices</p> <p>*15 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.</p>
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Assessment Types	<p>MODE OF ASSESSMENT A.Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Work presentation</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Home Assignments/ Readings</td> <td></td> </tr> <tr> <td>Workbook</td> <td></td> </tr> </tbody> </table> <p>*Viva voce – Ability to convey practical components and theoretical understandings. *Work presentation - Display of group projects with proper concept note and execution.(Or any other tasks to suit the course)</p>	Criteria	Marks	Work presentation		Studio involvement		Home Assignments/ Readings		Workbook	
	Criteria	Marks									
Work presentation											
Studio involvement											
Home Assignments/ Readings											
Workbook											
<p>A.End Semester Evaluation (ESE) 70 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Work Presentation</td> <td>50</td> </tr> <tr> <td>Viva Voce</td> <td>20</td> </tr> </tbody> </table> <p>Practical Component ESE- 50 mark Theory Component ESE- 35 mark* *to be converted to 17.5 i.e. (Mark X 0.5) *Work presentation - students have to display the work with a proper understanding of space. *Viva-voce - students should acquire a basic knowledge regarding the making process and historical understanding of collective art making.</p>	Criteria	Marks	Work Presentation	50	Viva Voce	20					
Criteria	Marks										
Work Presentation	50										
Viva Voce	20										

Syllabus

REFERENCES

1. Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London and New York: Verso, (2012).
2. Bishop, Claire eds. *Participation. Documents of Contemporary Art series*. Massachusetts, MA: Whitechapel and MIT Press, (2006) .
3. Kester, Grant. "Conversation pieces: The role of dialogue in socially-engaged art." *Theory in contemporary art since (1985): 76-100*.
4. Kester, Grant H. *Collaboration, Art, And Subcultures, Notebook Videobrasil 02-Art Mobility Sustainability (2006): 10-35.2*.
5. Kwon, Miwon. "One place after another." Cambridge, Massachusetts and London (2002).
6. Finkelpearl, Tom. *What we made: Conversations on art and social cooperation*. Duke University Press, 2013.
7. Lacy, Suzanne. "Time in place: New genre public art a decade later." *The practice of public art*. Routledge, 2008. 18-32.

SUGGESTED READINGS

1. Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London and New York: Verso, (2012).
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Aesthetic concepts in Asian Art					
Type of Course	DSE					
Course Code	MG5DSEPAI300					
Course Level	300-399					
Course Summary	<p>This fifth semester course is intended to provide an idea of Aesthetics as an axiological discipline. Further discussing Aesthetics within the milieu of artistic expressions in a variety of social circumstances and specifically its Asian context. Here, Asia is conceived in its continental dimension giving special attention to the varied aesthetic practices in India. This course introduces not only Sanskrit aesthetic concepts but also discusses aesthetics within different world views such as the Islamic, Buddhist etc. Further the course illustrates major early (Indian) scholarly interventions in defining or redefining aesthetic concepts. The outlook that this course tries to discuss is not limited to the axiological paradigms but places aesthetics contextually, to what defined or actualised various art practices in India and elsewhere in their specific cultural contexts.</p>					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	0		60
Pre-requisites, if any						

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate major aesthetic concepts concerned with the ideas of reception and beauty in the art of India in particular and Asia in general.	U	1,3, 7
2	Analyse the concepts and its evolution, its innovative applications in the art of Asia.	An	1,3
3	Elucidate and appreciate major concepts within the purview of respective art works in discussion.	Ap	3,7

4	Describe the idea of art and beauty relative to aesthetic concepts.	U	2,3
5	Build a perspective on how expressions get shaped within philosophical and religious frameworks and ways of life .	A	3,8,10
6	Appraise critical questions on how the contemporary practices of art differentiates or aligns with such concepts of artistic expression and beauty.	E	1,2,10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	General Introduction to the concept of aesthetics and its importance	3	4,6
	1.2	The concept of Rasa: (a)Bharata's Natya Shastra and its Critics (b)Abhinavagupta's Rasa Siddhanta.	5	1,2,3,5
	1.3	The Concept of Dhvani (a)Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana and Tatparya (b)Its extension to music, dance and drama.	5	
	1.4	Concepts of Anukarana, Vakrokti, Alamkara, Auchitya, Chitrakavya, Chitrabandha	5	
	1.5	Shadanga, the Six principles of Chinese painting	2	
	1.6	Concept of Thinai in Dravidian poetics, with short introduction to concepts of Sangam literature	3	
	2	2.1	The Vedic and Upanishadic World Views	
2.2		Tantric and Kashmir Shaivism World Views		
2.3		The Buddhist World View		
2.4		The Jaina World View		
2.5		The Bhakti World View		
2.6		Islamic and Sufi World Views		
2.7		Folk/Tribal Art traditions and aesthetic constructs		
3	3.1	Major Chinese and Japanese aesthetic concepts	10	1,3,4
	3.2	Islamic Aesthetic concepts		

4	4.1	Contemporary Indian Aesthetics in discussion with shifts in the idea of beauty (a) Rabindranath Tagore (b) Sri Aurobindo (c) R. D. Ranade (d) Coomaraswamy.	8	1,6
5		Teacher Specific Content		

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>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Components</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Classroom Exercise participation/ any such projects</td> <td></td> </tr> <tr> <td>Notebook Submission</td> <td></td> </tr> </tbody> </table>			Components	Marks	Classroom Exercise participation/ any such projects		Notebook Submission															
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	<p>B. End Semester Evaluation (ESE)</p> <p>Written Examination for 70 marks</p> <table border="1"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of questions to be answered</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Short Answer</td> <td>50 words</td> <td>3 out of 5</td> <td>3 x 3 = 9</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 7</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Essays</td> <td>300 words</td> <td>3 out of 5</td> <td>3 x 12 = 36</td> </tr> <tr> <td>Total</td> <td></td> <td></td> <td>70</td> </tr> </tbody> </table>			Descriptive Type	Word Limit	Number of questions to be answered	Marks	Short Answer	50 words	3 out of 5	3 x 3 = 9	Short Essay	150 words	5 out of 7	5 x 5 = 25	Essays	300 words	3 out of 5	3 x 12 = 36	Total			70
Descriptive Type	Word Limit	Number of questions to be answered	Marks																				
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Short Essay	150 words	5 out of 7	5 x 5 = 25																				
Essays	300 words	3 out of 5	3 x 12 = 36																				
Total			70																				

REFERENCES

1. Bhat, Govind Keshav. Rasa Theory and Allied Problems. India: M.S. University of Baroda, 1984.
2. Pandey, Kanti Chandra. Comparative Aesthetics: Western aesthetics. India: Chowkhamba Sanskrit Series Office, 1950.
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2. Ānandavardhana. The Dhvanyāloka of Ānandavardhana with the Locana of Abhinavagupta. United Kingdom: Harvard University Press, 1990.
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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course Name	Printmaking Advanced				
Type of Course	DSE				
Course Code	MG5DSEPAI301				
Course Level	300-399				
Course Summary	This course is a continuation of printmaking specialization techniques that have been acquired from the previous semester. Course prepares students to engage in creative and critical artistic practice using the technical and cognitive knowledge acquired in previous semesters. Analyze the image using criteria appropriate to the cultural context Analyze and interpret performance culture in its social, political, historical, and personal contexts.				
Semester	5	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		0	4	0	60
Pre-requisites					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	This course enables students to read any art form.	U	1,2
2	Students mostly work efficiently and effectively, manage student accounts / portfolios appropriately, and almost always actively participate in critiques/meetings.	C	2,3,4
3	This course opens up opportunities for further higher study in different types of printmaking, to understand the various dimensions of the art.	A	4,5

4	Promotes the professional requirements necessary to foster creative practice and work as an artist	Ap	6
5	An understanding of the relationship between artistic technique and the expression of the underlying idea of a work of art will be gained	U	1,3
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Units	Course description	Hrs	CO No.
1. Thinking impression	1.1	<p>Contemporary Perspectives in Printmaking Identity and Representation</p> <p>In this module, we'll explore how printmaking can be a powerful tool for addressing social issues and amplifying marginalized voices. Here are some key points</p> <p>Race, Gender, and Cultural Identity Investigate how printmaking can reflect and challenge societal norms. Encourage students to create prints that explore their own identities or those of others. How can visual language convey complex narratives related to race, gender, and cultural heritage</p> <p>Narratives of Resistance</p> <p>Discuss historical and contemporary artists who have used printmaking to resist oppression and advocate for social justice. From anti-apartheid posters to LGBTQ+ visibility, explore the impact of visual representation.</p> <p>Collaborative Projects Encourage students to collaborate on projects that highlight underrepresented communities. How can printmaking foster empathy and understanding</p> <p>A slide presentation introducing students to contemporary art and modern and postmodern ideas</p>	15	1,2,3

2.Environmental Concerns	2.1	<p>As artists, we must consider our ecological footprint. Here's how printmaking intersects with environmental consciousness</p> <p>Eco-Friendly Materials Explore sustainable alternatives to traditional printmaking materials. From water-based inks to recycled paper, let's minimize our impact on the planet.</p> <p>Printmaking and Climate Change Engage in discussions about climate change, deforestation, and pollution. How can printmakers raise awareness through their work</p> <p>Upcycling and Repurposing Challenge students to create prints using found objects or repurposed materials. Can discarded materials tell new stories</p> <p>Continue student's independent studio practice toward the development of a personal and informed body of advanced work.</p>	15	4,5
3.Prints as Installations	3.1	<p>Prints need not be confined to frames. Let's break free and think beyond the rectangular format</p> <p>Site-Specific Installations Explore public spaces, galleries, and unconventional venues. How can prints interact with their surroundings..?</p> <p>Consider scale, lighting, and audience engagement. Artist Books Merge printmaking with book arts. Create tactile, narrative-driven artist books. How can the physicality of a book enhance the print experience</p> <p>Layered Narratives Installations allow for layering—both physically and conceptually. Encourage students to think holistically about their work.</p>	15	3,5
4.Collaborative Printmaking	4.1	<p>Collaboration fosters creativity and community. Here are two exciting approaches</p> <p>Community Engagement Projects Partner with local organizations, schools, or community centers. Create prints that resonate with specific audiences. How can art bridge gaps and build connections</p> <p>Engage in A playful exercise- Each artist contributes a section to a collective print. The result is unexpected, whimsical, and a celebration of shared creativity.</p>	10	2,3,4,5
	4.2	<p>Reflections to Prints and display</p> <p>Contemporary printmaking is a dynamic field that embraces diversity, challenges norms, and engages with urgent issues. As your students embark on their final year, encourage them to push boundaries, experiment fearlessly, and leave their mark on the world—one print at a time</p>	5	2,3,4,5

5. Teacher Specific Course				
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Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Contact Period: Contact times are a formal requirement and you are expected to be in your studios or on site for consultations with your supervisor. These consultation times will be discussed with you Prior to the class. They are a formal requirement and you are expected to consult with your supervisor as demanded by the supervisor. Attendance and full participation is necessary to fulfill the requirements of the degree.</p> <p>*30 hours should be allocated for studio time for students, allowing them to utilize the college's studio facilities and materials during this period.</p>						
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <p>In this advanced course, students' work will not be assessed based on a fixed rubric; the criteria for assessment will be determined by the discretion of the instructor teaching in the class.</p>						
	<p>B. End Semester Evaluation (ESE) 70 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Work Display</td> <td>50</td> </tr> <tr> <td>Viva Voce (Theory)</td> <td>20</td> </tr> </tbody> </table>	Criteria	Marks	Work Display	50	Viva Voce (Theory)	20
Criteria	Marks						
Work Display	50						
Viva Voce (Theory)	20						

REFERENCES

1. Subramanyan, K. G. The Creative Circuit. Seagull Books, 1992.
2. Subramanyan, K. G. The Magic of Making. Calcutta: Seagull Books, 2007.
3. Viesulas, Romas. "The Thames and Hudson Manual of Screen Printing by Tim Mara,
4. Screenprinting: History and Process by Donald Saff and Deli Sacilotto,
5. The New Lithography: The Mylar Method Manifesto by Mauro Giuffreda." Leonardo 15, no. 3 (1982): 245-245.

SUGGESTED READINGS

1. Subramanyan, K. G. The Creative Circuit. Seagull Books, 1992.
2. Subramanyan, K. G. The Magic of Making. Calcutta: Seagull Books, 2007.
3. Viesulas, Romas. "The Thames and Hudson Manual of Screen Printing by Tim Mara
4. Screenprinting: History and Process by Donald Saff and Deli Sacilotto,
5. The New Lithography: The Mylar Method Manifesto by Mauro Giuffreda." Leonardo 15, no. 3 (1982): 245-245.
6. Vicary, Richard. The Thames and Hudson manual of advanced lithography: with 108 illustrations, in colour and black and white. Thames and Hudson, 1977.
7. Chamberlain, Walter. The Thames and Hudson manual of woodcut printmaking and related techniques. Thames and Hudson, 1978.
8. Chamberlain, Walter. "The Thames and Hudson manual of etching and engraving." (No Title) (1972).
9. Adam, Robert, and Carol Robertson. "Intaglio." The complete safety-zrst system (2007).
10. Eichenberg, Fritz. "The art of the print: masterpieces, history, techniques." (No Title) (1976).



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Other Modernism(s)					
Type of Course	DSE					
Course Code	MG5DSEPAI302					
Course Level	300-399					
Course Summary	<p>The methodological frameworks introduced by postmodernism have created new critical insights and interpretive paradigms for aesthetic modernism. European modernism through its various institutional mechanisms has justified itself as the epicentre of modernism and thereby re-assured the existence of its ‘other’ as culturally and intellectually inferior to the former.</p> <p>The postmodern situation re-examined the dominant values created by European Modernism and enabled in creating an intellectual vocabulary to argue for the ‘others’ to make the case for their ‘modernisms’. It has made possible the conceptualisation and understanding of ‘other modernisms’— national, gender, race, class, caste, colonial, geo-cultural, and its lower and marginal variants.</p> <p>This course will introduce this critical perspective on modernist cultural canons and its intellectual aporias. The course will explore some of the important instances as case studies for establishing this critical perspective. While looking at the case of Bengal school and its cultural modernism as antithetical to the values of colonial modernity, it will also bring a critical perspective on the national modern and its internal colonialism towards subaltern subjects. The course will also bring some of the important exhibitions to explore the dynamics of modernism, primitivism and otherness from a critical perspective.</p> <p>The course will broaden the scope of knowledge in the field of visual arts by enabling the students to think critically on the basic categories such as modernism, modernity, nationalism, primitivism etc. The course will help the students to develop ethical concerns regarding their modes of engaging with artistic practice. It will help them understand their own artistic subjectivities as constructs of complex histories and thereby enable them to go beyond the logics of surface regularities produced by the dominant hierarchical values.</p>					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domain *	PO No
1	Recall and recognize the methodological frameworks introduced by postmodernism. Identify European modernism as the perceived epicenter of modernism.	R	1,3
2	Grasp the intellectual aporias and challenges introduced by the postmodern situation to European modernism. Comprehend the concept of <other modernisms> and recognize factors influencing them (nationality, gender, race, class, caste, colonial history, geo-cultural aspects, lower/marginal variants).	U	1,3
3	Apply critical thinking to question and reassess dominant values created by European modernism. Apply the intellectual vocabulary acquired to argue for the legitimacy of <other modernisms.>	A	1,8
4	Analyze the case of the Bengal school as an antithesis to colonial modernity. Examine the dynamics of national modernism, emphasizing its internal colonialism towards subaltern subjects. Analyze exhibitions as dynamic spaces, considering the interplay of modernism, primitivism, and otherness.	An	1,3
5	Evaluate the significance of the postmodern situation in redefining cultural canons and values. Assess the impact of <other modernisms> on the broader discourse of modernist thought. Evaluate the role of exhibitions in shaping perceptions of modernism, primitivism, and otherness from a critical perspective.	E	1,3,8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. The Primitive Unconscious of Modern Art	1.1	Introduction to the exhibition: "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern. Readings and lectures on the critical perspectives on the exhibition. Introduce the critical insights put forward by Hal Foster in his essay: The Primitive Unconscious of Modern Art.	5	1,4,5
	1.2	Critically examine the Western art and its appropriation of African art (eg. the case of Pablo Picasso)	5	2,3

2. Otherness	2.1	introduction to Decolonial discourses-orientalism-edward said - subalter studies etc	5	5
	2.2	Introduce the context and content of the exhibition: Other Magician's of the Earth (<i>Magiciens de la Terre</i>). Group discussion and critical analysis on the exhibition.	5	2
	2.3	Introduce the exhibition: ' <i>Other Masters: Five Contemporary Folk and Tribal Artists of India</i> ' curated by Jyotindra Jain. Critically illustrate the arguments in the catalogue essay with a particular focus on the question of 'otherness'— Does <i>Other Masters</i> epistemologically engage with the question of otherness?.	10	2,3
3.Critical introduction to Nationalism	3.1	Introduce Indian art in the context of Nationalism— Bengal school and its Primitivisation process as antithetical to colonial modernity. Critical introduction to Nationalism and its cultural perspectives. Problematised Bengal school's representation of Santal life.	10	4
	3.2	Critically introduce the division between Art and craft and artist's association with crafts traditions. Critically examine the role of artisans in making contemporary art. Elaborate with the case of K G Subramanian, Swaminathan, Jamini Roy, Nandalal Bose etc.	10	3
4. Critical Perspectives on Modernism	4.1	Critical perspectives on Modernism. Introducing postmodern perspectives on modernism. Artist's engagement with various power hierarchies.	5	1
	4.2	(suggestion) Basic introduction to AfroFuturisms, indigenous futurisms in contemporary art, taking the case study of essay 'Adivasi Futurism' written by Subash Thebe Limbu.	5	3
5. Teacher specific Component		Syllabus		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>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. E-learning is also encouraged.</p> <p>Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</p> <p>Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</p> <p>Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</p> <p>Incorporate critique sessions where students present their work, and constructive feedback is provided.</p> <p>Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</p>
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Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" style="margin-left: 20px;"> <thead> <tr> <th style="padding: 5px;">Criteria</th> <th style="padding: 5px;">Marks</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">Classroom Exercise participation/ any such projects</td> <td style="padding: 5px;"></td> </tr> <tr> <td style="padding: 5px;">Notebook Submission</td> <td style="padding: 5px;"></td> </tr> </tbody> </table> <p>Note: Notebook submissions can be assessed either during the course period or at the end of the course.</p>	Criteria	Marks	Classroom Exercise participation/ any such projects		Notebook Submission			
Criteria	Marks								
Classroom Exercise participation/ any such projects									
Notebook Submission									
	<p>B. End Semester Evaluation (ESE) 70 Marks</p> <p>End Semester Evaluation (ESE) shall be conducted as Take- Home Exam. The following format can be used for the question paper.</p> <table border="1" style="margin-left: 20px;"> <thead> <tr> <th style="padding: 5px;">Criteria</th> <th style="padding: 5px;">Marks</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">Long Answer type question: 2 out of 3 (2 x 25)</td> <td style="padding: 5px;">50</td> </tr> <tr> <td style="padding: 5px;">Visual Response</td> <td style="padding: 5px;">20</td> </tr> <tr> <td style="padding: 5px;">Total (Theory)</td> <td style="padding: 5px;">70</td> </tr> </tbody> </table> <p>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.</p>	Criteria	Marks	Long Answer type question: 2 out of 3 (2 x 25)	50	Visual Response	20	Total (Theory)	70
Criteria	Marks								
Long Answer type question: 2 out of 3 (2 x 25)	50								
Visual Response	20								
Total (Theory)	70								

	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. Hal Foster, The «Primitive» Unconscious of Modern Art, October , Autumn, 1985, Vol. 34 (Autumn, 1985), pp. 45-70 Published by: The MIT Press
2. <https://www.afterall.org/articles/introduction-from-the-outside-in-magiciens-de-la-terre-and-two-histories-of-exhibitions/>
3. Jyotindra Jain, 'Other Masters: Five Contemporary Folk and Tribal Artists of India' , 1998, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd.,
4. Arts and crafts movement: Modern reinocations by Naman P Ahuja.
5. Limbu, Subash Thebe. Adivasi Futurism. (2020).

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4. Arts and crafts movement: Modern reinocations by Naman P Ahuja.
5. Limbu, Subash Thebe. Adivasi Futurism.(2020)

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course Name	Painting				
Type of Course	DSE				
Course Code	MG5DSEPAI303				
Course Level	300-399				
Course Summary	This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion.				
Semester	5	Credits	4		Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	other
		0	4	0	60
Pre-requisites					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will demonstrate a solid understanding of the fundamental elements of painting, including its language and methodologies.	R,U,A,S	1,2
2	Students will learn to initiate and develop individualized investigations into subject matter and meaning in their artwork.	C,A,S,I	3
3	Students will actively participate in group critiques, providing and receiving constructive feedback to improve their work.	An,E,U	1,2
4	Students will articulate their artistic ideas and processes clearly during discussions and critiques, demonstrating an ability to communicate about their art effectively.	U,An,E	4
5	Students will produce paintings that reflect a thoughtful engagement with both technical skills and conceptual exploration, showcasing their individual artistic voice.	C,A,S,Ap	4,5,6

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1.Introduction to Painting	1.1	Understanding Painting Language: Introduction to key painting terminology and techniques.	10	1
	1.2	Methodologies of Painting: Overview of various painting methodologies and hands-on exercises.	5	1
2.Artistic Exploration	2.1	Investigating Subject Matter: Guidance on choosing and developing subject matter for artistic exploration.	10	2
	2.2	Exploring Meaning in Artwork: Discussion on the importance of meaning in artwork and interpreting symbolism.	5	2
3.Critical Analysis	3.1	Group Critiques: Practice sessions for giving and receiving constructive feedback in a group setting.	10	3
	3.2	Discussing Artistic Concepts: Exploration of artistic concepts and theories through group discussions.	5	3
4.Creating Work of Art	4.1	Applying Technical Skills: Development of technical painting skills through guided exercises.	10	4,5
	4.2	Conceptual Exploration: Encouragement to delve into conceptual exploration and personal narratives in artwork.	5	4,5
5 Teacher specific				

Teaching and Learning Approach	The teaching approach focuses on students conducting their own creative research, guided by supervisors, while encouraging critical thinking and adapting to challenges . Students lead their learning through regular studio engagement and consultations with supervisors, ensuring full-time participation to meet degree requirements. attendance and full participation is necessary to fulfill the requirements of the degree.
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Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Components</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Components	Marks	Practical Components		Final Work		Studio involvement		Viva Voce		
	Components	Marks										
	Practical Components											
	Final Work											
	Studio involvement											
Viva Voce												
<p>A. End Semester Evaluation (ESE) 70 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td>50</td> </tr> <tr> <td>Technique Exploration</td> <td>10</td> </tr> <tr> <td>Viva Voce</td> <td>10</td> </tr> <tr> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Final Work	50	Technique Exploration	10	Viva Voce	10	Total	70
Criteria	Marks											
Practical Components												
Final Work	50											
Technique Exploration	10											
Viva Voce	10											
Total	70											

REFERENCES

1. Richter, Gerhard. "The daily practice of painting: writings and interviews, 1962-1993." (1995).
2. Deleuze, Gilles, and Francis Bacon. *Francis Bacon: The logic of sensation*. U of Minnesota Press, 2003.
3. Cézanne, Paul. *Conversations with Cézanne*. Univ of California Press, 2001.

SUGGESTED READINGS

4. Richter, Gerhard. "The daily practice of painting: writings and interviews, 1962-1993." (1995).
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Mahatma Gandhi University Kottayam

Programme						
Course Name	Time Based Media Practices: Video					
Type of Course	SEC					
Course Code	MG5SECPAI300					
Course Level	300-399					
Course Summary	Time-based Media Arts, also known as Time-Based Art (TBA), is an interdisciplinary field that focuses on the manipulation of moving images, sound, or other media. This field includes video art, experimental film, multimedia installations, performance art, and digital animation. This course is open to students with exceptional ability and commitment to time-based contexts in filming, animation, or video-based digital disciplines. It explores themes related to temporality, perception, memory, and the human experience of time, using technology or traditional techniques to create immersive experiences that engage audiences on a sensory level, challenging their understanding of space, time, and narrative.					
Semester	5	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical		
		0	3	0		45
Pre-requisites						

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding of experimental digital mediums	U	1
2	brings perspectives to other areas of creative practice. Implementation of time based skills with a self-directed project productions	C	1,2,4
3	This course opens up opportunities for further higher study to understand different types of creative productions.	A	1,2,3,4,5

4	Promotes the professional requirements in archiving and filming necessary to foster creative practice and work as a Visual artist	Ap	4
5	Evaluate the potential impact of experiments in AI, coding as art, and mechatronics on video-based digital disciplines.	An	2,4
6	Produce video projects that showcase a sophisticated understanding of time-based contexts in filming, animation, and digital disciplines.	C	4,5
7	Apply intermediate to advanced skills in video production to real-world scenarios, emphasising the intersection of video with documentation and artistic expression.	A	2,4
*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 (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
Moving Images	1	Digital Media - 1 Moving Images	5	1,2,3
	1.1	A slide presentation introducing students to various possibilities of Digital Video, Sound and other Time based Mediums		
Time Based Practice	2	<p>Studio Work- Time Based Practice</p> <ol style="list-style-type: none"> 1. Temporality: The art form is inherently tied to the passage of time, often using repetition, duration, or sequence to create meaning. 2. Multimedia integration: Artists working in this field may combine various media elements such as sound, image, text, and performance to create complex narratives or experiences. 3. Interactivity: Time-based Media Arts can be interactive, allowing audiences to participate in the artwork's evolution through their actions or choices. 4. Site-specificity and installation: Many time-based media works are designed for specific locations or environments, often incorporating spatial dimensions into the viewing experience. 5. Cross-disciplinary nature: Time-based Media Arts draws from a wide range of disciplines including visual art, music, dance, theatre, literature, and technology, creating unique hybrid forms that defy traditional 	15	3,4,5,6

		categorization.		
	2.1	student's independent studio practice toward the development of a personal and informed body of advanced work incorporating the ideas of Digital Media and Time based practices .	5	3,4,5,6
	2.2	Building from the track to screen - introduction to digital audio; students will be able to learn more about the creation, presentation of the moving image and audio-visual digital media in this course.	5	3,4,5,6
	2.3	You will be encouraged to think about how modern visual culture and our familiarity with the "screen" could affect the content and presentation of a production;	5	3,4,5,6
Reciprocities	3	Understanding Reciprocities	5	4,5,6,7
	3.1	Understanding reciprocities in Viewership of the digital media ; the viewer's experience through the study of contemporary and historical practitioners of video art as well as the creation mode of exhibition and various mediums of transmission of your own work.	5	4,5,6,7
Workshops / Projects	4	Teacher Specific Workshops / Projects		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Introduce the different kinds of metals and their characteristics. Before starting the practice, explain the casting process. Showcase different types of casting methods and examples of works created through these techniques. Ensure that workbook activities are integrated and continued throughout the course.</p> <p>Interactive Instruction: Discuss the origins of the metals and explore the sociological and environmental aspects associated with metal casting (especially in Indian context). Provide library references and encourage students to conduct further research on these topics.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 25 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Final Work		Studio involvement		Viva Voce	
	Criteria	Marks									
Practical Components											
Final Work											
Studio involvement											
Viva Voce											
	<p>A. End Semester Evaluation (ESE) 50 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td>35</td> </tr> <tr> <td>Viva Voce</td> <td>15</td> </tr> <tr> <td>Total</td> <td>50</td> </tr> </tbody> </table> <p>Note: Viva voce can be conducted online if necessary.</p>	Criteria	Marks	Practical Components		Final Work	35	Viva Voce	15	Total	50
Criteria	Marks										
Practical Components											
Final Work	35										
Viva Voce	15										
Total	50										

MGU-UGP (HONOURS)

REFERENCES

1. Wolf Lieser - the world of digital art
2. Reichardt, Jasia. "Cybernetic serendipity: the computer and the arts." (No Title) (1968). 3.Maryclare Foá, Jane Grisewood, .et all - Performance Drawing: New Practices since 1945
3. A.L. Rees - A History of Experimental Film and Video
4. Richard Rinehart, Jon Ippolito - Re-collection: Art, New Media, and Social Memory
5. Philipp Fürnkäs, Stefan Barmann - High performance: time-based media art since 1996
6. Chris Meigh-Andrews - A History of Video Art
7. Greene, Rachel. Internet art. Vol. 19. London: Thames& Hudson, 2004.

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SEMESTER 6

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course	Art Historical Site Visit				
Type of Course	DSC				
Course Code	MG6DSCPAI300				
Course Level	300-399				
Course Summary	<p>This course centers around field visits and interactions, delving into the potential of direct engagement with sites, artworks, institutions, and people. The field visits will encompass various historically significant art sites, art colleges, museums, community spaces, galleries, etc. Students will be urged to compile a visual diary documenting their journey as the ultimate outcome of the course.</p> <p>The course facilitates students in gaining a firsthand understanding of sites and materials during travel, providing a unique life experience in art and society. This exposure enables individuals to contemplate alternative possibilities for their artistic practice.</p>				
Semester	6	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		0	3	1	0
Pre-requisites	MGU-UGP (HONOURS)				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will recall and identify key artistic concepts, historical facts, and cultural contexts encountered during field visits to various art sites and institutions.	R	10
2	Participants will demonstrate an understanding of the relationships between different art forms, historical periods, and societal influences through the analysis and interpretation of artworks and cultural phenomena.	U	1
3	Through direct engagement with materials during travel, students will apply their knowledge to practical situations, gaining hands-on experience in artistic practices and techniques.	A	2

4	Participants will critically analyze and evaluate the significance of diverse art forms, historical sites, and cultural expressions, developing the ability to assess the impact of these elements on their own artistic perspectives.	An	1,6
5	Students will synthesize their experiences and observations, creating a visual diary that captures the essence of their journey, reflecting on the interconnectedness of art, culture, and society.	C	7
6	The course will encourage students to reflect on their personal growth, fostering an evaluative mindset that allows them to assess the impact of their experiences on their artistic practices and perspectives.	E	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
Introduction to the area of study and site selection	1.1	Significance of site visits for BFA students Criteria for site selection-historical importance/cultural relevance/artistic significance	5	1,4
Preparing for Site Visit	2.1	Researching selected art sites, understanding cultural contexts	10	1,4
On site Exploration and Analysis	3.1	Guided site visits- curatorial walk and extended discussions under the mentorship of Expert teachers and a participation in a discourse of different point of views, questionings and critical perspectives Independent site exploration- Student learners may draw, photograph, take video, do performance, or do other projects according to personal interests	55	2,3,5
Post Visit Reflection and Presentation	4.1	Facilitate reflections on the site visit experience Develop skills in presenting and sharing insights	5	5,6,
Teacher Specific Content				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Site visits of places of art historical importance and making drawings, sketches, and comment on the real experience of seeing historical work of arts										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Workbook/ notes/ creative intervention</td> <td></td> </tr> <tr> <td>Exploration skill</td> <td></td> </tr> <tr> <td>Discussions</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Workbook/ notes/ creative intervention		Exploration skill		Discussions	
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Practical Components											
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Practical Components											
Workbook/ notes/ creative intervention	50										
Viva Voce	20										

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- Kaschak, Jennifer Cutsforth. "Museum visits in social studies: The role of a methods course." *Social Studies Research and Practice* 9, no. 1 (2014): 107-118.
- Anderson, David, Barbara Piscitelli, Katrina Weier, Michele Everett, and Collette Tayler. "Children's museum experiences: Identifying powerful mediators of learning." *Curator: The Museum Journal* 45, no. 3 (2002): 213-231.

SUGGESTED READINGS

- Teachers will suggest writings (tutorial kit) according to the site selection and area of study



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting						
Course Name	Studio project: Exploration						
Type of Course	DSC						
Course Code	MG6DSCPAI301						
Course Level	300-399						
Course Summary	<p>Studio Projects fosters the development of an independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices.</p> <p>As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>						
Semester	6	Syllabus				Credits	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others		
		3	0	1			75
Pre-requisites							

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Cultivate the experiences and artistic knowledge gained in previous courses to diligently nurture a personal project.	C	1,3,6,8
2	Understand your practice's historical coordinates and reflect a critical view of contemporary art practices.	U	1,3,6,8
3	Expand a greater degree of rigour and thoughtful engagement, creative practice and related processes.	A	1,4
4	Evaluate your own progress with the intent of working towards advancement while utilizing the resources provided.	E	1,4
5	Establish a self-critical strategy for implementing the project using the concepts of temporality and spatiality.	U	1,6
6	Design and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts.	c	4,3,9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Course description	Hrs	CO No.
1.Advanced Studio Practice	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	1,2,3,4,5
2.Professional Development	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	5,6
3.Artistic Practice as Research	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research- based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	15	5,6

4. Degree Show/Final Thesis Exhibition Preparation	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	30	5,6
5. Teacher specific module	Teacher specific content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project. Encourage students to reflect on their progress and artistic decisions. Summarize key points and assign any follow-up tasks or readings. Students work on projects while receiving guidance and feedback from the mentor or guide.</p> <p>Interactive Instruction: Students participate in peer critique sessions to discuss and evaluate each other's work. Students work on projects while receiving guidance and feedback from the mentor or guide. An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" data-bbox="475 1249 1099 1601"> <thead> <tr> <th data-bbox="475 1249 826 1317">Criteria</th> <th data-bbox="826 1249 1099 1317">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="475 1317 1099 1406">Practical Components</td> </tr> <tr> <td data-bbox="475 1406 826 1473">Studio involvement</td> <td data-bbox="826 1406 1099 1473"></td> </tr> <tr> <td data-bbox="475 1473 826 1541">Individual Project Design</td> <td data-bbox="826 1473 1099 1541"></td> </tr> <tr> <td data-bbox="475 1541 826 1601">Discussions</td> <td data-bbox="826 1541 1099 1601"></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Studio involvement		Individual Project Design		Discussions	
Criteria	Marks										
Practical Components											
Studio involvement											
Individual Project Design											
Discussions											

B. End Semester Evaluation (ESE) 70 Marks

Mode of Examination: Display Valuation

Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.

Criteria	Marks
Practical Components	
Display	35
Conceptual concerns	15
Total	50
Theory Component	
Viva Voce	20

REFERENCES

1. Dombois, Florian, Ute Meta Bauer, Claudia Mareis, and Michael Schwab. Intellectual birdhouse. Artistic practice as research. Koenig Books, 2012.

2. SUGGESTED READINGS

1. Dombois, Florian, Ute Meta Bauer, Claudia Mareis, and Michael Schwab. Intellectual birdhouse. Artistic practice as research. Koenig Books, 2012.
2. Sullivan, Graeme, ed. Art practice as research: Inquiry in visual arts. Sage, 2010.
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11. Lien, Marianne Elisabeth, and Brigitte Nerlich. The politics of food. Berg Publishers, 2004.



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Painting: New Perspectives					
Type of Course	DSE					
Course Code	MG6DSEPAI300					
Course Level	300-399					
Course Summary	This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	other	
		1	3	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will demonstrate a solid understanding of the fundamental elements of painting, including its language and methodologies.	R,U,A,S	1,2
2	Students will learn to initiate and develop individualized investigations into subject matter and meaning in their artwork.	C,A,S,I	3

3	Students will actively participate in group critiques, providing and receiving constructive feedback to improve their work.	An,E,U	1,2
4	Students will articulate their artistic ideas and processes clearly during discussions and critiques, demonstrating an ability to communicate about their art effectively.	U,An,E	4
5	Students will produce paintings that reflect a thoughtful engagement with both technical skills and conceptual exploration, showcasing their individual artistic voice.	C,A,S,Ap	4,5,6
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1.Introduction to Painting	1.1	Understanding Painting Language: Introduction to key painting terminology and techniques.	10	1
	1.2	Methodologies of Painting: Overview of various painting methodologies and hands-on exercises.	5	1
2.Artistic Exploration	2.1	Investigating Subject Matter: Guidance on choosing and developing subject matter for artistic exploration.	10	2
	2.2	Exploring Meaning in Artwork: Discussion on the importance of meaning in artwork and interpreting symbolism.	5	2
3.Critical Analysis	3.1	Group Critiques: Practice sessions for giving and receiving constructive feedback in a group setting.	10	3
	3.2	Discussing Artistic Concepts: Exploration of artistic concepts and theories through group discussions.	5	3
4.Creating Work of Art	4.1	Applying Technical Skills: Development of technical painting skills through guided exercises.	10	4,5
	4.2	Conceptual Exploration: Encouragement to delve into conceptual exploration and personal narratives in artwork.	5	4,5

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project. Encourage students to reflect on their progress and artistic decisions. Summarize key points and assign any follow-up tasks or readings. Students work on projects while receiving guidance and feedback from the mentor or guide.</p> <p>Interactive Instruction: Students participate in peer critique sessions to discuss and evaluate each other's work. Students work on projects while receiving guidance and feedback from the mentor or guide. An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>																
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REFERENCES

1. Johnson, Charles. *The language of painting*. CUP Archive, 1949.
2. Carter, Curtis L. "Langer and Hofstadter on painting and language: A critique." *The Journal of Aesthetics and Art Criticism* 32, no. 3 (1974): 331-342.



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting
Course Name	Time based media practices-Intermedia
Type of Course	DSE
Course Code	MG6DSEPAI301
Course Level	300-399
Course Summary	<p>Time-based media is a broad category of art that involves the use of technology and time as essential elements of the creative process and the viewer's experience. Time-based media artworks are not static, but dynamic and evolving, requiring the participation of the audience to unfold over a duration. Time-based media can include various forms and formats, such as video, film, audio, performance, and installation art, as well as digital and interactive media. Time-based media artists explore the possibilities and challenges of using different media to express their artistic visions, often engaging with themes such as identity, memory, culture, politics, and the environment. Time-based media artworks can be presented in various settings, such as galleries, museums, theatres, public spaces, or online platforms, and can have different modes of display, such as single or multiple screens, projections, monitors, speakers, headphones, or live performances. Time-based media artworks can also have different levels of interactivity, ranging from passive to active, depending on the degree of involvement and feedback from the audience. Time-based media artworks are often complex and multidimensional, requiring careful documentation, preservation, and conservation to ensure their accessibility and integrity over time.</p> <p>Time based Media Practices-2 is a course that is relevant and valuable for students who are interested in pursuing a career or further education in the field of digital media, art, or design. Time-based media art is a rapidly evolving and expanding field that offers many possibilities and challenges for artists and audiences alike students will acquire the knowledge and skills that are essential for creating, presenting, and preserving time-based media artworks, as well as the critical and creative thinking that are necessary for engaging with and appreciating time-based media art. Students will also benefit from the exposure and experience of working with different media and formats, which will enhance their versatility and adaptability in the digital media landscape. Furthermore, students will develop their communication and collaboration skills, which are crucial for working effectively and ethically in a diverse and dynamic environment.</p> <p>This course gives emphasis to Some key features of Time-based Media Arts including</p> <ol style="list-style-type: none"> 1. Temporality: The art form is inherently tied to the passage of time, often using repetition, duration, or sequence to create meaning. 2. Multimedia integration: Artists working in this field may combine various media elements such as sound, image, text, and performance to create complex narratives or experiences. 3. Interactivity: Time-based Media Arts can be interactive, allowing audiences to participate in the artwork's evolution through their actions or choices.

	<p>4. Site-specificity and installation: Many time-based media works are designed for specific locations or environments, often incorporating spatial dimensions into the viewing experience.</p> <p>5. Cross-disciplinary nature: Time-based Media Arts draws from a wide range of disciplines including visual art, music, dance, theatre, literature, and technology, creating unique hybrid forms that defy traditional categorization.</p>
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Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recognise, locate, and describe historical and contemporary citations to time based practices in visual narratives.	U	1
2	Research based involvements in locating Community lore and cultural backgrounds of fibre as gender studies discourse.	U	3
3	Utilise various tools and resources, including cameras, editing software, and sound equipment, to create time-based media projects. Collaborate with peers and instructors in both theoretical and practical assignments.	A	2
4	Critically analyze time-based media artworks, identifying themes such as identity, memory, culture, politics, and the environment.	An	3
5	Assess the effectiveness of time-based media artworks in different settings, considering modes of display, interactivity levels, and audience engagement.	E	3
6	Produce original time-based media projects that demonstrate creativity, innovation, and a comprehensive understanding of the course content.	C	4, 5

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Time-Based Media Art	1.1	<p>This module provides an overview of the history, concepts, and characteristics of time-based media art, as well as the challenges and opportunities of working with different media and formats. It also introduces the basic tools and techniques for creating and editing time-based media artworks, such as cameras, sound equipment, and software. Introduction to the works of Bill Viola, Christian Marclay, Hito Steyerl, and Pipilotti Rist. and also screens some examples of video art artists Nam June Paik, Shirin Neshat, Arthur Jafa, and Martine Syms.</p> <p>Assignment: Create a short video that introduces yourself and your artistic interests using time-based media elements.</p>	10	1,2,3,4,5,6
	1.2	<p>This module focuses on video art as a type of time-based media art that uses moving images and sound to create artistic expressions. It explores the origins, evolution, and diversity of video art, as well as the artistic, cultural, and social implications of video art. It also covers the technical and aesthetic aspects of video production and editing, such as framing, lighting, sound, transitions, and effects.</p> <p>Assignment: Create a video art piece that explores a theme of folk film or topic of your choice using video editing techniques.</p>	10	1,2,3,4,5,6
	1.3	<p>This module focuses on audio art as a type of time-based media art that uses sound as the primary medium of expression. It examines the history, theory, and practice of audio art, as well as the role and impact of sound in art and culture. It also covers the technical and creative aspects of audio recording and editing, such as microphone selection, sound quality, mixing, and effects.</p> <p>Assignment: Create an audio art piece that conveys a mood or emotion using sound recording and editing techniques.</p>	10	1,2,3,4,5,6

Performing in Time	2.1	This module focuses on performance art as a type of time-based media art that involves the live presence and action of the artist or performers. It investigates the origins, development, and diversity of performance art, It also covers the practical and conceptual aspects of performance art creation and presentation, such as planning, scripting, rehearsing, staging, and documenting.	10	1,2,3,4,5,6
	2.2	Assignment: Create a performance art piece that engages with an audience or a site featuring time-based media elements Listening Sessions and reflections on artworks including : John Cage's as slow as possible ;		
Installing in Time	3.1	This module focuses on installation art as a type of time-based media art that creates immersive and interactive environments using various media and materials. It analyses the history, principles, and examples of installation art, as well as the spatial and temporal dimensions of installation art. It also covers the technical and artistic aspects of installation art design and implementation, such as layout, lighting, wiring, and programming.	10	1,2,3,4,5,6
	3.2	Assignment: Create an installation art piece that transforms a space or a situation using time-based media elements.		
Interacting with Time	4.1	This module focuses on digital and interactive media as a type of time-based media art that uses computer-based technologies and interactivity to create dynamic and responsive artworks. It explores the history, trends, and genres of digital and interactive media, as well as the cultural and social implications of digital and interactive media. It also covers the technical and creative aspects of digital and interactive media production and development, such as software, hardware, coding, and testing.	10	1,2,3,4,5,6
	4.2	Assignment: Create a digital and interactive media piece that responds to user input or data using time-based media elements.		
Teacher Specific Component.	5			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) T- Direct Instruction: emphasising various time related formal practices LA -Practical Tactile experiential learning										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>B. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Final Work		Studio involvement		Viva Voce	
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Criteria	Marks										
Practical Components											
Final Work	50										
Viva Voce	20										

REFERENCES

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SUGGESTED READINGS

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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Modern Art in Kerala: An Overview					
Type of Course	DSE					
Course Code	MG6DSEPAI302					
Course Level	300-399					
Course Summary &	This course offers students a comprehensive exploration of the history and evolution of modern art in Kerala, providing them with insights into the unique cultural, social, and artistic dynamics of the region. This course covers the emergence of regional modern up to the contemporary affiliations. It further explores the idea of region, modernity, linguistic identity, literary commune and the visual cultural evidence of the region.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites	NA					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of the historical and cultural contexts that have shaped modern art in Kerala.	U	1
2	Analyze and critique key artworks and artists from the modern art movement in Kerala, including their techniques, styles, and themes.	An	2
3	Identify and evaluate the influences of regional, national, and international art movements on modern art in Kerala.	S	3
4	Engage in informed discussions about the socio-political, economic, and environmental factors that have influenced the development of modern art in Kerala.	A	5

5	Develop the ability to articulate personal interpretations and insights into modern artworks from Kerala, supported by relevant evidence and research.	E	9
6	Apply critical thinking skills to assess the significance and impact of modern art in Kerala within broader artistic and cultural contexts.	Ap	10
7	Explore connections between modern art in Kerala and other forms of creative expression, such as literature, theater and cinema.	E	8
8	Cultivate an appreciation for the diversity and richness of artistic expression in Kerala, including the contributions of marginalized or underrepresented artists.	S	2
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom Transaction (units)

Module	Unit	Course description	Hrs	CO No.
1: The Rise of Modernism in Kerala	1.1	Influence of Contextual modern and European modern art movements.	5	1,2,3
	1.2	Notable artists who pioneered modernism in Kerala: Raja Ravi Varma, K.C.S. Paniker, and others.	5	4,5,
	1.3	Integration of traditional elements with modernist sensibilities.	5	3,4,5
2. Print culture and Visualities	2.1	Making of the art scene in the lens of literary canon.	5	2
	2.2	Engagement with printed images and its impacts.	5	2
	2.3	Engagement with socio-political themes and cultural identities.	5	5
3. Institutions and art pedagogies	3.1	Role of art institutions in the making of modern art in Kerala.	5	3,5
	3.2	Colonial impacts in the art education	5	6,8
	3.3	Cultural history of art institutions	5	6
4. Malayali Diaspora and the emergence	4.1	Impact of globalization and diaspora on Kerala's contemporary art scene.	5	3,4

of Regional artworlds				
	4.2	Interactions between local artists and international art communities.	5	5,7
	4.3	Engagement with key artists and migration	5	5, 6
5. (Teacher Specific Content)	5.1			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Active co-operative learning, Seminar, Gallery visit and Group discussion, Presentation by individual student/ Group representative, individual curation and exhibition making.																		
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Class Participation and Engagement</td> <td></td> </tr> <tr> <td>Assignment and Presentations</td> <td></td> </tr> </tbody> </table> <p>B. End Semester Evaluation (ESE) 70 Marks</p> <p>End Semester Evaluation (ESE) shall be conducted as Take- Home Exam. The following format can be used for the question paper.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Long Answer type question: 2 out of 3 (2 x 25)</td> <td>50</td> </tr> <tr> <td>Visual Response</td> <td>20</td> </tr> <tr> <td>Total</td> <td>70</td> </tr> </tbody> </table> <p>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.</p>	Criteria	Marks	Theory Components		Class Participation and Engagement		Assignment and Presentations		Criteria	Marks	Theory Components		Long Answer type question: 2 out of 3 (2 x 25)	50	Visual Response	20	Total	70
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REFERENCES

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2. Balachandran, Bipin. ed., *Adhunika Malayala Drisyakala*, Part of the Degree Show Exhibition titled "Kani" Kalady: Sreesanakaracharya Sanaskrit University, 2017.
3. Balakrishnan, Kavitha. *Adhunika Keralathinte Kala: Ashayam, Prayogam, Vyavaharam (Art of modern Kerala: Concept, Practice and Discourse)*, Trivandrum: Kerala Bhasha Institute, 2009.
4. Benoy P.J, "Tribal and Dalit Art: questions of the Contemporary", in DeeptaAchar and ShivajiPanikkar, eds. *Articulating Resistance: Art and activism* (New Delhi: Tulika Books, 2012), 167
5. Chandran, T.V. *Keraleeyakalayile Pekkinavukal (Nightmares in the Art of Kerala)*, Kottayam: Bhashaposhini, 2003.
6. Elayidam.P, Sunil. "Keraleeyathayude Rashtreeyanthargathangal" (Political unconsciousness in 'Keralaity') in Sathyapal. Ed. KCS Panker: *Kalyum Kaalavum*, Thrissur: KeralaLalithakala Akademi, 2011.
7. Kottepparam, Sudheesh. "Kalalokam enna sankalpavum Malayali Kalayude Charithravalkaranavum"(The concept of artworld and historicizing the art of Malayali), *Malayalam Research Journal*,
8. Nandakumar, R. 'Chitravum Chitrekaravanavum'(Work of art and illustrations),
9. Jayakeralamannual issue, 1989.
10. Nandakumar, R. "Modern and the Contemporary in the Art of Kerala: A Historical Overview", *Inside Outlook*, (Thrissur: Kerala Lalithakla Akademi, 2019)
11. Panikar, Shivaji. "Athijeevanavum Kalpanikathyum Vyathichalanangalum: Mdras Art scene"
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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Concepts of Aesthetics in Western Art					
Type of Course	DSE					
Course Code	MG6DSEPAI303					
Course Level	300-399					
Course Summary	<p>This course provides a comprehensive exploration of the evolution of Western Aesthetics, tracing its development from the philosophical insights of Plato to the formalistic approaches of the modern era. Participants will embark on a journey through centuries of artistic thought, examining key concepts, influential philosophers, and the changing perspectives that have shaped the understanding of beauty, art, and aesthetic experience.</p> <p>This course provides students with a comprehensive understanding of Western Aesthetics, equipping them with the analytical tools to appreciate and critically evaluate the diverse forms of artistic expression that have shaped the Western cultural landscape.</p>					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	0	0	60
Pre-requisites						

COURSE OUTCOMES (CO)

Co no	Expected course outcomes	Learning domains	PSO No:
1	Illustrate the concepts in western Aesthetics in an introductory level through examples of everyday life	U	1
2	Analyse various concepts of aesthetics through reading significant texts and philosophers	A	1,3

3	Elucidate the concepts of western aesthetics through examples of contemporary art	Ap	1,4
4	Critically examine the new conceptions that modernism and postmodernism has brought to the genealogy of western aesthetics	A	1
5	Describe the concepts of aesthetics	U	1,4
6	Build a perspective on art history and aesthetics as a wing of philosophy	C	1,3
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1	1.1	Plato-Idea of mimesis-allegory of the cave-republic-metaphysics	10	1,2,4,5
	1.2	Aristotle-Catharsis-tragedy-plato criticism	8	1,2,4,5
2	2.1	Medieval aesthetics	8	1,2,4,5
3	3.1	Empiricism: Hutcheson and Hume -origin of sublime	8	1,2,4,5
	3.2	Kant -sublime-purposiveness without purpose-critique of judgment-beauty-genius	10	1,2,3,4,5,6
4	4.1	Hegel -phenomenology- dialectics-concept of history - zeitgeist-art, religion and mind-end of art.	8	1,2,3,4,5,6
	4.2	Idealism: Schopenhauer, Schiller and Schelling	8	1,2,3,4,5,6
5. Teacher Specific Content	5.1	Syllabus		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>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.</p> <p>Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</p> <p>Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</p> <p>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.</p> <p>Incorporate critique sessions where students present their work, and constructive feedback is provided.</p> <p>Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</p>												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" data-bbox="443 958 1038 1429"> <thead> <tr> <th data-bbox="443 958 847 1025">Criteria</th> <th data-bbox="847 958 1038 1025">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="443 1025 847 1115">Theory Components</td> <td data-bbox="847 1025 1038 1115"></td> </tr> <tr> <td data-bbox="443 1115 847 1211">Classroom Exercise participation/ any such projects</td> <td data-bbox="847 1115 1038 1211"></td> </tr> <tr> <td data-bbox="443 1211 847 1279">Notebook Submission</td> <td data-bbox="847 1211 1038 1279"></td> </tr> <tr> <td data-bbox="443 1279 847 1361">Practical Component</td> <td data-bbox="847 1279 1038 1361"></td> </tr> <tr> <td data-bbox="443 1361 847 1429">Viva Voce</td> <td data-bbox="847 1361 1038 1429"></td> </tr> </tbody> </table> <p style="text-align: center; font-size: 2em; font-family: serif;">Syllabus</p>	Criteria	Marks	Theory Components		Classroom Exercise participation/ any such projects		Notebook Submission		Practical Component		Viva Voce	
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Viva Voce													

<p>B. End Semester Evaluation (ESE) 70 Marks</p> <p>End Semester Evaluation (ESE) shall be conducted as Take- Home Exam. The following format can be used for the question paper.</p>			
Descriptive Type	Word Limit	Number of questions to be answered	Marks
Essay	300 words	2 out of 3	2 x 10 = 20
Long Essays	500 words	2 out of 3	2 x 20 = 40
Practical Component (Visual Response)			20
Total			70
<p>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.</p>			

REFERENCES

1. Gaut, Berys Nigel, and Dominic Lopes, eds. "The Routledge companion to aesthetics." (2005).
2. Buck-Morss, Susan. "Aesthetics and anaesthetics: Walter Benjamin's artwork essay reconsidered." October 62 (1992): 3-41. d.
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Mahatma Gandhi University Kottayam

Programme						
Course Name	Art and Electronic Media					
Type of Course	SEC					
Course Code	MG6SECPAI300					
Course Level	300-399					
Course Summary	<p>Art and electronic media brings the notion of Media archaeology to its framework. Its dialogues are a crucial field that explores the impact of electronic media on art, focusing on early experiments, interactive art, virtual reality, digital art, robotics, artificial life, and emerging trends. The course brings the role of museums and institutions in preserving electronic art, exploring light, mechanics, and computer-based art. It also delves into the ethical considerations and implications of robotic art, AI-generated works, and bio-art. The course also discusses the role of museums and institutions in the digital landscape, highlighting the dynamic relationship between art and electronic technology. The course provides a comprehensive overview of the dynamic relationship between art and electronic technology, emphasizing the importance of creativity, mechanics, and digital innovation in shaping contemporary artistic expression.</p> <p>Media archaeology is a crucial field that explores the impact of electronic media on art, focusing on early experiments, interactive art, virtual reality, digital art, robotics, artificial life, and emerging trends. The course delves into the role of museums and institutions in preserving electronic art, exploring light, mechanics, and computer-based art. It also delves into the ethical considerations and implications of robotic art, AI-generated works, and bio-art. The course also discusses the role of museums and institutions in the digital landscape, highlighting the dynamic relationship between art and electronic technology. The book provides a comprehensive overview of the dynamic relationship between art and electronic technology, emphasizing the importance of creativity, mechanics, and digital innovation in shaping contemporary artistic expression.</p>					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	2	1		60
Pre-requisites						

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Introduce the E.A(electronic art) key concepts, historical context, and major artists. Define terms related to electronic media art.	R	1
2	Explain how electronic media art challenges traditional notions of static art.	U	1,2
3	Explore case studies of specific artworks from the book. Encourage students to create their own electronic media art projects.	A	3,4,5
4	Critically evaluate the role of light, space, and motion in electronic art. Compare and contrast different artists' approaches.	An	4,5
5	Assess the ethical implications of electronic media art. Evaluate the effectiveness of different artistic strategies	E	5,6,8
6	Encourage students to experiment with digital media and interactive elements. Discuss the future of electronic art and its potential impact on society.	C	4,5,6
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (units)

Module	Unit	Course description	Hrs	CO No.
Introduction to Electronic Art (E.A)	1.1	Overview of the course and its objectives. Historical context: Early pioneers and their impact. Key terms and concepts.	10	1,2
	1.2	Mechanics and Light Art Exploration of kinetic art, light installations, and early experiments. Artists like Nam June Paik, Len Lye, and Rebecca Horn, their early experiments. Hands-on activities: Creating simple kinetic sculptures.	10	3,4

2.From Interactive Art and Virtual Reality to age of A.I	2.1	<p>Interactive Art and Virtual Reality Interactive installations: Engaging the audience through technology. Virtual reality experiences: Art in immersive digital spaces. Case studies: Lynn Hershman Leeson, Rafael Lozano-Hemmer and similar experimental artists .</p> <p>Digital Art and the Web Digital forms: Net art, generative art, and online platforms. Navigating the digital landscape as an artist.</p> <p>Lecture by a contemporary artist working with digital sensibilities.</p>	20	3,4,5,6
	2.2	<p>Robots, AI, and Bio-Art Robotic art: Exploring AI-generated works. Bio-art: Artistic implications of biotechnology. Ethical considerations: Balancing creativity and technology.</p>		
3. Media Archaeology and Preservation EA Art Now...	3.1	<p>Media Archaeology and Preservation Challenges of preserving electronic art. Role of museums and institutions. Field trip to a media art conservation or heritage centre to understand various strategies of technology in action .</p> <p>Final project: Students create their own electronic art piece.</p>	20	5,6
	3.2	<p>Emerging Trends Current developments: Blockchain art, AR/VR, and beyond. Guest speakers: Contemporary artists pushing boundaries.</p>		
4. Teacher Specific Content		<h1>Syllabus</h1>		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: The module begins with lectures on electronic media art, focusing on its historical context, major artists, and terms. It then explores how it challenges traditional static art and the impact of technology on artistic practice. Students are encouraged to create their own projects and critically evaluate the role of light, space, and motion in electronic art. The module concludes with a discussion on the future of electronic art and its potential impact on society. The module also evaluates the ethical implications and effectiveness of different artistic strategies. The module addresses</p>
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	<p>educators' specific needs through tailored discussions.</p> <p>Interactive Instruction: Conduct discussions and Q&A sessions to engage students actively in understanding the theoretical aspects of Art and Electronic media</p> <p><i>Interactive Instruction:</i> Library references, reading and discussions</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>										
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 25 Marks</p> <table border="1" data-bbox="403 707 1019 1061"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Discussions</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Studio involvement		Discussions		Viva Voce	
Criteria	Marks										
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	<p>B. End Semester Evaluation (ESE) 50 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="403 1335 1027 1619"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td>30</td> </tr> <tr> <td>Viva Voce</td> <td>20</td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Final Work	30	Viva Voce	20		
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REFERANCES

1. Shanken, Edward A. Art and electronic media. Phaidon Press, London, 2009.
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3. Lovejoy, Margot. Digital currents: art in the electronic age. Routledge, 2004.
4. Greenberg, Clement. Homemade esthetics: observations on art and taste. Oxford University Press, 2000.
5. Meyrowitz, Joshua. No sense of place: The impact of electronic media on social behavior. Oxford University Press, 1986.

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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	Documenting work of art					
Type of Course	VAC					
Course Code	MG6VACPAI300					
Course Level	300-399					
Course Summary	<p>Course Description: This course will teach practising artists and other aspirants of art work documentation, how to use photography as a tool for archiving and documenting their artwork. Students will learn the technical and conceptual aspects of archival and documentation photography, including lighting, camera settings, file management, and metadata. By the end of the course, students will have a solid foundation in archival and documentation photography practices and will be able to create high-quality images of their artwork for exhibition, publication, and archival purposes.</p> <p>Documenting artwork is an essential aspect of an artist's career. It allows them to preserve their work for posterity, share it with a wider audience, and create a record of their artistic process. Photography is a powerful tool for documentation, as it can capture the intricate details and nuances of artwork, making it an ideal medium for archiving and documentation purposes</p>					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others (studio time) ¹	
		0	3	0		45
Pre-requisites						

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall the historical context and evolution of archival and documentation photography	R	1
2	Discuss the role of photographs in documenting and preserving cultural heritage in the context of art and art history.	U	1,2
3	Develop a personal style and approach to archival and documentation photography.	C	3
4	Identify the key concepts and techniques of archival and documentation photography.	R	2,3
5	Apply the techniques of archival and documentation and use digital and analog photography equipment and software to create and edit photographs.	A	3,4,5
6	Compare and contrast different photographic styles and their suitability for documenting different types of art.	An	4,5
7	Evaluate the role of photography in the art market and its impact on the value and authenticity of artworks.	E	5,6,8
8	Design and implement a photography project that showcases the application of archival and documentation photography in a specific context (e.g. museum, gallery, artist's studio).	C	4,5,6

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1. Introduction to Archival and Documentation Photography	1.1	Overview of archival and documentation photography Importance of archiving and documenting artwork Camera equipment and accessories Basic camera settings for archival and documentation photography Lighting techniques for archival and documentation photography	5	1,2,3,4
	1.2	File Management and Metadata File naming conventions File organisation and backup strategies * Metadata standards for archival and documentation photography * Using software tools for metadata management		
		Techniques for photographing paintings, drawings, and		

2. Photographing Two-Dimensional Artwork	2.1	prints Setting up a still life setup Using a tripod and remote shutter release Post-processing techniques for adjusting colour balance and contrast Photographing Three-Dimensional Artwork Techniques for photographing sculptures and installations Setting up a light tent or light box Using natural light and reflectors Post-processing techniques for adjusting perspective and depth of field	10	3,4,5,6,7
	2.2	Workshop : - Create a portfolio of photographs that document and interpret artworks from different eras and styles or Design and implement a photography project that showcases the application of archival and documentation photography in a specific context (e.g. museum, gallery, artist's studio).	10	3,4,5,6,7
3. Advanced Techniques for Archival and Documentation Photography	3.1	High dynamic range (HDR) imaging Focus stacking Panoramic photography Large format photography	10	6,7,8
	3.2	Creating a Workflow for Archival and Documentation Photography Developing a consistent and efficient workflow Planning and executing a photoshoot Quality control and proofing Preparing files for print or digital publication	10	6,7,8
4. Teacher Specific Content		<h1>Syllabus</h1>		

5. Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct instruction in the course art work documentation involves lectures and demonstrations to impart foundational knowledge and technical skills. Instructors provide students with exposure techniques, historical context, and visual guidance on photography for documentation. The course emphasizes documentation, technical skills, conceptual understanding, career advancement, accessibility, industry standards, sustainability,</p>
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	<p>collaboration, flexibility, and instructor expertise. Interactive instruction fosters active participation and collaborative learning by allowing students to apply theoretical knowledge in practical scenarios. Hands-on studio work and group discussions allow students to exchange ideas, share experiences, and offer feedback. This approach encourages students to explore diverse approaches, experiment with materials and techniques, and develop their artistic voice. An additional 15 hours of studio time is provided for self-study, allowing students to revisit classroom exercises.</p> <p>Common reading sessions in the Library.</p>
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Assessment Types	<p>MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA) 25 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Final Work</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Final Work		Studio involvement		Viva Voce		
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	Final Work									
	Studio involvement									
Viva Voce										
<p>B. End Semester Evaluation (ESE) 50 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Practical Components</td> </tr> <tr> <td>Final Work</td> <td>35</td> </tr> <tr> <td>Viva Voce</td> <td>15</td> </tr> <tr> <td>Total</td> <td>50</td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Final Work	35	Viva Voce	15	Total	50
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Final Work	35									
Viva Voce	15									
Total	50									

REFERENCES

1. Mancini, K., & Sidoriak, J. (2018). Fundamentals of forensic photography: Practical techniques for evidence documentation on location and in the laboratory. Routledge, Taylor & Francis Group.
2. Blaney, A., & Shah, C. (Eds.). (2020). Photography in India: From archives to contemporary practice. Routledge, Taylor & Francis Group.

SUGGESTED READINGS

1. Dekker, A., & Giannachi, G. (Eds.). (2023). Documentation as art: Expanded digital practices. Routledge, Taylor & Francis Group.

2. Digital heritage: Applying digital imaging to cultural heritage (1st ed). (2006). Butterworth- Heinemann.
3. Larios, P. (2022). Dayanita Singh Dancing with my camera (N. G. Schneider, Trans.). GropiusBau.
4. Mancini, K., & Sidoriak, J. (2018). Fundamentals of forensic photography: Practical techniques for evidence documentation on location and in the laboratory. Routledge, Taylor & Francis Group.
5. Meltzer, S. (2007). Photographing arts, crafts & collectibles: Take great digital photos for portfolios, documentation, or selling on the web (1st ed). Lark Books.
6. Miller, L., & Marin, N. (2015). Police photography (Seventh edition). Elsevier.
7. Sencar, H. T. M., Nasir. (2013). Digital Image Forensics: There is More to a Picture than Meets the Eye (2013 ed). Springer-Verlag New York Inc.



MGU-UGP (HONOURS)

Syllabus



SEMESTER 7

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Studio project: Practice					
Type of Course	DCC					
Course Code	MG7DCCPAI400					
Course Level	400-499					
Course Summary	<p>Studio Projects fosters the development of independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices.</p> <p>As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Cultivate the experiences and artistic knowledge gained in previous courses to diligently nurture a personal project.	C	1,3,6,8
2	Understand your practice's historical coordinates and reflect a critical view of contemporary art practices.	U	1,3,6,8
3	Expand a greater degree of rigour and thoughtful engagement, creative practice and related processes.	C	1,4
4	Evaluate your own progress with the intent of working towards advancement while utilizing the resources provided.	E	1,4
5	Establish a self-critical strategy for implementing the project using the concepts of temporality and spatiality.	E	1,6
6	Design and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts.	c	4,3,9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Course description	Hrs	CO No.
1)Advanced Studio Practice	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	1,2,5
2)Professional Development	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	3,5,6
3)Artistic Practice as Research	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	15	4,5,6

4) Degree Show/Final Thesis Exhibition Preparation	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	30	1,2,5,6
5) Teacher specific module			

5. Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p><i>Direct Instruction:</i> Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project. Encourage students to reflect on their progress and artistic decisions. Summarize key points and assign any follow-up tasks or readings. Students work on projects while receiving guidance and feedback from the mentor or guide.</p> <p><i>Interactive Instruction:</i> Students participate in peer critique sessions to discuss and evaluate each other's work. Students work on projects while receiving guidance and feedback from the mentor or guide.</p>														
6. Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Individual Project Design</td> <td></td> </tr> <tr> <td>Discussions</td> <td></td> </tr> <tr> <td>Theory Component</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table> <p>B. End Semester Evaluation (ESE) 70 Marks Mode of Examination: Display Valuation Students will present their completed works from the course for assessment.</p>	Criteria	Marks	Practical Components		Studio involvement		Individual Project Design		Discussions		Theory Component		Viva Voce	
Criteria	Marks														
Practical Components															
Studio involvement															
Individual Project Design															
Discussions															
Theory Component															
Viva Voce															

	<p>An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="547 297 1275 734"> <thead> <tr> <th data-bbox="547 297 914 367">Criteria</th> <th data-bbox="914 297 1275 367">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="547 367 1275 456">Practical Components</td> </tr> <tr> <td data-bbox="547 456 914 524">Final Display</td> <td data-bbox="914 456 1275 524">50</td> </tr> <tr> <td data-bbox="547 524 914 591">Conceptual concerns</td> <td data-bbox="914 524 1275 591">20</td> </tr> <tr> <td data-bbox="547 591 914 658">Theory Component</td> <td data-bbox="914 591 1275 658"></td> </tr> <tr> <td data-bbox="547 658 914 734">Viva Voce</td> <td data-bbox="914 658 1275 734">70</td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Final Display	50	Conceptual concerns	20	Theory Component		Viva Voce	70
Criteria	Marks												
Practical Components													
Final Display	50												
Conceptual concerns	20												
Theory Component													
Viva Voce	70												
	<p>The course involves practical assignments, home assignments, and viva voce, all of which are crucial for artistic development. Practical assignments involve studio involvement and progress in handling materials, while home assignments involve daily creative enquiries and reading materials. Viva voce involves the eagerness to know and creative thinking ability. Work presentations involve displaying the work or process with proper understanding of space. The semester end examination includes a final display with an understanding of exhibition model, concept, context, and thematics. Viva-voce focuses on acquiring basic knowledge about the making process and historical understanding of art making.</p>												

REFERENCES

1. Dombois, Florian, Ute Meta Bauer, Claudia Mareis, and Michael Schwab. Intellectual birdhouse. Artistic practice as research. Koenig Books, 2012.

SUGGESTED READINGS

1. Dombois, Florian, Ute Meta Bauer, Claudia Mareis, and Michael Schwab. Intellectual birdhouse. Artistic practice as research. Koenig Books, 2012.
2. Sullivan, Graeme, ed. Art practice as research: Inquiry in visual arts. Sage, 2010.
3. van den Berg, Karen, and Ursula Pasero, eds. Art Production Beyond the Art Market?. Berlin: Sternberg Press, 2013.
4. Phaidon Vitamin series and Contemporary Artists Series
5. Hirsch, Nikolaus. What is Critical Spatial Practice?. Ed. Markus Miessen. Berlin: Sternberg Press, 2012.
6. Hirschhorn, Thomas. Critical laboratory: the writings of Thomas Hirschhorn. MIT Press, 2013.
7. Zarobell, John. "Global art collectives and exhibition making." In Arts, vol. 11, no. 2, p. 38. MDPI, 2022.
8. Ndikung, Bonaventure Soh Bejeng. Pidginization as Curatorial Method: Messing with Languages and Praxes of Curating. Vol. 3. MIT Press, 2023.
9. Eastwood, Ashiya. "TJ Demos: Against the Anthropocene-Visual Culture and Environment Today." Art Monthly 413 (2018): 38-38.
10. Paris, I. "Decolonizing Nature, Contemporary Art and The Politics Of Ecology, by TJ Demos, Berlin: Sternberg Press, 2016." CLIMATE CHANGE DENIALISM (Uzoma chukwu,(Osun State University, Osogbo, Nigeria): 114.
11. Lien, Marianne Elisabeth, and Brigitte Nerlich. The politics of food. Berg Publishers, 2004.



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course Name	Understanding New Media Art				
Type of Course	DCC				
Course Code	MG7DCCPAI401				
Course Level	300-399				
Course Summary	This course explores the theoretical foundations, historical evolution, and critical perspectives surrounding New Media Art. The course is designed to provide students with a comprehensive understanding of the unique intersection between art and technology. Through a curated exploration of key concepts, historical movements, and contemporary debates, students will develop the analytical tools necessary to engage critically with the dynamic and rapidly evolving field of New Media Art.				
Semester	7	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		1	3	0	60
Pre-requisites	MGU-UGP (HONOURS)				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will be able to articulate a comprehensive understanding of the defining characteristics, historical development, and key concepts of New Media Art.	U	1
2	Develop the ability to critically analyze and interpret new media artworks using relevant theoretical frameworks, such as semiotics, postmodernism, and media theories.	An	1
3	Demonstrate critical thinking skills by evaluating the impact of technological advancements on the creation, presentation, and reception of art, both historically and in contemporary contexts.	C	3,6

4	Develop a historical awareness of the evolution of New Media Art, from early experiments to the emergence of digital art and contemporary trends in virtual reality, augmented reality, and artificial intelligence.	S	10
5	Participate in informed and articulate discussions on key topics related to New Media Art, effectively communicating ideas and perspectives with classmates.	I	9
6	Apply theoretical concepts learned in the course to analyze and interpret specific new media artworks, considering issues of authorship, audience interaction, and the role of technology in artistic expression.	A	3
7	Explore and critically assess ethical considerations in the creation and consumption of new media art, particularly in the realms of virtual reality, augmented reality, and artificial intelligence.	Ap	8
8	Synthesize knowledge gained throughout the course, connecting historical perspectives with contemporary trends, and demonstrating an awareness of the ongoing dialogues within the field of New Media Art.	E	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Modules	Unit	Course description	Hrs	CO No.
1.Introduction to New Media Art	1.1	Definitions and Characteristics	5	1,2, 3,4
	1.2	Historical Context: Evolution from Traditional to New Media	5	1,5, 6,4
	1.3	Key Theories and Concepts in New Media Art	5	1,7,8
Digital Art and Its Forms	2.1	Digital Painting and Drawing	5	1,4,8
	2.2	Generative Art and Algorithms	5	1,8
	2.3	Pixel Art and 8-bit Aesthetics	5	1,8

Sound and New Media Art	3.1	Sound Art and its Role in New Media	5	1,8
	3.2	Audiovisual Installations	5	1,8
	3.3	Experimental Music and Digital Soundscapes	5	1,8
Critical Issues in New Media Art	4.1	Ethics and Privacy in New Media	5	7,4
	4.2	Cultural and Social Implications	5	7,4
	4.3	Accessibility and Inclusivity in New Media	5	7,4
Teacher specific				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Active co-operative learning, Seminar, Group Assignments Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representative, individual presentations.										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Class Participation and Engagement</td> <td></td> </tr> <tr> <td>Assignment and Presentations</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Theory Components		Class Participation and Engagement		Assignment and Presentations			
Criteria	Marks										
Theory Components											
Class Participation and Engagement											
Assignment and Presentations											
	<p>B. End Semester Evaluation (ESE) 70 Marks</p> <p>End Semester Evaluation (ESE) shall be conducted as Take- Home Exam. The following format can be used for the question paper.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Long Answer type question: 2 out of 3 (2 x 25)</td> <td>50</td> </tr> <tr> <td>Visual Response</td> <td>20</td> </tr> <tr> <td>Total</td> <td>70</td> </tr> </tbody> </table> <p>Note: A visual response is a method of answering a question or conveying information through the use of drawings, images, or other visual representations</p>	Criteria	Marks	Theory Components		Long Answer type question: 2 out of 3 (2 x 25)	50	Visual Response	20	Total	70
Criteria	Marks										
Theory Components											
Long Answer type question: 2 out of 3 (2 x 25)	50										
Visual Response	20										
Total	70										

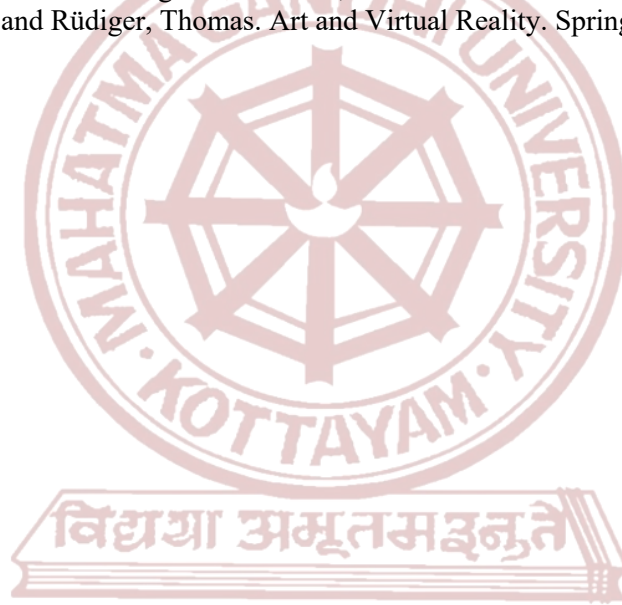
instead of written text.

REFERENCES (TEXT BOOK):

1. Manovich, Lev. The Language of New Media. MIT Press, 2001.
2. Paul, Christiane. Digital Art. Thames & Hudson, 2003.
3. Rush, Michael. New Media in Art. Thames & Hudson, 2005.
4. Dixon, Steve. Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation. MIT Press, 2007.

SUGGESTED READINGS:

1. Gere, Charlie. Digital Culture. Reaktion Books, 2008.
2. Levine, Michael. Code as Art. A K Peters/CRC Press, 2009.
3. Hansen, Mark B. N. New Philosophy for New Media. MIT Press, 2006.
4. Popper, Frank. From Technological to Virtual Art. MIT Press, 2007.
5. Cubitt, Sean. Digital Aesthetics. Sage Publications, 1998.
6. Strohmaier, David J., and Rüdiger, Thomas. Art and Virtual Reality. Springer, 2018.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Curatorial Practices: An Overview					
Type of Course	DCC					
Course Code	MG7DCCPAI402					
Course Level	400-499					
Course Summary	<p>Curatorial Practices is a practice-based as well as workshop-oriented course that focuses various perspectives on exhibition making and other forms of visual art disseminations. Curatorial practice can be described as a cultural practice that expands as a tool for generating, communicating, and reflecting experience and knowledge.</p> <p>The primary starting point for this course is to analyse and observe the forms and structures of students' own work in relation to examples of exhibition models and other forms of cultural mediation in a transdisciplinary and transcultural setting. Regular visits to exhibitions and other curatorial cultural ventures in Kochi and outside the city are essential, as is encouraging students to examine them through a critical lens in order to engage in dialogue about such display practices.</p> <p>This course will enable students in executing their final display projects using different approaches of conception, organisation, and implementation of curatorial projects, as well as theoretical tools for analysis, discussion, and future development of exhibitions.</p>					
Semester	7	Credits			4	Total Hours:
Course Details	Learning Approach	Lecture	Tutorial	Practical	others	
		1	3	0		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand brief genealogical progressions of curatorial practices from global to local contexts, emphasising critical perspectives on such projects.	U	1,3,6,7
2	Critically examine theoretical and practical examples of exhibition practices in relation to important curatorial propositions.	An	1,2
3	Investigate and differentiate between curatorial and curation processes using examples from contemporary visual art.	E	2
4	Develop skills in making concept notes, proposals, budgeting, and creating scenography for the final display.	C	2,4
5	Design and develop their own final project while enabling strategies of conception, organisation, and implementation of display making.	C	2,3,4,5
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1) Introduction module	1.1	Brief introduction to historical developments of curatorial practices and other exhibition models such as : Global and local biennales, triennales, Documenta, Manifestas , etc.	4	1,2,3
	2.1	Critical examinations of above mentioned various exhibitory models through reading critical text from various authors	4	4,5
2) Critical reflections of various exhibition practices	2.2	Examination on instrumental curation (misunderstood term) and expanded idea of 'curatorial'.	5	1-5
	2.3	Studio Time - Allow the students to work on the idea of 'curatorial' based on their understanding of the classroom exercise.	5	1-5
	3.1	This module will be particularly relevant to their final practical studio course, in which students must design and develop their own final project while learning strategies for conception, organisation, and implementation of display making.	10	1-5
3) Practical module	3.2	Studio Time - Allow the students to work on the display making based on their understanding of the classroom exercise.	10	1-5

4. Degree show/ Final display preparation	4.1	The final module includes a graduate display with proper exhibition notes and curatorial scenography. Enabling students to : conceptualize and develop a cohesive body of artwork for exhibition. Apply curatorial and exhibition design principles to present their artwork effectively. Demonstrate professionalism in the organization and execution of a public exhibition. Engage with peers, faculty, and visitors to discuss and critique their artwork. Reflect on their artistic practice and identify areas for future growth and development.	10	5
	4.2	Studio Time - Allow the students to work on the exhibition based on their understanding of the classroom exercise.	12	5
5) Teacher specific module				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction:</p> <ul style="list-style-type: none"> Conduct a lecture or presentation on fundamental concepts of curatorial practices, including exhibition design, collection management, curatorial ethics, etc. Utilize visual aids, case studies, and examples from renowned exhibitions to illustrate key points. Encourage note-taking and questions for clarification. Organize a visit to a local gallery, museum, or exhibition space relevant to curatorial practices. Provide guided tours or prompts for students to observe and analyze the curatorial decisions, exhibition layout, and interpretation strategies. Encourage students to engage with gallery staff or curators to gain insights into their practices and decision-making processes. Facilitate a debriefing session after the visit to discuss observations and reflections as a class. <p>Interactive Instruction:</p> <ul style="list-style-type: none"> Divide students into small groups and assign them a curatorial project or task, such as curating a virtual exhibition, creating a thematic collection, or drafting exhibition proposals. Provide guidance and support as groups work collaboratively to complete the task. Encourage groups to present their projects to the class and engage in peer feedback and discussion. Provide any additional resources or assignments for further exploration of curatorial practices. 								
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Display</td> <td></td> </tr> <tr> <td>Class Participation and Engagement</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Display		Class Participation and Engagement	
Criteria	Marks								
Practical Components									
Display									
Class Participation and Engagement									

B. End Semester Evaluation (ESE) 70 Marks

Mode of Examination: Display Valuation

Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.

Criteria	Marks
Practical Components	
Display	50
Viva Voce	20
Total	70

Note: For the ESE, students shall present detailed photographic/videographic documentation of the display done at the end of this course.

REFERENCES

1. O'Neill, Paul. *The Culture of Curating and the Curating of Culture* (s). Mit Press, 2016.
2. Rogoff, Irit. "The expanding field." *The curatorial: A philosophy of curating* (2013): 41-48.
3. Moreno, Marta Mantecón. "Beatrice von Bismarck, Jörn Schafaff y Thomas Weski (Eds.) *Cultures of the Curatorial.*" *Exit Book: revista de libros de arte y cultura visual* 17 (2012): 76-77.
4. On Curating journals, *Eflux Journals* etc.
5. Smith, Terry. "What is Contemporary Curatorial Thought?" *Thinking Contemporary Curating* (2012): 249-258.

MGU-UGP (HONOURS)

SUGGESTED READING

1. O'Neill, Paul. *The Culture of Curating and the Curating of Culture* (s). Mit Press, 2016.
2. Rogoff, Irit. "The expanding field." *The curatorial: A philosophy of curating* (2013): 41-48.
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4. On Curating journals, *Eflux Journals* etc.
5. Smith, Terry. "What is Contemporary Curatorial Thought?" *Thinking Contemporary Curating* (2012): 249-258.



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course Name	History of Exhibition Practice				
Type of Course	DSC C				
Course Code	MG7DCEPAI400				
Course Level	400-499				
Course Summary	<p>This course explores the evolution of exhibitions in fine arts, spanning from pre-modern times to contemporary trends. Through five modules, students look into the significance of exhibitions in art dissemination, investigating the transition from early salons to modern galleries and beyond. They examine curatorial strategies, design principles, and the impact of technology and globalization on exhibition practices. Case studies illuminate influential art movements and key players in exhibition history. Ethical considerations, such as representation and accessibility, are also addressed. Through research, critical analysis, and hands-on projects, students develop a comprehensive understanding of how exhibitions shape art reception, cultural discourse, and societal narratives. This course equips aspiring artists, curators, and scholars with the knowledge and skills necessary to navigate and contribute to the dynamic world of exhibition practice.</p>				
Semester	7	Credits	4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		3	1	0	60
Pre-requisites	NA				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop a comprehensive understanding of the historical evolution of exhibition practices in the context of fine arts, spanning from pre-modern times to contemporary trends.	U	1
2	Analyze and critique various curatorial strategies, design principles, and methodologies employed in the presentation and interpretation of artworks within exhibition settings.	An	2

3	Explore the role of exhibitions in shaping art dissemination, cultural discourse, and societal narratives, considering factors such as audience engagement, representation, and accessibility.	S	3
4	Evaluate the impact of technological advancements, globalization, and socio-political contexts on the development of exhibition practices in the modern era.	E	5
5	Investigate ethical considerations inherent in exhibition curation, including issues of cultural sensitivity, inclusivity, and the representation of diverse perspectives.	E	9
6	Apply theoretical concepts and historical knowledge to critically analyze and interpret exhibitions, artworks, and curatorial projects.	Ap	10
7	Develop practical skills in exhibition planning, design, and implementation through hands-on projects and case studies. Synthesize course material and research findings to produce original scholarly work, such as research papers, curatorial proposals, and critical essays, demonstrating proficiency in academic writing and research methodologies.	E,C	8, 10
8	Engage in informed discussions and debates about contemporary trends, challenges, and future directions in the field of exhibition practice. Cultivate a reflective and interdisciplinary approach to understanding the intersections between art, culture, and society within exhibition contexts.	S, An	2,9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs	CO No.
1	Module 1: Introduction to Exhibition Practice	2	1,2,3,4,5
1.1	Overview of exhibition practice in the context of fine arts	2	1,2,3
1.2	Understanding the role of exhibitions in the dissemination and reception of art	2	4,5,
1.3	Examination of different types of exhibitions (e.g., solo exhibitions, group exhibitions, thematic exhibitions)	2	3,4,5
2	Module 2: Pre-Modern Exhibition Practices	2	2,5
2.1	Exploration of historical exhibitions and display methods prior to the modern era	2	2

2.2	Study of early museums, galleries, and salons	2	2
2.3	Analysis of the role of patronage, collectors, and institutions in shaping exhibition practices	2	5
3	Module 3: Modern Exhibition Practices	5	3, 5,6
3.1	Examination of key developments in exhibition practices from the 19th century to the present	4	3,5
3.2	Survey of influential art movements and their impact on exhibition design and curation	4	6
3.3	Analysis of the rise of public and private galleries, biennales, and art fairs	4	6
4	Module 4: Curatorial Strategies and Exhibition Design	12	3,4,5,6
4.1	Study of curatorial methodologies and approaches to exhibition design	5	3,4
4.2	Exploration of the relationship between space, audience, and artwork in exhibition settings	5	5
4.3	Case studies of innovative curatorial projects and exhibitions	5	5, 6
5	Teacher Specific Module		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, Active co-operative learning, Seminar, Gallery visit and Group discussion, Presentation by individual student/ Group representative, individual curation and exhibition making.</p>
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30 Marks	
	Criteria	Marks
	Theory Components	
	Class exercise submission Research papers on selected historical or contemporary exhibitions	
Participation in the class discussions and activities		
Viva voce		
	B. End Semester Evaluation (ESE) 70 Marks	
	Mode of Examination: Display Valuation	
	Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.	
	Criteria	Marks
	Theory Components	
	Class Exercise	50
	Viva voce	20
	Total	70
	Note: class exercise needs to be submitted to the examiners prior to the evaluation date.	

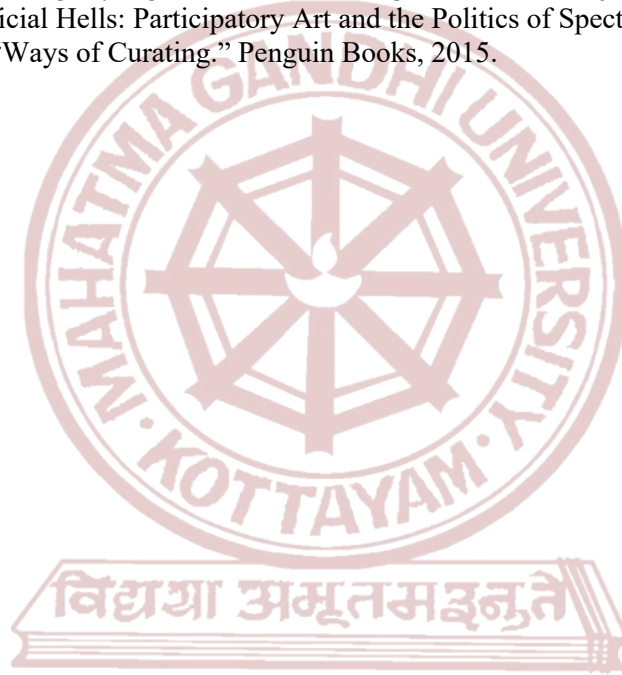
Syllabus

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- Greenberg, Reesa, et al. Eds. "Thinking About Exhibitions." Routledge, 1996.
- O'Doherty, Brian. "Inside the White Cube: The Ideology of the Gallery Space." University of California Press, 2000.
- Reesa, Greenberg, Bruce W. Ferguson, and Sandy Nairne. Eds. "Thinking About Exhibitions." Routledge, 1996.
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- Belting, Hans. "The End of the History of Art?" University of Chicago Press, 1987.
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- Martin, Agnes, and Writings by Agnes Martin. "Writings/Schriften." Hatje Cantz, 1992.
- Bishop, Claire. "Artificial Hells: Participatory Art and the Politics of Spectatorship." Verso Books, 2012.
- Obrist, Hans Ulrich. "Ways of Curating." Penguin Books, 2015.

SUGGESTED READING

1. Greenberg, Reesa, et al. Eds. "Thinking About Exhibitions." Routledge, 1996.
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10. Obrist, Hans Ulrich. "Ways of Curating." Penguin Books, 2015.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Artistic Practice as Research: Introduction					
Type of Course	DSE					
Course Code	MG7DCEPAI401					
Course Level	400-499					
Course Summary	<p>This course is designed as a mentorship program. Students can develop their ongoing practice in a research-based environment. The practice will build upon their development thus far, and further guidance will be provided after each student's work presentation. Subsequent discussions will be conducted on a one-on-one basis.</p> <p>The course requires compulsory studio practice with the support of various other resources. It also encourages interdisciplinary possibilities in creative practice.</p>					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical		
		1	3	0		60
Pre-requisites, if any						

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Enhanced Research Skills: Students will develop advanced research skills tailored to their specific practice, enabling them to effectively explore and incorporate new knowledge into their work.	S	1,2,7

2	Personalized Artistic Development: Through one-on-one mentorship and guidance, students will achieve significant personal growth in their artistic practice, building upon their previous work and refining their individual styles.	C	1,2,7
3	Professional Presentation Abilities: Students will improve their ability to present and articulate their work, gaining confidence and proficiency in showcasing their projects to an audience.	E,C	1,2,&8
4	Interdisciplinary Collaboration: The course will foster an appreciation for interdisciplinary approaches, encouraging students to incorporate diverse methodologies and perspectives into their creative practice.	A, An	1,2,&8
5	Resource Utilization Competence: Students will learn to effectively utilize a variety of resources, including studio facilities and external materials, to enhance and support their artistic endeavors.	A, E	1 &2

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1.Presentation of works and Discussion	1.1	Each student must present their previous works and discuss their understanding and experiences.	15	1,2,3,4,5
2.Enabling the resources	2.1	Find various resources, including people, texts, movies, and other possible materials.	15	1,2,3,4,5
3.Analyze resources	3.1	This module will include a brainstorming session utilizing various resources and will initiate diverse discussions.	15	1,2,3,4,5

4. Develop a creative intervention	4.1	This module focuses on the creative practice of each student with the assistance of previous discussions.	15	1,2,3,4,5
5. Teacher specific content	5.1			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Direct Instruction: Lectures and slide presentations will cover various artistic practices and projects. Teachers should introduce different kinds of artistic practices, engage in discussions on the topics, and endeavor to connect them with students' works. Interactive Instruction: Initiate one-on-one discussions and exercises tailored to each student's ideas and working style. These discussions should follow a mentorship model, providing personalized guidance and support to facilitate individual growth and development.</p>											
Assessment Types	<p>MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>presentation/ research/ analysis/ creativity</td> <td></td> </tr> <tr> <td>Participation in the classroom discussions and activities</td> <td></td> </tr> </tbody> </table>				Criteria	Marks	Theory Components		presentation/ research/ analysis/ creativity		Participation in the classroom discussions and activities	
	Criteria	Marks										
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Participation in the classroom discussions and activities												
<p>End Semester Evaluation (ESE) 70 Marks Mode of Examination: Display Valuation Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Final Work</td> <td>50</td> </tr> <tr> <td>Viva voce</td> <td>20</td> </tr> </tbody> </table>				Criteria	Marks	Theory Components		Final Work	50	Viva voce	20	
Criteria	Marks											
Theory Components												
Final Work	50											
Viva voce	20											

REFERENCES

1. Viola, Bill. "Reasons for knocking at an empty house: writings 1973-1994." (1995).
2. Richter, Gerhard. "The daily practice of painting: writings and interviews, 1962-1993." (1995).
3. Bourgeois, Louise, Marie-Laure Bernadac, and Hans Ulrich Obrist. "Destruction of the father, reconstruction of the father: writings and interviews, 1923-1997." (No Title) (1998).

SUGGESTED READINGS

1. Phaidon Contemporary Art series , Phaidon Publishers

2. Vitamin Art series , Phaidon Publishers
3. Documents of contemporary art, Whitechapel and MIT Publishers
4. Viola, Bill. "Reasons for knocking at an empty house: writings 1973-1994." (1995).
5. Richter, Gerhard. "The daily practice of painting: writings and interviews, 1962-1993." (1995).
6. Bourgeois, Louise, Marie-Laure Bernadac, and Hans Ulrich Obrist. "Destruction of the father, reconstruction of the father: writings and interviews, 1923-1997." (No Title) (1998).



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Introduction to Art and Critical Theory					
Type of Course	DCE					
Course Code	MG7DCEPAI402					
Course Level	400-499					
Course Summary	<p>This seventh semester course has a lecture-seminar format that culminates in group discussions in which all participants are required to participate. The course explores critical theory's foundational ideas and theorists and analyzes a few pertinent art readings.</p> <p>The study of critical theories as a specific form of conversation about art is the focus of this course. This course integrates theory and practice by giving students the chance to develop their critical thinking abilities and take a stance on critique of current art and culture. It needs a more comprehensive, interdisciplinary discussion on the nature of contemporary experience to comprehend the shifting dynamics of art criticism. It's important to keep in mind that art critics and contemporary artists have studied a wide range of topics, including psychology, philosophy, politics, religion, and history, all while examining how criticism has evolved.</p>					
Semester	7	Credits			Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
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1	This course gives an insight into the functions and characteristics of art criticism. Students are introduced to the basics of art criticism.	U	1
2	Students learn to critically analyze the art works.	An	2
3	Enhances their critical thinking, presentation skills and creativity.	Ap	2
4	Students develop a skill in applying various critical theories in interpreting a specific work of art.	An	2
5	Students learn literary terms and the various streams of art criticism.	U	3
6	Students learn the interdisciplinary nature of contemporary criticism and develop concerned skills.	U	3
7	Students inculcate political, social and critical awareness of diverse cultures and visual art creations.	C	4
8	Students develop a wholesome vision of life and work.	E	5
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

MGU-UGP (HONOURS)

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs	CO No.
	Lectures and Group Discussions based on Texts and Readings, Review and Presentations by Students		
1	Formalism and Modern Avant-Garde	15	1,2,3,5,6,7
1.1	“The Aesthetic Hypothesis”		
1.2	“Art and Life”		
1.3	“Avant-Garde and Kitsch”		
1.4	“Towards a Newer Laocoon”		

2	Abstract Expressionism, Minimalism and Conceptual Art	15	1,2,3,5,6,7
2.1	“Abstract Expressionism, Weapon of the Cold War”		
2.2	“The American Action Painters”		
2.3	“ABC Art”		
2.4	“Art and Objecthood”		
3	Semiotics, Semantics, and Structuralism	15	1,2,3,5,6,7
3.1	“Semiotics and Art History”		
3.2	“General Semantics and Modern Art”		
3.3	“The Structuralism of Claude Levi Strauss and the Visual Art”		
4	Marx, Frankfurt School, and Origins of Postmodernism	15	1,2,3,5,6,7
4.1	“Marxism and Art”		
4.2	“Art as a Form of Negative Dialectics: ‘Theory’ in Adorno’s Aesthetic Theory”		
4.3	“The Work in the Age of Mechanical Reproduction”		
4.4	“Ways of Seeing”		
5	Teacher Specific content		

Syllabus

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) 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. E-learning is also encouraged.</p> <p>Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</p> <p>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.</p> <p>Incorporate critique sessions where students present their work, and constructive feedback is provided.</p> <p>Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</p>
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Assessment Types	<p>MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="width: 70%;">Criteria</th> <th style="width: 30%;">Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Class exercise submission</td> <td></td> </tr> <tr> <td>Participation in the class discussions and activities</td> <td></td> </tr> <tr> <td>Viva voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Theory Components		Class exercise submission		Participation in the class discussions and activities		Viva voce							
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Theory Components																	
Class exercise submission																	
Participation in the class discussions and activities																	
Viva voce																	
	<p>End Semester Evaluation (ESE) 70 Marks</p> <p>End Semester Evaluation (ESE) shall be conducted as an Open-Book Exam. The following format can be used for the question paper.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="width: 25%;">Descriptive Type</th> <th style="width: 25%;">Word Limit</th> <th style="width: 25%;">Number of questions to be answered</th> <th style="width: 25%;">Marks</th> </tr> </thead> <tbody> <tr> <td>Essay</td> <td>300 words</td> <td>2 out of 3</td> <td>2 x 10 = 20</td> </tr> <tr> <td>Long Essays</td> <td>500 words</td> <td>2 out of 3</td> <td>2 x 25 = 50</td> </tr> <tr> <td colspan="3">Total</td> <td>70</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of questions to be answered	Marks	Essay	300 words	2 out of 3	2 x 10 = 20	Long Essays	500 words	2 out of 3	2 x 25 = 50	Total			70
Descriptive Type	Word Limit	Number of questions to be answered	Marks														
Essay	300 words	2 out of 3	2 x 10 = 20														
Long Essays	500 words	2 out of 3	2 x 25 = 50														
Total			70														

	<p>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.</p>
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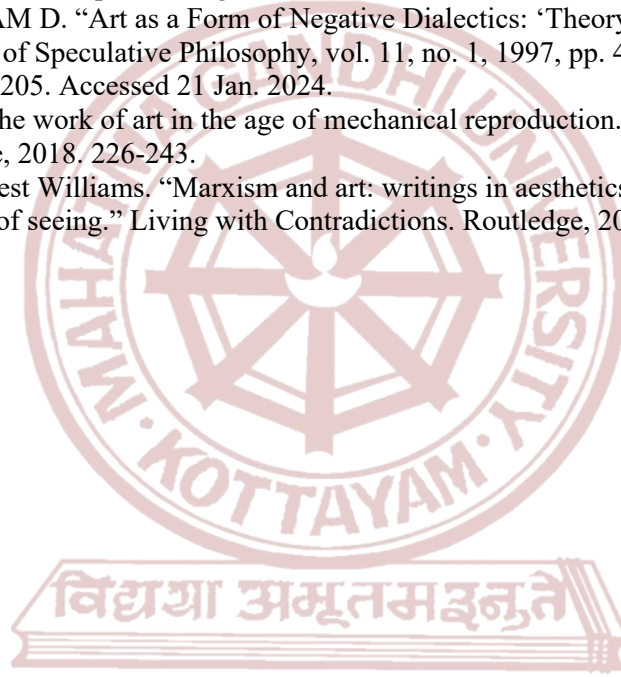
REFERENCES

1. Wood, Paul, Leon Wainwright, and Charles Harrison, eds. *Art in Theory: The West in the World-An Anthology of Changing Ideas*. John Wiley & Sons, 2020.
2. Kant, Immanuel, selections from *Critique of Judgment* (1790), in Charles Harrison, Paul Wood, and Jason Gaiger, *Art in Theory; 1648-1815*, (2000), 780-788.
3. Baudelaire, Charles, *The Painter of Modern Life*, trans. J. Mayne, (New York), 1-40.
4. Bell, Clive, "The Aesthetic Hypothesis," in *Art*, (London, 1931), 3-30.
5. Fry, Roger, "Art and Life," in *Vision and Design*, (London, 1920), 1-15.
6. Greenberg, Clement, "Avant-Garde and Kitsch," in Francis Frascina, ed., *Pollock and After: The Critical Debate*, (New York, 1985), 21-33.
7. Greenberg, Clement, "Towards a Newer Laocoon," in Frascina, 35-46.
8. Rosenberg, Harold. "The American action painters." *Art news* 51.8 (1952): 22.
9. Eva, Cockcroft, and Frascina Francis. "Abstract Expressionism, Weapon of the Cold War." *Pollock and After: The Critical Debate*, Harper and Row [FP 1974] (1985).
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11. Liepe, Lena. "What is the difference between iconography and semiotics?." *ICO Iconographisk Post. Nordisk tidskrift för bildtolkning–Nordic Review of Iconography* 3-4 (2023): 39-55.
12. BLOODSTEIN, OLIVER. "GENERAL SEMANTICS AND MODERN ART." *ETC: A Review of*
13. *General Semantics*, vol. 1, no. 1, 1943, pp. 12–23. JSTOR, <http://www.jstor.org/stable/42581178>.
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15. Brenner, Art. "The Structuralism of Claude Levi-Strauss and the Visual Arts." *Leonardo*, vol. 10, no. 4, 1977, pp. 303–06. JSTOR, <https://doi.org/10.2307/1573767>. Accessed 21 Jan. 2024.
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17. Benjamin, Walter. "The work of art in the age of mechanical reproduction." *A museum studies approach to heritage*. Routledge, 2018. 226-243.
18. Lang, Berel, and Forrest Williams. "Marxism and art: writings in aesthetics and criticism." (1973).
19. Berger, John. "Ways of seeing." *Living with Contradictions*. Routledge, 2018. 189-198.

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MGU-UGP (HONOURS)

Syllabus



SEMESTER 8

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Studio Project: Experimentation					
Type of Course	DCC					
Course Code	MG8DCCPAI400					
Course Level	400-499					
Course Summary	<p>Studio Projects fosters the development of independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices.</p> <p>As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	75
		0	3	1		4
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
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1	Cultivate the experiences and artistic knowledge gained in previous courses to diligently nurture a personal project.	C	1,3,6,8
2	Understand your practice's historical coordinates and reflect a critical view of contemporary art practices.	U	1,3,6,8
3	Expand a greater degree of rigour and thoughtful engagement, creative practice and related processes.	A	1,4
4	Evaluate your own progress with the intent of working towards advancement while utilizing the resources provided.	E	1,4
5	Establish a self-critical strategy for implementing the project using the concepts of temporality and spatiality.	U	1,6
6	Design and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts.	c	4,3,9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Course description	Hrs	CO No.
1. Advanced Studio Practice	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	1,2,5
2. Professional Development	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	5,6
3. Artistic Practice as Research	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	15	5,6
4) Degree Show/Final	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate,	30	3,4

Thesis Exhibition	present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.										
5. Teacher Specific Content											
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction:</p> <ul style="list-style-type: none"> ● Conduct a lecture or presentation on fundamental concepts of curatorial practices, including exhibition design, collection management, curatorial ethics, etc. Utilize visual aids, case studies, and examples from renowned exhibitions to illustrate key points. Encourage note-taking and questions for clarification. ● Organize a visit to a local gallery, museum, or exhibition space relevant to curatorial practices. Provide guided tours or prompts for students to observe and analyze the curatorial decisions, exhibition layout, and interpretation strategies. Encourage students to engage with gallery staff or curators to gain insights into their practices and decision-making processes. Facilitate a debriefing session after the visit to discuss observations and reflections as a class. <p>Interactive Instruction:</p> <ul style="list-style-type: none"> ● Divide students into small groups and assign them a curatorial project or task, such as curating a virtual exhibition, creating a thematic collection, or drafting exhibition proposals. Provide guidance and support as groups work collaboratively to complete the task. Encourage groups to present their projects to the class and engage in peer feedback and discussion. ● Provide any additional resources or assignments for further exploration of curatorial practices. 										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" data-bbox="480 1263 1086 1592"> <thead> <tr> <th data-bbox="488 1263 786 1335">Criteria</th> <th data-bbox="791 1263 1078 1335">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="488 1341 786 1424">Practical Components</td> <td data-bbox="791 1341 1078 1424"></td> </tr> <tr> <td data-bbox="488 1431 786 1491">Display</td> <td data-bbox="791 1431 1078 1491"></td> </tr> <tr> <td data-bbox="488 1498 786 1581">Class Participation and Engagement</td> <td data-bbox="791 1498 1078 1581"></td> </tr> </tbody> </table>			Criteria	Marks	Practical Components		Display		Class Participation and Engagement	
Criteria	Marks										
Practical Components											
Display											
Class Participation and Engagement											
	<p>B. End Semester Evaluation (ESE) 70 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="480 1883 1086 1951"> <thead> <tr> <th data-bbox="488 1883 764 1951">Criteria</th> <th data-bbox="769 1883 1078 1951">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="488 1957 764 1957"></td> <td data-bbox="769 1957 1078 1957"></td> </tr> </tbody> </table>			Criteria	Marks						
Criteria	Marks										

Practical Components	
Display	50
Viva Voce	20
Total	70

Note: For the ESE, students shall present detailed photographic/videographic documentation of the display done at the end of this course.

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3. van den Berg, Karen, and Ursula Pasero, eds. Art Production Beyond the Art Market?. Berlin: Sternberg Press, 2013.
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7. Zarobell, John. "Global art collectives and exhibition making." In Arts, vol. 11, no. 2, p. 38. MDPI, 2022.
8. Ndikung, Bonaventure Soh Bejeng. Pidginization as Curatorial Method: Messing with Languages and Praxes of Curating. Vol. 3. MIT Press, 2023.
9. Eastwood, Ashiya. "TJ Demos: Against the Anthropocene-Visual Culture and Environment Today." Art Monthly 413 (2018): 38-38.
10. Paris, I. "Decolonizing Nature, Contemporary Art and The Politics Of Ecology, by TJ Demos, Berlin: Sternberg Press, 2016." CLIMATE CHANGE DENIALISM (Uzoma chukwu,(Osun State University, Osogbo, Nigeria): 114.
11. Lien, Marianne Elisabeth, and Brigitte Nerlich. The politics of food. Berg Publishers, 2004.

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1. Dombois, Florian, Ute Meta Bauer, Claudia Mareis, and Michael Schwab. Intellectual birdhouse. Artistic practice as research. Koenig Books, 2012.
2. Sullivan, Graeme, ed. Art practice as research: Inquiry in visual arts. Sage, 2010.
3. van den Berg, Karen, and Ursula Pasero, eds. Art Production Beyond the Art Market?. Berlin: Sternberg Press, 2013.
4. Phaidon Vitamin series and Contemporary Artists Series
5. Hirsch, Nikolaus. What is Critical Spatial Practice?. Ed. Markus Miessen. Berlin: Sternberg Press, 2012.
6. Hirschhorn, Thomas. Critical laboratory: the writings of Thomas Hirschhorn. MIT Press, 2013.
7. Zarobell, John. "Global art collectives and exhibition making." In Arts, vol. 11, no. 2, p. 38. MDPI, 2022.
8. Ndikung, Bonaventure Soh Bejeng. Pidginization as Curatorial Method: Messing with Languages and Praxes of Curating. Vol. 3. MIT Press, 2023.
9. Eastwood, Ashiya. "TJ Demos: Against the Anthropocene-Visual Culture and Environment Today." Art Monthly 413 (2018): 38-38.
10. Paris, I. "Decolonizing Nature, Contemporary Art and The Politics Of Ecology, by TJ Demos, Berlin: Sternberg Press, 2016." CLIMATE CHANGE DENIALISM (Uzoma chukwu,(Osun State University, Osogbo, Nigeria): 114.
11. Lien, Marianne Elisabeth, and Brigitte Nerlich. The politics of food. Berg Publishers, 2004.



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Art and Critical Theory After 1960s					
Type of Course	DCC					
Course Code	MG8DCCPAI401					
Course Level	400-499					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	-	75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	This course gives an insight into the functions and characteristics of art criticism. Students are introduced to the basics of art criticism.	U	1
2	Students learn to critically analyze the art works from multiple perspectives.	An	2
3	Enhances their critical thinking, presentation skills and creativity.	Ap	2
4	Students develop a skill in applying various critical theories in interpreting a specific work of art.	A	2
5	Students learn literary terms and the various streams of art criticism.	U	3
6	Students learn the interdisciplinary nature of contemporary criticism and develop concerned skills.	U	3
7	Students inculcate political, social and critical awareness of diverse cultures and visual art creations.	C	4
8	Students develop a wholesome vision of life and work.	E	5

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1.Post Structuralism, Deconstruction, and Psychoanalytic Criticism	1.1	“Phantasmagorical Research: How Theory Becomes Art in the Work of Roland Barthes”	20	1,2, 3
	1.2	“The photographic message”		
	1.3	“The truth in Painting”		
	1.4	“This is not a Pipe”		
	1.5	“Surrealism and Psychoanalysis”		
	1.6	Deleuze, Guattari and contemporary art		
2.Feminist Theories	2.1	“Bodies That Matter: On the Discursive Limits of Sex”	15	4,5
	2.2	“The MoMA’s Hot Mamas”		
3.Post Modern Pop and other simulations	3.1	“Pop Art Redefined”	20	6,7,8
	3.2	“Simulacra and Simulations”		
4.Post colonial theories	4.1	“Coloniality and Modernity/Rationality.”	20	1,2, 3,4,5,6,7,8
	4.2	“The Idea of Provincializing Europe”		
	4.3	“Can the subaltern speak?”		
5. Teacher Specific content	5			

Syllabus

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>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. E-learning is also encouraged.</p> <p>Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</p> <p>Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</p> <p>Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</p> <p>Incorporate critique sessions where students present their work, and constructive feedback is provided.</p> <p>Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</p>																
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" data-bbox="517 887 1094 1171"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Class exercise submission</td> <td></td> </tr> <tr> <td>Participation in the class discussions and activities</td> <td></td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table> <p>End Semester Evaluation (ESE) 70 Marks</p> <p>End Semester Evaluation (ESE) shall be conducted as Take- Home Exam. The following format can be used for the question paper.</p> <table border="1" data-bbox="517 1272 1094 1585"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Theory Components</td> <td></td> </tr> <tr> <td>Long Answer type question: 2 out of 3 (2 x 25)</td> <td>50</td> </tr> <tr> <td>Visual Response</td> <td>20</td> </tr> </tbody> </table> <p>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.</p>	Criteria	Marks	Class exercise submission		Participation in the class discussions and activities		Viva Voce		Criteria	Marks	Theory Components		Long Answer type question: 2 out of 3 (2 x 25)	50	Visual Response	20
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Theory Components																	
Long Answer type question: 2 out of 3 (2 x 25)	50																
Visual Response	20																

REFERENCES

1. Wood, Paul, Leon Wainwright, and Charles Harrison, eds. Art in Theory: The West in the World- An Anthology of Changing Ideas. John Wiley & Sons, 2020.
2. Busch, Kathrin. "Phantasmagorical Research: How Theory Becomes Art in the Work of Roland Barthes." Artistic Research and Literature. Brill Fink, 2019. 185-193.
3. Barthes, Roland. "The photographic message." Theorizing communication: readings across traditions (2000): 191-199.
4. Derrida, Jacques. The truth in painting. University of Chicago Press, 2020.

5. Foucault, Michel. *This is not a pipe*. No. 24. Univ of California Press, 1983.
6. KAPLAN, DONALD M. "Surrealism and Psychoanalysis: Notes on a Cultural Affair." *American Imago*, vol. 46, no. 4, 1989, pp. 319–27. JSTOR, <http://www.jstor.org/stable/26303838>. Accessed 21 Jan. 2024.
7. Zepke, Stephen. "Deleuze, Guattari and contemporary art." *Gilles Deleuze: Image and Text* (2009): 176-97.
8. Butler, Judith. *Bodies that matter: On the discursive limits of sex*. Taylor & Francis, 2011.
9. Duncan, Carol. "The MoMA's Hot Mamas." *Art Journal*, vol. 48, no. 2, 1989, pp. 171–78. JSTOR, <https://doi.org/10.2307/776968>. Accessed 21 Jan. 2024.
10. Gablik, Suzi, et al. *Pop art redefined*. Frederick A. Praeger, 1969.
11. Baudrillard, Jean. *Simulacra and simulation*. University of Michigan press, 1994.
12. Quijano, Anibal. "Coloniality and modernity/rationality." *Cultural studies* 21.2-3 (2007): 168-178.
13. Chakrabarty, Dipesh. "The idea of provincializing Europe." *Provincializing Europe: Postcolonial thought and historical difference* (2000): 3-23.
14. Spivak, Gayatri Chakravorty. "Can the subaltern speak?." *Imperialism*. Routledge, 2023. 171-219.

SUGGESTED READINGS

1. Wood, Paul, Leon Wainwright, and Charles Harrison, eds. *Art in Theory: The West in the World- An Anthology of Changing Ideas*. John Wiley & Sons, 2020.
2. Busch, Kathrin. "Phantasmagorical Research: How Theory Becomes Art in the Work of Roland Barthes." *Artistic Research and Literature*. Brill Fink, 2019. 185-193.
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4. Derrida, Jacques. *The truth in painting*. University of Chicago Press, 2020.
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14. Spivak, Gayatri Chakravorty. "Can the subaltern speak?." *Imperialism*. Routledge, 2023. 171-2



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Artistic Practice as Research: Expanded					
Type of Course	DCE					
Course Code	MG8DCEPAI400					
Course Level	400-499					
Course Summary	<p>This course fosters the development of an independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies. This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices. As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	others	
		0	3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Cultivate the experiences and artistic knowledge gained in previous courses to diligently nurture a personal project.	C	1, 2
2	Understand your practice's historical coordinates and reflect a critical view of contemporary art practices.	U	3,4
3	Expand a greater degree of rigour and thoughtful engagement, creative practice and related processes.	A	5,6
4	Evaluate your own progress with the intent of working towards advancement while utilizing the resources provided.	E	4
5	Establish a self-critical strategy for implementing the project using the concepts of temporality and spatiality.	U	7,8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Course description	Hrs	CO No.
1.Advanced Studio Practice	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	20	1,2,3
2.Professional Development	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	4, 5
3.Artistic Practice as Research	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	15	2,3
4.Degree Show/Final Thesis Exhibition	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	25	1,2,5
Teacher specific module			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project. Encourage students to reflect on their progress and artistic decisions. Summarize key points and assign any follow-up tasks or readings. Students work on projects while receiving guidance and feedback from the mentor or guide.</p> <p>Interactive Instruction: Students participate in peer critique sessions to discuss and evaluate each other's work. Students work on projects while receiving guidance and feedback from the mentor or guide.</p>										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" data-bbox="379 651 1038 965"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Individual Project Design</td> <td></td> </tr> <tr> <td>Discussions</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Studio involvement		Individual Project Design		Discussions	
Criteria	Marks										
Practical Components											
Studio involvement											
Individual Project Design											
Discussions											
	<p>End Semester Evaluation (ESE) 70 Marks</p> <p>Mode of Examination: Display Valuation</p> <p>Students will present their completed works from the course for assessment. An external or internal expert will evaluate the displays through direct interaction with the students, providing a comprehensive review of their artistic achievements and understanding.</p> <table border="1" data-bbox="379 1205 995 1514"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Final Display</td> <td>35</td> </tr> <tr> <td>Conceptual concerns</td> <td>15</td> </tr> <tr> <td>Viva Voce</td> <td>20</td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Final Display	35	Conceptual concerns	15	Viva Voce	20
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REFERENCES

1. Viola, Bill. "Reasons for knocking at an empty house: writings 1973-1994." (1995).
2. Richter, Gerhard. "The daily practice of painting: writings and interviews, 1962-1993." (1995).
3. Bourgeois, Louise, Marie-Laure Bernadac, and Hans Ulrich Obrist. "Destruction of the father, reconstruction of the father: writings and interviews, 1923-1997." (No Title) (1998).

SUGGESTED READINGS

1. Phaidon Contemporary Art series , Phaidon Publishers
2. Vitamin Art series , Phaidon Publishers
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4. Viola, Bill. "Reasons for knocking at an empty house: writings 1973-1994." (1995).
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Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting					
Course Name	Professional Practices for Fine Arts: Painting					
Type of Course	DCE					
Course Code	MG8DCEPAI401					
Course Level	400-499					
Course Summary	<p>This workshop-based course is designed to equip Bachelor of Fine Arts students with essential professional skills required for success in the art world. Through practical exercises and real-world applications, students will learn the intricacies of portfolio development, proposal writing, concept note creation, work documentation, and effective communication strategies for presenting and discussing their artistic endeavors. This course emphasizes hands-on experience to bridge the gap between academic training and the demands of a professional artistic career.</p> <p>Each module combines theoretical knowledge with practical application through hands-on workshops, group activities, and critiques. Additionally, these modules provide a comprehensive framework for students to master essential professional practices within the 90-hour timeframe of one semester.</p> <p>Throughout the course, participants will engage in practical workshops, peer critiques, and real-world simulations to apply the skills learned in class. By the end of the course, students will be well-prepared to navigate the professional aspects of a career in the fine arts and present themselves confidently in the competitive art world.</p>					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop Comprehensive Portfolios: Students will learn to curate and construct comprehensive portfolios that showcase their artistic evolution, technical skills, and conceptual depth. Emphasis will be placed on organizing and presenting a diverse body of work in various mediums.	C	1,2,7
2	Craft Effective Proposals: Through practical exercises and critiques, students will gain proficiency in writing compelling project proposals. This includes clearly articulating project goals, artistic intent, and the impact of their work, addressing potential challenges, and aligning proposals with professional standards.	C	1,2,7
3	Master Concept Note Writing: Students will explore the art of concise and persuasive concept note writing, honing their ability to articulate artistic concepts, themes, and intentions. The course will focus on developing conceptual clarity and the ability to communicate ideas effectively to diverse audiences.	A	1,2,&8
4	Document Artwork Professionally: Participants will learn best practices for documenting their artwork, encompassing both visual and written components. This includes photography techniques, image editing, and the creation of informative captions and labels to accompany their work in exhibitions and portfolios.	E	1,2,&8
5	Enhance Communication Skills: Students will develop effective verbal and written communication skills for discussing their artistic practice with peers, faculty, and potential collaborators. Emphasis will be placed on articulating artistic ideas, providing and receiving constructive feedback, and fostering professional relationships within the art community.	An	1 &2
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

Syllabus

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Introduction to Professional Practices in Fine Arts	1.1	Overview of the professional art world. Hands-on exercises in self-reflection and goal setting	20	1,5
	1.2	Understanding the importance of professional practices for career advancement		
	1.3	Introduction to portfolio development and its significance		
	1.4	studio Time		
2. Portfolio Development and Organization	2.1	In-depth exploration of diverse artistic portfolios	20	1,5
	2.2	Technical aspects of documenting and presenting artwork		
	2.3	Practical guidance on selecting and arranging works for maximum impact. Individual and group critiques for refining and improving portfolios		
	2.4	Studio Time		
3. Crafting Compelling Proposals	3.1	The role of proposals in the art world. Key components of an effective proposal. Hands-on exercises in drafting, revising, and presenting proposals. Critiques and peer reviews to enhance proposal writing skills	20	2,3
4. Professional Artwork Documentation and Communication	4.1	Best practices for visually documenting artwork. Image editing and enhancement techniques. Creating informative captions and labels. Mock exhibition scenarios for practicing professional communication	15	5,4
	4.2	Studio Time		
5	5.1	Teacher specific content		

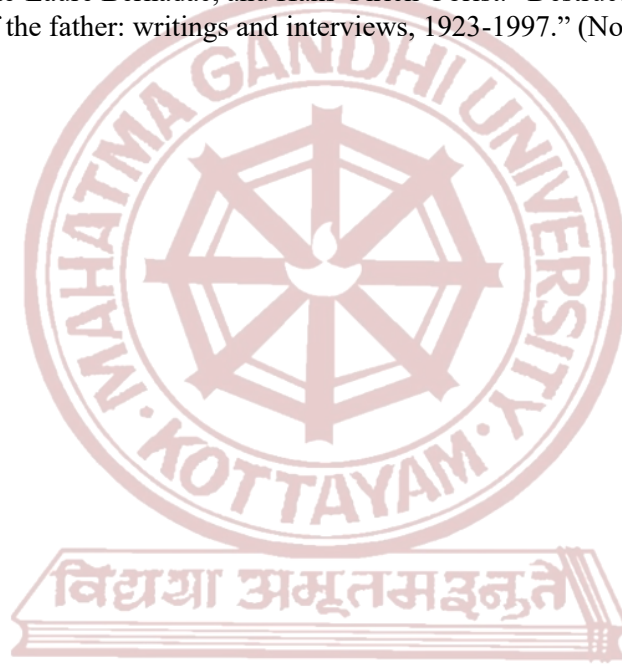
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Lectures and slide presentations on various artistic practices projects. Workshop instructions.</p> <p>Introduce the topic of professional practices in the fine arts and its importance in developing a successful career as an artist. Provide an outline of the lesson objectives and what students can expect to learn.</p> <p>Conduct a lecture or presentation on key concepts related to professional practices in the fine arts, such as portfolio development, networking, self-promotion, gallery representation, etc. Utilize multimedia resources, examples, and case studies to enhance understanding. Encourage students to take notes and ask questions for clarification.</p> <p>Facilitate a class discussion to encourage active engagement and critical thinking.</p> <p>Interactive Instruction: Divide students into small groups and assign them a task related to professional practices, such as creating a mock portfolio, developing a marketing plan for an art exhibition, or analyzing successful artist case studies.</p> <p>Conduct a workshop or hands-on activity to help students develop practical skills relevant to professional practices in the fine arts. Examples could include creating an artist statement, designing a website/portfolio, preparing artwork for exhibition, or practicing networking techniques. Provide demonstrations, step-by-step instructions, and individualized feedback as students work on their projects.</p> <p>An additional 15 hours of studio time should be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>										
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1" data-bbox="464 1133 1161 1491"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Studio involvement</td> <td></td> </tr> <tr> <td>Portfolio/ Documentation/Proposal</td> <td></td> </tr> <tr> <td>Discussions</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Studio involvement		Portfolio/ Documentation/Proposal		Discussions	
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Practical Components											
Studio involvement											
Portfolio/ Documentation/Proposal											
Discussions											
	<p>End Semester Evaluation (ESE) 70 Marks</p> <table border="1" data-bbox="464 1559 1125 1910"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Practical Components</td> <td></td> </tr> <tr> <td>Portfolio/ Documentation/Proposal</td> <td>50</td> </tr> <tr> <td>Total</td> <td>50</td> </tr> <tr> <td>Viva Voce</td> <td>20</td> </tr> </tbody> </table> <p>Practical Component ESE- 50 mark Theory Component ESE- 35 mark* *to be converted to 17.5 i.e. (Mark X 0.5)</p>	Criteria	Marks	Practical Components		Portfolio/ Documentation/Proposal	50	Total	50	Viva Voce	20
Criteria	Marks										
Practical Components											
Portfolio/ Documentation/Proposal	50										
Total	50										
Viva Voce	20										

REFERENCES

1. Viola, Bill. "Reasons for knocking at an empty house: writings 1973-1994." (1995).
2. Richter, Gerhard. "The daily practice of painting: writings and interviews, 1962-1993." (1995).
3. Bourgeois, Louise, Marie-Laure Bernadac, and Hans Ulrich Obrist. "Destruction of the father, reconstruction of the father: writings and interviews, 1923-1997." (No Title) (1998).
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting				
Course Name	Curatorial Practices: Essential				
Type of Course	DCE				
Course Code	MG8DCEPAI402				
Course Level	400-499				
Course Summary	<p>Curatorial Practices is a practice-based as well as workshop-oriented course that focuses various perspectives on exhibition making and other forms of visual art disseminations. Curatorial practice can be described as a cultural practice that expands as a tool for generating, communicating, and reflecting experience and knowledge.</p> <p>The primary starting point for this course is to analyse and observe the forms and structures of students' own work in relation to examples of exhibition models and other forms of cultural mediation in a transdisciplinary and transcultural setting. Regular visits to exhibitions and other curatorial cultural ventures in Kochi and outside the city are essential, as is encouraging students to examine them through a critical lens in order to engage in dialogue about such display practices.</p> <p>This course will enable students in executing their final display projects using different approaches of conception, organisation, and implementation of curatorial projects, as well as theoretical tools for analysis, discussion, and future development of exhibitions.</p>				
Semester	8	MGU-UGP (HONOURS)			Total Hours:
		Credits		4	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		1	2	1	
Pre-requisites, if any					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand brief genealogical progressions of curatorial practices from global to local contexts, emphasising critical perspectives on such projects.	U	1,3,6,7
2	Critically examine theoretical and practical examples of exhibition practices in relation to important curatorial propositions.	An	1,2
3	Investigate and differentiate between curatorial and curation processes using examples from contemporary visual art.	E	2
4	Develop skills in making concept notes, proposals, budgeting, and creating scenography for the final display.	C	2,4
5	Design and develop their own final project while enabling strategies of conception, organisation, and implementation of display making.	C	2,3,4,5
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1) Introduction module	1.1	Brief introduction to historical developments of curatorial practices and other exhibition models such as : Global and local biennales, triennales, Documenta, Manifestas , etc.	10	1
	2.1	Critical examinations of above mentioned various exhibitory models through reading critical text from various authors	10	1,2
2) Critical reflections of various exhibition practices	2.2	Examination on instrumental curation (misunderstood term) and expanded idea of 'curatorial'.	10	3
	2.3	Studio Time - Allow the students to work on the idea of 'curatorial' based on their understanding of the classroom exercise.	10	1,4
	3.1	This module will be particularly relevant to their final practical studio course, in which students must design and develop their own final project while learning strategies for conception, organisation, and implementation of display making.	10	2
3) Practical module	3.2	Studio Time - Allow the students to work on the display making based on their understanding of the classroom exercise.	10	5

5) Degree show/ Final display preparation	5.1	The final module includes a graduate display with proper exhibition notes and curatorial scenography. Enabling students to : conceptualize and develop a cohesive body of artwork for exhibition. Apply curatorial and exhibition design principles to present their artwork effectively. Demonstrate professionalism in the organization and execution of a public exhibition. Engage with peers, faculty, and visitors to discuss and critique their artwork. Reflect on their artistic practice and identify areas for future growth and development.	15	5
Teacher Specific content				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction:</p> <ul style="list-style-type: none"> Conduct a lecture or presentation on fundamental concepts of curatorial practices, including exhibition design, collection management, curatorial ethics, etc. Utilize visual aids, case studies, and examples from renowned exhibitions to illustrate key points. Encourage note-taking and questions for clarification. Organize a visit to a local gallery, museum, or exhibition space relevant to curatorial practices. Provide guided tours or prompts for students to observe and analyze the curatorial decisions, exhibition layout, and interpretation strategies. Encourage students to engage with gallery staff or curators to gain insights into their practices and decision-making processes. Facilitate a debriefing session after the visit to discuss observations and reflections as a class. <p>Interactive Instruction:</p> <ul style="list-style-type: none"> Divide students into small groups and assign them a curatorial project or task, such as curating a virtual exhibition, creating a thematic collection, or drafting exhibition proposals. Provide guidance and support as groups work collaboratively to complete the task. Encourage groups to present their projects to the class and engage in peer feedback and discussion. Provide any additional resources or assignments for further exploration of curatorial practices. 														
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) 30 Marks</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Practical Components</td> </tr> <tr> <td>Project involvement</td> <td></td> </tr> <tr> <td>workbook</td> <td></td> </tr> <tr> <td>Discussions</td> <td></td> </tr> <tr> <td colspan="2">Theory Component</td> </tr> <tr> <td>Viva Voce</td> <td></td> </tr> </tbody> </table>	Criteria	Marks	Practical Components		Project involvement		workbook		Discussions		Theory Component		Viva Voce	
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Viva Voce															

B. End Semester Evaluation (ESE) 70 Marks

Criteria	Marks
Practical Components	
Final Display	25
Concept	15
workbook	10
Theory Components	
Viva Voce	20

The End Semester Evaluation shall be conducted as a display evaluation.

REFERENCES

1. O'Neill, Paul. The Culture of Curating and the Curating of Culture (s). Mit Press, 2016.
2. Rogoff, Irit. "The expanding field." The curatorial: A philosophy of curating (2013): 41-48.
3. Moreno, Marta Mantecón. "Beatrice von Bismarck, Jörn Schafaff y Thomas Weski (Eds.) Cultures of the Curatorial." Exit Book: revista de libros de arte y cultura visual 17 (2012): 76-77.
4. On Curating journals, Eflux Journals etc.
5. Smith, Terry. "What is Contemporary Curatorial Thought?" Thinking Contemporary Curating (2012): 249-258.

SUGGESTED READING

1. O'Neill, Paul. The Culture of Curating and the Curating of Culture (s). Mit Press, 2016.
2. Rogoff, Irit. "The expanding field." The curatorial: A philosophy of curating (2013): 41-48.
3. Moreno, Marta Mantecón. "Beatrice von Bismarck, Jörn Schafaff y Thomas Weski (Eds.) Cultures of the Curatorial." Exit Book: revista de libros de arte y cultura visual 17 (2012): 76-77.
4. On Curating journals, Eflux Journals etc.
5. Smith, Terry. "What is Contemporary Curatorial Thought?" Thinking Contemporary Curating (2012): 249-258.

Syllabus

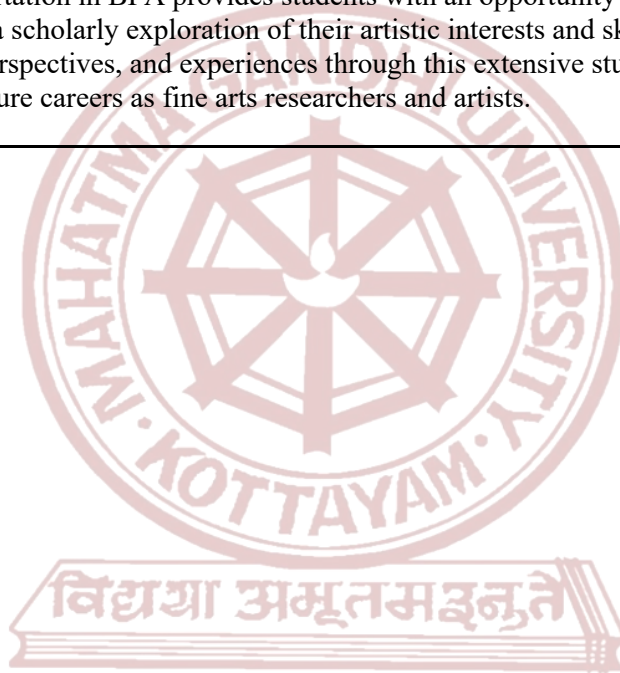


Mahatma Gandhi University Kottayam

Programme	BFA(Hons) Painting		
Course Name	Research Project/ Capstone Project		
Type of Course	PRJ		
Course Code	MG8PRJPAI400		
Course Level	400-499		
Course Summary	The practice-based dissertation in BFA is a comprehensive research project designed to provide students with an opportunity to explore a topic of interest within the field of fine arts through practical application and scholarly inquiry. This project is a crucial component of the BFA program, offering students the chance to demonstrate their understanding of artistic concepts, techniques, and methodologies while engaging in critical analysis and reflection.		
Semester	8	Credits	12
Credits: 12 credits for Research Project of Honours with Research, 12 credits for Project of Honours			

Objectives	<ol style="list-style-type: none"> 1. To enable students to undertake in-depth research on a chosen topic within the field of fine arts. 2. To encourage students to integrate theoretical knowledge with practical artistic practice. 3. To develop students' critical thinking, analytical, and research skills. 4. To foster creativity and innovation in artistic expression. 5. To provide students with a platform to showcase their artistic talents and conceptual understanding.
Procedure	<ol style="list-style-type: none"> 1. Students will select a research topic in consultation with their academic advisor, considering their interests, strengths, and career goals. 2. Students will conduct extensive research on their chosen topic, utilizing a variety of scholarly sources, including books, journals, articles, and online resources. 3. Students will engage in artistic practice to explore and experiment with different techniques, mediums, and approaches relevant to their research topic. 4. They will document their artistic process, including sketches, drafts, photographs, and videos, to support their dissertation. 5. The project shall critically analyze their artistic work in relation to the theoretical framework of their research, identifying connections, insights, and implications. 6. They shall present their findings and artworks in a comprehensive dissertation document, incorporating text, images, and other multimedia elements to communicate their research effectively.

Responsibilities	<ol style="list-style-type: none"> 1. It is the responsibility of the students to choose a research topic that fits both their individual interests and the goals of the practice-based dissertation. 2. Research must be conducted by students in an ethical and comprehensive manner, with proper citation of all sources and acknowledgement of outside assistance. 3. To get advice and comments on the status of their research, students should meet with their academic advisor on a regular basis. 4. Research activities should be clearly and neatly documented by students, together with notes, bibliographies, and documentation of their creative work. 5. Students are required to fulfil and turn in their practice-based dissertation by the dates and specifications specified by the BFA programme.
<p>The practice-based dissertation in BFA provides students with an opportunity to merge theory and practice, culminating in a scholarly exploration of their artistic interests and skills. Students will gain important knowledge, perspectives, and experiences through this extensive study project that will help them succeed in their future careers as fine arts researchers and artists.</p>	



MGU-UGP (HONOURS)

Syllabus

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA)

Criteria	Marks
Research Proposal evaluation	10
Methodology Assessment	10
Discussion	10
Writing	10
Presentation	10
Ethics and Integrity	10
Total	60

B. End Semester Evaluation (ESE)

Criteria	Marks
Research Methodology	20
Data Collection and Analysis	20
Findings	20
Writing	20
Ethical Considerations	20
Viva voce	40
Total	140

Syllabus