

**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)
Applied Arts**

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

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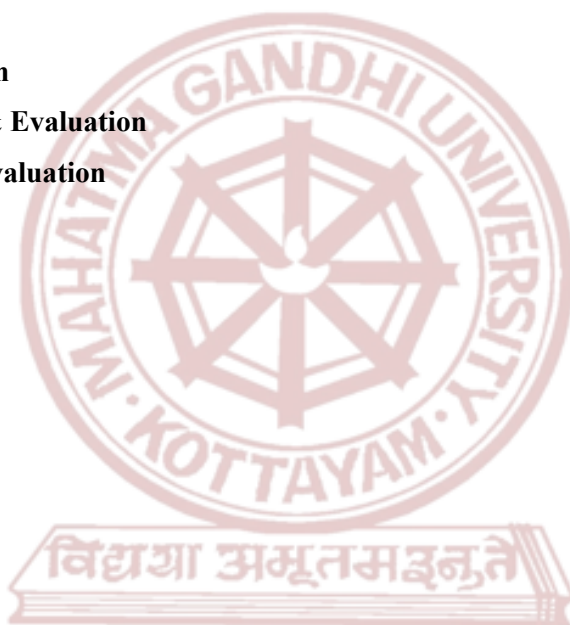
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MGU-UGP (HONOURS)

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 centring 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 Arts

RLV Govt. College of Music & Fine Arts, Tripunithura

Expert Committee

1.	Dr. Sudheesh A (Convener)	Junior Lecturer in Applied Arts, RLV Govt. College of Music & Fine Arts, Tripunithura
2.	Renju R Menon	HoD, Applied Arts, Lecturer in Applied Arts, 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 Arts, RLV Govt. College of Music & Fine Arts, Tripunithura
8.	Shiju George	Junior Lecturer in Applied Arts, RLV Govt. College of Music & Fine Arts, Tripunithura
9.	Manu Mohanan	Junior Lecturer in Applied Arts, 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 Arts Govt. College of Fine Arts, Thrissur, Kerala
5.	Nishad M P	Lecturer in Sculpture Department of Sculpture Sree Sankaracharya University of Sanskrit Kalady, Kerala

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

MGU-UGP (HONOURS)

Syllabus

Syllabus Index

Name of the Major: **Applied Arts**

Semester: 1

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG1DSCAAS100	Introduction to Graphic Design	DSC A	4	5	1	2	2	-
MG1MDCAAS100	Express Yourself: The Art of Zine Making	MDC	3	4	1	1	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
MG2DSCAAS100	Graphic Design: Principles & Practices	DSC A	4	5	1	2	2	-
MG2MDCAAS100	Visual Storytelling	MDC	3	4	1	1	2	-

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Semester: 3

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG3DSCAAS200	Graphic Design & Visual Communication I	DSC A	4	5	1	2	2	-
MG3DSCAAS201	Design Theory and Practice	DSC A	4	5	1	2	2	-
MG3DSEAAS200	Illustration and Imagination (Specialization: Illustration)	DSE	4	4	1	3	0	-
MG3DSEAAS201	Exploring Picture Book (Specialization: Publication Design)		4	4	1	3	0	-
MG3DSEAAS202	History of Modernism(s) in Art (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG3DSCAAS202	Photography & Image-making (Minor for others)	DSC B	4	5	3	0	2	-
MG3MDCAAS200	Art Writing	MDC	3	3	1	2	0	-
MG3VACAAS200	Introduction to Photography	VAC	3	3	1	2	0	-

*Opt any one from DSE



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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
MG4DSCAAS200	Graphic Design & Visual Communication II	DSC A	4	5	1	2	2	-
MG4DSCAAS201	Film Making: "This is How I See the World"	DSC A	4	5	1	2	2	-
MG4DSEAAS200	Illustration: A Sensorial Engagement (Specialization: Illustration)	DSE*	4	4	1	3	0	-
MG4DSEAAS201	Creative Publication Design (Specialization: Publication Design)		4	4	1	3	0	-
MG4DSEAAS202	A Brief History of Art: Medieval to 18th Century (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG4DSCAAS202	Introduction to Visual Culture (Minor for others)	DSC C	4	5	3	0	2	-
MG4SECAAS200	Printcraft: The Art of Screen Printing	SEC	3	3	0	3	0	-
MG4VACAAS200	Applied Photography	VAC	3	3	0	3	0	-
MG4INTAAS200	Internship	INT	2					

*Opt any one from DSE

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Semester: 5

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG5DSCAAS300	The Art of Advertising	DSC	4	5	1	2	2	-
MG5DSCAAS301	Advertising: Theory and Practice	DSC	4	5	1	2	2	-
MG5DSEAAS300	Animation Film Design: Preproduction	DSE	4	4	3	1	0	-
MG5DSEAAS301	Editorial Illustration Practices (Specialization: Illustration)		4	4	1	3	0	-
MG5DSEAAS302	Editorial Design (Specialization: Publication Design)		4	4	1	3	0	-
MG5DSEAAS303	Other Modernism(s) (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG5DSEAAS304	Aesthetic Concepts in Asian Art		4	4	3	1	0	-
MG5SECAAS300	Fine Arts Photography	SEC	3	3	0	3	0	-

*Opt any three from DSE basket



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Semester: 6

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG6DSCAAS300	Graphic Design for Advertising	DSC	4	5	1	2	2	-
MG6DSCAAS301	Moving Images Media & Publicity	DSC	4	5	1	2	2	-
MG6DSEAAS300	Design History	DSE	4	4	3	1	0	-
MG6DSEAAS301	Concepts of Aesthetics in Western Art (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG6DSEAAS302	Modern Art in Kerala: An overview (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG6DSEAAS303	Contemporary Illustration Practices (Specialization: Illustration)		4	4	1	3	0	-
MG6DSEAAS304	Advanced Publication Design (Specialization: Publication Design)		4	4	1	3	0	-
MG6SECAAS300	Advertising Photography	SEC	3	4	1	1	2	-
MG6VACAAS300	Purpose of Integrated Marketing Communications	VAC	3	3	0	3	0	-

*Opt any two from DSE

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Semester: 7

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG7DCCAAS400	Reimagining Graphics (Practice Based Project)	DCC	4	5	1	2	2	-
MG7DCCAAS401	Research Methodology: Moving Image, Media & Visual Culture	DCC	4	4	2	2	0	-
MG7DCCAAS402	Research Methodology in Visual Studies	DCC	4	4	3	1	0	-
MG7DCEAAS400	Practical Illustration and Research Project	DCE	4	4	0	4	0	-
MG7DCEAAS401	Photography in Contemporary Art Practice	DCE	4	4	1	3	0	-
MG7DCEAAS402	Public Relations and Integrated Marketing Communications	DCE	4	4	1	3	0	-

Semester: 8

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG8DCCAAS400	Branding and Corporate Identity	DCC	4	5	0	3	2	-
MG8DCCAAS401	Design Thinking	DCC	4	5	2	1	2	-
MG8DCEAAS400	Typeface Design	DCE*	4	5	0	3	2	-
MG8DCEAAS401	Advanced Project and Applied Illustration		4	5	0	3	2	-
MG8DCEAAS402	Product and Model Photography		4	5	0	3	2	-
MG8DCEAAS403	Integrated Marketing Communications		4	5	0	3	2	-
MG8PRJAAS400	Research Project/ Capstone Project	PROJECT	12					

*Opt any three from the DCE Basket if applicable



SEMESTER 1

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Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Introduction to Graphic Design					
Type of Course	DSC A					
Course Code	MG1DSCAAS100					
Course Level	100 -199					
Course Summary	This discipline-specific course serves as a foundation in the Applied Arts stream. Students will learn, understand, and analyse fundamental problems in 2D design, fostering the development of problem-solving skills using 2D graphics for effective communication.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-Requisites	Selection based on the BFA Applied Arts Aptitude Test					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Guide the students in comprehending the fundamentals of graphic design and its significance in the realm of visual art	U	1
2	Assist students in identifying the precise design problem based on their understanding	R,U	1
3	Students could formulate the overall process based on their understanding and apply their knowledge in a constructive manner.	E, An C	1,2,3,4

4	They could employ an effective methodology grounded in formal theories and principles.	A C U	1,2,3,4
5	Students could develop a unique and individual style.	S	3,4
6.	Students could strategically plan and create the most optimal design by leveraging their understanding and knowledge in a distinctive manner	A C S	1,2,3,4
6	To ensure that the idea, design, or creation effectively addresses the identified problem at the grassroots level	Ap E S	2,3,4,6,7
7	Students learn to assess effectiveness by evaluating the functionality of the designs they create.	E	1,2,4,5,6,7
8	Upon review, they ensure that the design operates at its optimum level as a solution provider, striking a balance between functionality and aesthetics, along with other related considerations.	E Ap	1,2,4,6,7,8
*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	Unit	Course description	Hrs	CO No.
1.	Fundamentals of Design		7	1,2
	1.1	Fundamental Concepts of Visual Art		
	1.2	Fundamentals Concepts of Communication		
	1.3	Elements of Art & Design		
2.	Principles & Theories of Graphic Design		8	1,2, 3
	2.1	Design Principles		

	2.2	Colour Theory & Schemes		
	2.3	Colour Psychology		
3.	Design Tasks (Fine Arts Core Level) (P)		30	4, 5, 6
	3.1	Drawing from life & nature & man-made objects/still objects		
	3.2	Exploring different colour mediums and studies based on its properties. Study of life subjects & objects in media like watercolour, poster colour , dry medium etc (Manual)		
4	Design Tasks (Applied Level) (P)		30	6, 7, 8
	4.1	Understanding & applying basic design & colour on artworks (Manual)		
	4.2	Tessellations Designs (Manual)		
	4.3	2D Compositions (Manual)		
5.	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		

B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Practical Components		(50)
Display Valuation	Practical Work	50
Theory Components		(35)
Viva		35
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

References & Suggested Readings

- Lupton, E., & Phillips, J. C. (2008). *Graphic Design: The New Basics*. Princeton Architectural Press.
- Lupton, E. (2010). *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students* (2nd ed.). Princeton Architectural Press.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed.). Wiley.
- White, A. W. (2011). *The Elements of Graphic Design: Space, Unity, Page Architecture, and Type* (2nd ed.). Allworth Press.
- Airey, D. (2015). *Logo Design Love: A Guide to Creating Iconic Brand Identities* (2nd ed.). New Riders.
- Shaughnessy, A. (2010). *How to be a Graphic Designer, Without Losing Your Soul* (New expanded ed.). Princeton Architectural Press.
- Kleon, A. (2012). *Steal Like an Artist: 10 Things Nobody Told You About Being Creative*. Workman Publishing Company.

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Express Yourself: The Art of Zine Making					
Type of Course	MDC					
Course Code	MG1MDCAAS100					
Course Level	100-199					
Course Summary	A dynamic, multidisciplinary course titled “Express Yourself: The Art of Zine Making” aims to explore the rich realm of DIY (Do-It-Yourself) publishing, zine culture, and artistic expression. Students will examine the relevance, history, and methods of zines as a form of social criticism and self-expression through a combination of theory, practical experience, and critical analysis. To provide students with a thorough grasp of zine-making, this course will adopt a multidisciplinary approach, incorporating ideas from disciplines such as media studies, sociology, literature, and art. Students will study the development of zines over time, from their beginnings in punk and counterculture movements to their current iterations in print and digital media.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	1	1		
Pre-requisites	No prior knowledge is required. Interests in creative expressions in various forms would be preferable.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will demonstrate a comprehensive understanding of the history of zines, recognizing their cultural and historical significance in various contexts.	U, R	2, 3
2	Students will explore and master different zine genres and styles, including perzines, fanzines, art zines, and others, demonstrating versatility in their creative expressions.	An	2,6

3	Students will develop proficiency in basic zine-making techniques, including folding, binding, photocopying, and integrating mixed-media elements into their zines.	C	1,2,3,4
4	Students will embrace the DIY ethos inherent in zine making, reflecting on the principles of self-publishing, self-distribution, and individual creativity.	A	9
5	Students will use zines as a medium for personal expression, demonstrating the ability to convey thoughts, experiences, and perspectives through visual and written elements.	E	7, 8, 10
6	Students will develop skills in collaborative zine-making projects, fostering teamwork and creativity in producing collective zines.	S	9
7	Students will learn to critically analyze and discuss the content and design of various zines, enhancing their ability to critique and improve their own work.	S	5, 6,10
8	Students will explore the role of zines in contemporary digital and print culture, understanding how zines can complement and interact with modern media platforms.	A	9,10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transactions (units)

Module	Unit	Course description	Hrs	CO No.
1	Introduction to Zines: Concepts and Historical Outline		10	1,2
	1.1	Definition and origins of zines	2	1
	1.2	Overview of the cultural and historical significance of zines	2	1
	1.3	Exploration of diverse zine styles and formats	2	2
	1.4	Study of historical zines and their impact	2	2
	1.5	Influence of zines on counterculture and subcultures	2	2
2	Hands-on exercises in creating small-scale zines		20	3,4,7

	2.1	Exploration of different zine genres (perzines, fanzines, art zines, etc.)	6	3,7
	2.2	Instruction on basic zine-making techniques (folding, binding, photocopying)	6	3
	2.3	Experimentation with collage, illustration, and mixed-media elements	8	3,4
3	Zine as a Medium for Expression		30	3,4,5,7,8
	3.1	Using zines as a form of personal expression and activism	10	7,8
	3.2	Collaborative zine-making projects	10	3,4
	3.3	Reflection on the role of zines in contemporary culture	10	5,6
4	Teacher Specific Content			

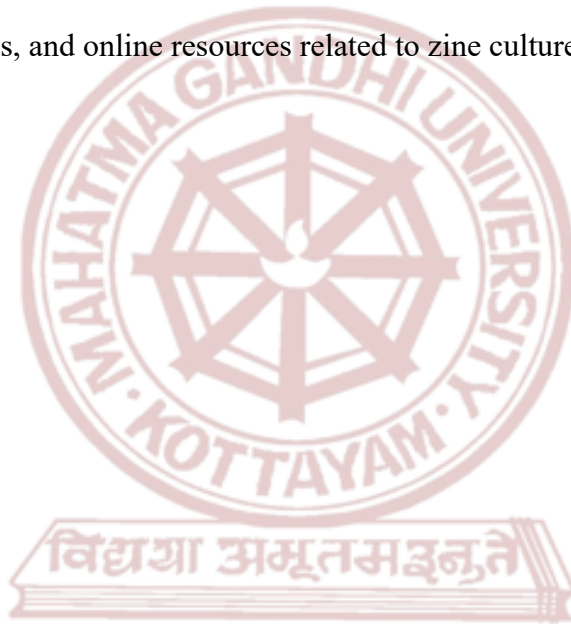
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15
	Practical Components	(15)
	Final Work	25
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Theory Components	(17.5)
	Concept and Research	17.5
Practical Components	(35)	
Final Work & Display	35	
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)		

References

- Afsar, A. (2016). *Indi(e)visuals: Independent Narratives in Indian Graphic Design*. Collins.
- Hasan, K. (Ed.). (2008). *Bitter Fruit: The Very Best of Saadat Hasan Manto*. Penguin India.
- Purtill, J. (2019). *Whatcha Mean, What's a Zine? The Art of Making Zines and Mini Comics*. Graphix.
- Roy, A. (2011). *Walking with the Comrades*. Penguin Books India.
- Wolf, G., & Ravishankar, A. (2003). *Trash!: On Ragpicker Children and Recycling*. Tara Books.

Additional Readings and Resources:

Selected articles, zines, and online resources related to zine culture and history.



MGU-UGP (HONOURS)

Syllabus



SEMESTER 2

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Graphic Design: Principles & Practices					
Type of Course	DSC A					
Course Code	MG2DSCAAS100					
Course Level	100 - 199					
Course Summary	This course is a foundation in the Applied Arts stream. It helps the students to understand the fundamentals of Graphic Design as a communication tool. This course serves Graphic Design Principles and Practices with hands-on experience.					
Semester	2	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-requisites	Selection based on the BFA Applied Arts Aptitude Test					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
1	Students get to familiarize themselves with and learn the principles of graphic design, gaining a detailed understanding of the associated practices	U	1
2	Assist students in pinpointing the precise design problem based on their existing knowledge	R,U	1
3.	To guide students in cultivating critical thinking and problem-solving skills, essential skill sets, as they navigate diverse mediums and situations.	R, U, An, A, E	1,2,3,4
4	Students could strategically plan and create the most optimal design by leveraging their understanding and knowledge in a distinctive manner	E, An C	1,2,3,4

5	They could employ an effective methodology grounded in formal theories and principles.	A A E C U	1,2,3,4
6.	Students could strategically plan and create the most optimal design by leveraging their understanding and knowledge in a distinctive manner	U A C S	1,2,3,4
7	To ensure that the idea, design, or creation effectively addresses the identified problem at the grassroots level	Ap E S	2,3,4,6,7
8	Students learn to assess effectiveness by evaluating the functionality of the designs they create.	E	1,2,4,5,6,7
9	Upon review, they ensure that the design operates at its optimum level as a solution provider, striking a balance between functionality and aesthetics, along with other related considerations.	E Ap	Appreciation Evaluate 1,2,4,6,7,8
*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	Unit	Course description	Hrs	CO No.
	An Introduction to Graphics (L)		5	1,2,3
1	1.1	Graphic Art & Its Significance	1	
	1.2	Printmaking : History & Evolution	1	
	1.3	Understanding Calligraphy & Lettering	1	
	1.4	What is Illustration?	1	
	1.5	Photography: As a tool & Technique	1	
2	Applied Arts : When, Where & How (L+T)		10	1,2,3,4
	2.1	Scope & Significance : Explaining in broader terms	3	

	2.2	Applied Arts: Combining Art, Aesthetics & Communication	3	
	2.3	Art Movements that contributed to the Design Field.	2	
	2.4	Computer Graphics & New Media	2	
3	Design Tasks (Application Level) (P)		20	5,6,7
	3.1	Introduction to Calligraphy & Lettering (Manual)	5	
	3.2	Introduction illustration Techniques	5	
	3.3	Introduction to Serigraphy	5	
	3.4	Introduction to Photography	5	
4	Design Tasks (Application Level) (P)		40	7,8,9
	4.1	Computer Graphics (Digital)	10	
	4.2	Metamorphosis Designs (Manual)	15	
	4.3	Designing a Logo, Wordmark & Lettermarks (Manual + Digital)	15	
5	Teacher Specific			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
Concept and Research	15	
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		

B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Practical Components		(50)
Display Valuation	Practical Work	50
Theory Components		(35)
Viva		35
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

References & Suggested Readings

Lidwell, W., Holden, K., & Butler, J. (2010). *Universal Principles of Design, Revised and Updated: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach through Design*. Rockport Publishers.

Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed.). Wiley.

Samara, T. (2014). *Making and Breaking the Grid: A Graphic Design Layout Workshop* (2nd ed.). Rockport Publishers.

Boulton, M. (2007). *A Practical Guide to Designing for the Web*. Five Simple Steps.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Visual Storytelling					
Type of Course	MDC					
Course Code	MG2MDCAAS100					
Course Level	100-199					
Course Summary	Visual storytelling is a dynamic form of communication that combines various disciplines such as art, design, literature, and technology to convey narratives, ideas, and emotions. This course explores the principles, techniques, and tools of visual storytelling across different mediums, including film, graphic novels, photography, animation, and digital media. Through hands-on projects, critical analysis, and discussions, students will develop their creative skills and understanding of how visual elements can be used to captivate, inform, and engage audiences.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	1	1		60
Pre-requisites	Preferable: Visualization and illustration skill					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyze and interpret visual narratives across various mediums, demonstrating comprehension of narrative structure, visual language elements, and their role in storytelling.	U,S	1,2
2	Apply techniques and tools relevant to different mediums of visual storytelling, including film, graphic novels, photography, animation, and digital media, to effectively communicate narratives, ideas, and emotions.	U,An	3,4
3	Develop and produce original visual narratives through project-based learning, demonstrating proficiency in storyboarding, character development, visual effects, and motion graphics.	A, S	2,4,9
4	Critically analyze and evaluate visual narratives, considering aesthetic, cultural, and ethical considerations, and articulate informed opinions on their effectiveness and impact.	U	1,2

5	Collaborate with peers in creative projects, demonstrating effective communication, teamwork, and problem-solving skills in the development and execution of visual storytelling projects.	S,C	4,9,10
6	Adapt to technological advancements in the field of visual storytelling, demonstrating the ability to incorporate emerging tools and techniques into their creative practice.	S,E,A	4,7,8
7	Present visual narratives to audiences and engage in constructive feedback sessions, demonstrating the ability to articulate and defend creative choices while also integrating feedback to improve their work.	C,S	4,8,9
8	Reflect on personal growth and development as visual storytellers, identifying strengths, areas for improvement, and future learning goals in the pursuit of continued artistic and professional development.	A,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	Foundations of Visual Storytelling		15	1,2
	1.1	Introduction to Visual Storytelling		
	1.2	Understanding Narrative Structure		
	1.3	Elements of Visual Language: Composition, Colour, and Typography		
	1.4	History and Evolution of Visual Storytelling		
	1.5	Ethical and Cultural Considerations in Visual Storytelling		
2	Mediums and Techniques		15	5,6,7
	2.1	Storyboard and Cinematic Storytelling		
	2.2	Graphic Novels and Sequential Art		
	2.3	Photography and Photographic Storytelling		
	2.4	Animation Techniques and Principles		
	2.5	Digital Media and Interactive Storytelling		
3	Praxis in Visual Storytelling		30	3,4,7,8
	3.1	Project-Based Learning: Creating Visual Narratives		

	3.2	Storyboarding and Previsualization Techniques		
	3.3	Character Development and Design		
	3.4	Visual Effects and Motion Graphics		
4	4.1	Teacher specific		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15
	Practical Components	(15)
	Final Work	25
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Theory Components	(17.5)
	Concept and Research	17.5
Practical Components	(35)	
Final Work & Display	35	
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)		

Reading Materials/ Suggested Readings

Block, Bruce. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. Focal Press, 2007.

Bajpai, Amitabh. *Graphic Devi*. Abhimanyu Singh Sisodia, 2013.

Chakravarti, Paromita. *Adi Parva: Churning of the Ocean*. HarperCollins India, 2012.

Crawford, Chris. *The Art of Interactive Design: A Euphonious and Illuminating Guide to Building Successful Software*. No Starch Press, 2018.

Eisner, Will. *Comics and Sequential Art*. W. W. Norton & Company, 2008.

Eisner, Will. *Graphic Storytelling and Visual Narrative*. W. W. Norton & Company, 2008.

- Ghosh, Sarnath. *Graphic Novels: Stories to Change Your Life*. Harper Collins India, 2014.
- Giannetti, Louis. *Understanding Movies*. Pearson, 2019.
- Kumar, Vishwajyoti. *This Side, That Side: Restorying Partition*. Yoda Press, 2013.
- Marien, Mary Warner. *Photography: A Cultural History*. Laurence King Publishing, 2014.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. HarperPerennial, 1994.
- Patel, Amruta. *Aranyaka: Book of the Forest*. HarperCollins India, 2019.
- Van Sijll, Jennifer. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Michael Wiese Productions, 2005.
- Williams, Richard. *The Animator's Survival Kit*. Faber & Faber, 2002.



MGU-UGP (HONOURS)

Syllabus



SEMESTER 3

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Graphic Design & Visual Communication -I					
Type of Course	DSC A					
Course Code	MG3DSCAAS200					
Course Level	200-299					
Course Summary	This discipline-specific course is an advanced-level course designed for students who aim to pursue a specialized degree in Applied Arts immediately after completing their foundational courses in the 1st year. The course focuses on enabling students to learn, understand, analyse, and interpret real-world problems when working with images and graphics. It emphasizes the role of graphic design as an effective tool for visual communication.					
Semester	3	Credits			4	Total Hours
Course details		Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-requisites	Selection based on the BFA Applied Arts Aptitude Test					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	To demonstrate a foundational understanding of key semiotic concepts, including signs, signifiers, and signified to the students	U	1
2	Apply semiotic theories to real-world examples, fostering critical thinking skills in the interpretation of visual, verbal, and non-verbal communication.	U	3
3	Acquire a comprehensive understanding of the principles and theories underlying Visual Communication.	U	2
4	Evaluate the significance of Graphic Design as a strategic and impactful tool for conveying messages across various mediums.	A	2

5	Analyze the role of visual elements, such as color, typography, and imagery, in shaping effective graphic communication.	An	2
6	Develop a critical awareness of the ethical considerations involved in graphic design and visual communication.	E	1,2,4,6,8,10
7	Apply design principles to solve communication challenges, fostering creative problem-solving skills.	C, Ap	1,2,3,4
8	Explore the historical and contemporary trends in graphic design, gaining insights into the evolving nature of visual communication in different cultural and societal contexts.	K	1,2,3,4
*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 (units)

Module	Unit	Course description	Hrs	CO No.
1	An Introduction to Semiotics (L)		15	
	1.1	Historical context		
	1.2	Fundamental Concepts		
	1.3	Cultural Context		
	1.4	Semiotics & Visual Communication		
2	Identity Designs (T)		15	
	2.1	Working with Visual & Type (L+T)		
	2.2	Vector & Raster Graphics		
	2.3	Understanding Images in a conceptual and technical way.		
3	Lettering, Typography and Its Application (T)		15	
	3.1	Historical Perspective		
	3.2	Type & Characteristics		
	3.3	Typography and Graphic Design		

	3.4	Typography & Its Application		
	3.5	Application of Typography as a form.		
	3.6	Principles and Practices of Identity Designs		
	3.7	Posters : An Effective Communication Tool		
	Design Tasks (Application Level) (P)		30	
4	4.1	Creating Icons & Symbols (Manual + Digital)		
	4.2	Creating Vector & Raster Graphics for Various Media (Digital)		
	4.3	Construction of Fonts (Manual + Digital)		
	4.4	Type & Grids (Manual + Digital)		
	4.5	Expressive Typography (Manual + Digital)		
	4.6	Advance Illustration Techniques		
	4.7	Creating an Identity: The design process		
	4.8	Creating a Poster : Understanding the elements. (Manual)		
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
Concept and Research	15	
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark*		

*to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Practical Components		(50)
Display Valuation	Practical Work	50
Theory Components		(35)
Viva		35
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

References & Suggested Reading

- Barthes, Roland. Mythologies. New York: Hill and Wang, 1972.
- Bierut, Michael. How to. New York: Harper Design, 2015.
- Bringhurst, Robert. The Elements of Typographic Style. Vancouver: Hartley & Marks, 2004.
- Chandler, Daniel. Semiotics: The Basics. London: Routledge, 2007.
- Elam, Kimberly. Typographic Systems of Design. New York: Princeton Architectural Press, 2007.
- Eskilson, Stephen J. Graphic Design: A New History. New Haven: Yale University Press, 2012.
- Garfield, Simon. Just My Type: A Book About Fonts. New York: Gotham Books, 2011.
- Leborg, Christian. Visual Grammar. New York: Princeton Architectural Press, 2006.
- Lupton, Ellen. Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students. New York: Princeton Architectural Press, 2010.
- Spiekermann, Erik. Stop Stealing Sheep & Find Out How Type Works. Berkeley: Adobe Press, 2013.

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Design Theory and Practice					
Type of Course	DSC A					
Course Code	MG3DSCAAS201					
Course Level	200-299					
Course Summary	This course provides a comprehensive exploration of design theories and their applications in the field of applied arts. Students will examine the historical development, theoretical frameworks, and contemporary practices that shape the creation and interpretation of designed artifacts. Through critical analysis, case studies, and practical exercises, students will gain a deep understanding of the principles, processes, and socio-cultural implications of Applied Arts and design.					
Semester	3	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		2	1	1		75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand foundational principles and theories of design, including elements such as form, function, context, and aesthetics.	U,S	1,2
2	Develop critical thinking skills to analyze and evaluate various design approaches, processes, and artifacts.	U,An	3,4
3	Apply design thinking methodologies to solve complex problems and address user needs effectively.	A, S	2,4,9
4	Demonstrate proficiency in visual language and communication through typography, color theory, and layout design.	U	1,2
5	Explore the socio-cultural implications of design decisions and ethical considerations in professional practice.	S,C	4,9,10
6	Synthesize theoretical knowledge with practical skills to create innovative and impactful design solutions.	S,E,A	4,7,8

7	Engage in collaborative design projects and critiques to gain insights into diverse perspectives and refine design concepts.	C,S	4,8,9
8	Investigate emerging trends and technologies in design practice, and anticipate future directions in the field.	A,E	7,8, 10
9	Communicate design concepts and ideas effectively through presentations, documentation, and storytelling techniques.	C	7
10	Cultivate a reflective and iterative approach to design practice, embracing experimentation, iteration, and continuous learning.	A, 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	Unit	Course description	Hrs	CO No.
	Introduction to Design Theory		15	1,2, 3, 6
1	1.1	Overview of Design History and Theory		
	1.2	Evolution of Design Movements and Paradigms		
	1.3	Principles of Design: Form, Function, and Context		
	1.4:	Semiotics and Visual Communication in Design		
2	History of Advertising		15	
	2.1	Ancient Advertising		
	2.2	Medieval and Renaissance Advertising		
	2.3	The Printing Press Revolution		
	2.4:	Early Branding and Trade Marks:		
3	Design Thinking and Process		15	4,5
	3.1	Understanding Design Thinking and Problem-Solving		
	3.2	User-Centered Design and Human Factors		
	3.3	Iterative Design Processes: Prototyping and Testing		
	3.4	Design Ethics and Sustainability		
4	Visual Language and Representation in Design		30	6,7,8,9,10
	4.1	Typography and Visual Hierarchy		
	4.2	Color Theory and Application		
	4.3	Image, Symbolism, and Iconography		

	4.4	Layout and Composition in Graphic Design		
	4.5	Contextualizing Applied Arts and Design: Design in Everyday Life: Products, Spaces, and Experiences		
	4.6	Contextualizing Applied Arts and Design: Design and Culture: Global Perspectives		
	4.7	Contextualizing Applied Arts and Design: Design Criticism and Discourse		
	4.8	Contextualizing Applied Arts and Design: Future Directions in Applied Arts and Design		
5	Teacher specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria		Marks
	Theory Components		(25)
	Class discussion		5
	Written Paper		10
	Presentation		10
	Practical Components		(15)
	Exhibit/ Research Outcome		15
	Theory Component CCA 25 Mark, Practical Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
	A. End Semester Evaluation (ESE) 70 %		
	Criteria		Marks
	Theory Components		(50)
	Open Book Exam	Module 1	15
Module 2		10	
Module 3		15	
Module 4		10	
Practical Components		(35)	
Display		35	
Theory Component ESE 50 Mark Practical Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)			

Reading Materials/ Suggested Readings

Margolin, Victor. *The Politics of the Artificial: Essays on Design and Design Studies*. University of Chicago Press, 2002.

Lupton, Ellen, and Jennifer Cole Phillips. *Graphic Design: The New Basics*. Princeton Architectural Press, 2008.

Dunne, Anthony, and Fiona Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press, 2013.

Cross, Nigel. *Design Thinking: Understanding How Designers Think and Work*. Bloomsbury Academic, 2011.

Norman, Donald A. *The Design of Everyday Things*. Basic Books, 2013.

Lidwell, William, Kritina Holden, and Jill Butler. *Universal Principles of Design*. Rockport Publishers, 2010.

Moggridge, Bill. *Designing Interactions*. MIT Press, 2007.

Fry, Tony. *Design as Politics*. Berg Publishers, 2011.

Papanek, Victor. *Design for the Real World: Human Ecology and Social Change*. Vintage Books, 1971.

(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) Applied Arts					
Course Name	Illustration and Imagination					
Type of Course	DSE					
Course Code	MG3DSEAAS200					
Course Level	200-299					
Course Summary	The course is designed to enhance the visualization skills required to function as an illustrator. The course provides the understanding of how illustration is an art of creative imagination to serve a function.					
Semester	3	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the principles of illustration.	U	1
2	Explain: Participants gains an insight of terms and concepts related to industrial illustration and studio practices.	U	3
3	Illustrate: Participant understands the basic functions of industrial illustration.	U	2
4	Experiment: Participants create illustrations using the techniques of silhouette, color schemes, and shape-morphing.	A	2
5	Examine: Participant design an illustration using the understanding of basic techniques and related experiments.	An	2
6	Deduct: Participants will be able to observe and reflect on the shortcomings of the output of experiments.	E	2

7	Create: Participants will be able to communicate using simple illustration.	C, Ap	4
8	Reflect: Participants will be able to exhibit and present their work.	R	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)

Module	Unit	Course description	Hrs.	CO No(s).
1	Introduction to Illustration and its Functions (T+P)		20	
	1.1	Foundation of Illustration	5	
	1.2	Understanding Characters and Surroundings	5	
	1.3	Exploring Studio Practices	10	
2	Process of Developing and Illustration-(T+P)		40	
	2.1	Illustration - Developing Sketches	10	
	2.2	Silhouette	10	
	2.3	Shape-morphing - Shapes and Form	10	
	2.5	Designing Theme and Colour Scheme	10	
3	Digital illustration (T+P)		10	
	3.1	Introduction to medium	10	
4	Exhibition and Presentation (L+T+P)		5	
	4.1	How to Prepare for Presentation?	1	
	4.2	Display	3	
	4.3	Presentation	1	
5		Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (50)	
	Display Valuation	Practical Work 50
Theory Components (35)		
Viva	35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

Syllabus



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Exploring Picture Book					
Type of Course	DSE					
Course Code	MG3DSEAAS201					
Course Level	200-299					
Course Summary	This hands-on course immerses students in the world of children's book illustration. Through practical projects and exploration of various illustration techniques, students will develop the skills needed to create captivating and imaginative illustrations and it will lead to children's picture books.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Students will demonstrate a comprehensive understanding of the elements of picturebooks, including illustration styles, narrative structures, and thematic variations.	U	1,2
2	Students will develop the ability to critically analyze picturebooks from various cultural backgrounds, recognizing the influence of socio-cultural contexts on storytelling and illustration.	An	3,4
3	Students will apply principles of visual literacy to interpret the visual narrative techniques employed in picturebooks, including composition, color theory, and symbolism.	C	5,6
4	Students will create original picturebook concepts, integrating text and illustrations to convey cohesive narratives and themes suitable for specific target	A, C	7

	audiences.		
5	Students will demonstrate proficiency in digital illustration software and traditional artistic techniques, utilizing them effectively in the creation of picturebook prototypes.	E	5,6,7
6	Students will engage in collaborative critique sessions to provide constructive feedback on peers' picturebook projects, fostering a supportive and intellectually stimulating creative environment.	S	8
7	Students will explore the role of picturebooks in promoting social-emotional development and literacy skills in young readers, designing supplementary activities and lesson plans for educational settings.	Ap	4,5,9
8	Students will reflect on their personal growth as picturebook creators and articulate their evolving aesthetic sensibilities and narrative voices through a final portfolio showcasing their completed picturebook projects.	R	1,3,9,10
*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	Unit	Course description	Hrs	CO No.
1	Introduction to Picturebooks and Malayalam Retold Stories		10	1,2, 3, 6
	1.1	Understanding Picturebooks		
	1.2	Elements of Malayalam Retold Stories		
	1.3	Visual Narrative Techniques in Picturebooks		
	1.4	Integrating Myths, Literature and retold stories in Kerala Culture in Picturebooks		
2	Crafting Picturebook Narratives		30	4,5
	2.1	Narrative Structures in Picturebooks		
	2.2	Character Development in Picturebooks		
	2.3	Plot Development and Pacing		
	2.4	Writing for Picturebooks		

3	Illustration Techniques for Picturebooks		10	6,7,8,9, 10
	2.1	Introduction to Illustration Styles		
	2.2	Color Theory and Mood in Illustration		
	2.3	Visualizing Characters and Settings		
	2.4	Manual/Digital Illustration for Picturebooks		
4	Cultural Representation and Audience Engagement		10	1-10
	3.1	Diversity and Representation in Picturebooks		
	3.2	Audience Engagement and Interactive Elements		
	3.3	Storytelling Traditions and Picturebook Adaptations		
	3.4	Marketing and Publishing Picturebooks		
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria	Marks	
	Practical Components		(25)
	Studio Involvement	5	
	Ideation	10	
	Final Work	10	
	Theory Components		(15)
	Concept and Research	15	
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %			
Criteria	Marks		
Practical Components		(50)	

	Display Valuation	Practical Work	50
	Theory Components		(35)
	Viva		35
	Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

References

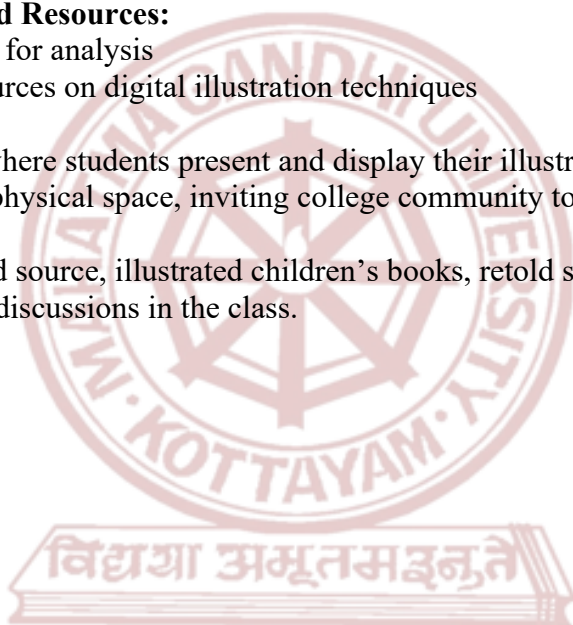
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Additional Readings and Resources:

- Selected children's books for analysis
- Online tutorials and resources on digital illustration techniques

Final Showcase:

- A final showcase event where students present and display their illustrated narratives. This could be done virtually or in a physical space, inviting college community to appreciate the students' work.
- Apart from the above said source, illustrated children's books, retold stories in Malayalam can be used for teaching and discussions in the class.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	History of Modernism(s) in Art					
Type of Course	DSE					
Course Code	MG3DSEAAS202					
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
	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	0		
	60					

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. Student 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. Student 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	Student will be able to describe modern art movements, different approaches and theories of art during 20th century.	U	3
6	Student will be able to build a perspective on art of 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	15	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	15	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 Post Modernism? 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				5,6,7		

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> <ul style="list-style-type: none"> ● 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" data-bbox="416 947 1075 1312"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Theory Components</td> </tr> <tr> <td>Classroom Exercise participation/ any such projects</td> <td>20</td> </tr> <tr> <td>Notebook Submission</td> <td>10</td> </tr> <tr> <td>Total</td> <td>30</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	Theory Components		Classroom Exercise participation/ any such projects	20	Notebook Submission	10	Total	30
Criteria	Marks										
Theory Components											
Classroom Exercise participation/ any such projects	20										
Notebook Submission	10										
Total	30										
	<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" data-bbox="416 1541 1088 1906"> <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>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		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										

	<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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(Repeat for 6 units each of 15 hrs Duration)

SUGGESTED READINGS

55. *Very Short Introductions (VSI): Book Series published by the Oxford University Press*
56. *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)

Syllabus



Mahatma Gandhi University, Kottayam

Programme						
Course Name	Photography & Image Making					
Type of Course	DSC B					
Course Code	MG3DSCAAS202					
Course Level	200-299					
Course Summary	This course explores digital photography as a medium for artistic practice and creative expression. Students will learn to use digital cameras, including smartphones, to create compelling and meaningful photographs. Emphasis is placed on developing a personal artistic vision, understanding the role of photography in contemporary art, and utilizing digital tools to enhance creative output. The course combines theoretical understanding with practical assignments, encouraging students to see photography not just as a technical skill but as an art form. It is open to students from any academic background and requires no prior photography experience.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	2		75
Pre-requisites	Minor for others					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Creative Expression: Students will develop and express their unique artistic vision through the creation of photographic works that convey personal narratives and conceptual ideas.	U, C	1,2
2	Composition and Aesthetics: Students will apply principles of composition, color theory, and aesthetics to create visually compelling and balanced photographs.	An	3.4
3	Historical and Contemporary Contexts: Students will analyze and critique photographic works within historical and contemporary contexts, understanding the evolution of photography as an art form.	C	5,6

4	Critical Analysis: Students will engage in critical analysis and constructive critique of their own and peers' photographic works, fostering an environment of collaborative learning and artistic growth.	A, C	7
5	Concept Development: Students will develop conceptual frameworks for their photographic projects, from initial idea generation to final execution, aligning their work with broader artistic and thematic goals.	S, E	5,6,7
6	Ethical Considerations: Students will explore ethical considerations in photography, including issues of consent, representation, and the impact of images on viewers and subjects.	U	8
7	Interdisciplinary Connections: Students will explore the connections between photography and other artistic disciplines, integrating multimedia and mixed media approaches into their image-making practices.	Ap	4,5,9
8	Portfolio Development: Students will compile a professional portfolio of their work, showcasing a coherent body of photographic art that reflects their skills, style, and artistic direction.	S	1,3,9,10
*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	Unit	Course description	Hrs	CO No.
1	Photography as Art		15	1,2, 3, 6
	1.1	Introduction to Photography in Art		
	1.2	Developing an Artistic Vision		
	1.3	Composition and Aesthetics		
	1.4	Light as a Creative Tool		
2	Exploring Themes and Concepts		30	4,5
	2.1	Portraiture and Identity		
	2.2	Landscape and Environment		
	2.3	Abstract and Experimental Photography		
	2.4	Documentary and Storytelling		

3	Digital Tools and Techniques		10	6,7,8,9,10
	3.1	Creative Editing and Post-Processing		
	3.2	Color Theory and Application		
	3.3	Mixed Media and Photography		
	3.4	Creating a Photographic Series		
4	Critique, Exhibition, and Reflection		20	1-10
	4.1	Art Critique and Feedback		
	4.2	Preparing for Exhibition		
	4.3	Artist Statements and Portfolios		
	4.4	Final Project and Exhibition		
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (Power Point presentation), Interactive Instruction: Tutorials ,Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria		Marks
	Theory Components		(25)
	Class discussion		5
	Written Paper		10
	Presentation		10
	Practical Components		(15)
	Exhibit/ Research Outcome		15
	Theory Component CCA 25 Mark, Practical Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
	A. End Semester Evaluation (ESE) 70 %		
	Criteria		Marks
	Theory Components		(50)
Open Book Exam	Module 1	15	
	Module 2	10	
	Module 3	15	
	Module 4	10	
Practical Components		(35)	

	Display	35
	Theory Component ESE 50 Mark Practical Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)	

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Mahatma Gandhi University, Kottayam

Programme						
Course Name	Art Writing					
Type of Course	MDC					
Course Code	MG3MDCAAS200					
Course Level	200-299					
Course Summary	This course explores the critical and analytical aspects of writing about art, emphasizing effective communication and the development of a personal voice in art criticism. Students will engage with various forms of art writing, from reviews to scholarly analysis, and develop skills in articulating ideas and opinions about visual artworks.					
Semester	3	Credits			3	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	0		45
Pre-requisites	Students who have interests in art and literature can opt for this course.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Students will develop the ability to critically analyze and interpret artworks, using appropriate art historical and theoretical frameworks.	An	1
2	Students will demonstrate proficiency in conducting thorough research, utilizing a variety of sources including academic texts, exhibition catalogs, and primary resources..	A	2
3	Students will master various writing techniques specific to art criticism, including descriptive, interpretive, and evaluative approaches.	C	4
4	Students will gain a comprehensive understanding of major movements, artists, and works in art history, and will be able to contextualize contemporary art within this historical framework.	E	3

5	Students will develop skills in editing and revising their own and others' writing to improve clarity, coherence, and stylistic quality.	S	4,10
6	Students will learn to tailor their writing for different audiences, from academic readers and art professionals to general audiences, enhancing their versatility as writers.	S	4, 9
7	Students will gain insights into the professional practices of art writers, including writing for publications, preparing exhibition reviews, and creating artist profiles.	Ap	5, 9
8	Students will explore the ethical responsibilities of art writers, including issues of representation, authenticity, and the impact of their writing on the art community and broader public.	U	6,8,7
*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	Unit	Course description	Hrs	CO No.
1	Foundations of Art Writing		10	1,2
	1.1	Introduction to Art Writing	2	
	1.2	Basic Principles of Art Criticism	2	
	1.3	Research Methods in Art Writing	3	
	1.4	Writing Techniques and Styles	3	
2	Historical and Contemporary Contexts		10	1,3,4,8
	2.1	Art Historical Overview	2	
	2.2	Indian Art History	2	
	2.3	Art in Kerala: Historical Context	3	
	2.4	Art Writing in Malayalam: Overview	3	
3	Writing for Different Audiences		25	5,6,7,8
	3.1	Academic Writing in Art	5	
	3.2	Writing for Art Publications	5	
	3.3	Exhibition Reviews and Artist Profiles	10	
	3.4	Writing in Malayalam	5	
4	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components (15)	
	Research Outcome	15
	Practical Components (15)	
	Final Work	25
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Theory Components (17.5)	
	Concept and Research	17.5
Practical Components (35)		
Final Work & Display	35	
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)		

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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Introduction to Photography					
Type of Course	VAC					
Course Code	MG3VACAAS200					
Course Level	200-299					
Course Summary	This is a course to understand the basics of photography. Provides individuals interested in photography with a solid foundation covering essential technical skills, artistic principles, and ethical considerations. This course is essential for understanding camera components such as lenses, sensors, shadow and light settings, and controls. Also, this course helps to understand the endless possibilities of photography.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	0		45
Pre-requisites	Passion and Interest: Genuine interest and passion for photography is preferred.					

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding of Basic Camera Functions: Students gain accurate knowledge of how a camera works, including settings, modes, and functions of different types of cameras.	U	1,2,3
2	Technical Skills: It helps to master the technical aspects of the camera. Learn how to properly adjust aperture, shutter speed, ISO, etc. for different and creative lighting conditions.	U, S, A	1, 3, 4,5

3	Photography is closely related to technology. Proficiency in using different types of cameras, photo editing software, and other tools contributes greatly to its overall technical literacy, as does understanding photography.	U, A	1,2,9
4	Exposure Control: Learn how to effectively control exposure to achieve proper lighting in photographs.	U,A,S	1,2
5	Critical Thinking and Analysis: Develops the ability to critically analyze and evaluate photographs considering composition, lighting, framing and conceptual elements.	C,An,E	1, 2,4
6	Understanding the basics of photography provides a variety of opportunities for individuals to explore and develop teamwork skills. While photography is often considered an individual pursuit, collaboration is required in many aspects of the field, especially in professional and creative settings. Thus, gaining confidence to be a better team player.	A,S,C	44,5
7	Lighting Techniques: Knowledge of various lighting conditions and techniques for taking well-lit photographs, including natural and artificial lighting.	S,A	2,3
8	Studying portrait photography provides a comprehensive understanding of the various technical and creative elements and the ability to relate to subjects to capture authentic and visually striking portraits. Moreover, portrait photography is very important in the photography profession. Continuous learning, experimentation, and observation go a long way in evolving as a portrait photographer.	U,A,S	6,7
9	Understanding of Portrait Composition: Mastery of composition techniques specific to portrait photography, including framing, posing, and background selection. getting	U	1,2
10	Posing Techniques: Gaining knowledge of how to work with subjects to achieve natural and pleasing poses. As well as learning techniques to capture candid moments.	S	1,8,10
11	Facial Expressions and Emotions: Understand how to capture and evoke different facial expressions and emotions in portrait photography, and how such images can be used effectively in what areas most effectively.	U	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	Basics of Photography (Lecture + Tutorial)		5	
	1.1	<ol style="list-style-type: none"> History, Invention evolution and development of Photography, Camera Obscura. Introduction to different types of cameras, including DSLRs, mirrorless, and point-and-shoot. 	1	1,2
	1.2	<ol style="list-style-type: none"> Different types of Cameras, 35mm SLR Camera, Functions of SLR camera Functions of Aperture and Shutter 	2	1,2
	1.3	<ol style="list-style-type: none"> Advantages and disadvantages of SLR cameras. Colour film structure & Coating on Film 	1	2,3,4
	1.4	<ol style="list-style-type: none"> Equivalent exposures and Equivalent exposures combinations. Colour Sensitivity & Colour theory, Purpose and colour Performance 	1	4,5
2	Different types of lenses (Lecture + Tutorial)		5	
	2.1	<ol style="list-style-type: none"> Normal lens, Wide angle lens, Telephoto lens, Zoom lens, Portrait lens, Macro lens, Tele converter 	2	4,5,6
	2.2	<ol style="list-style-type: none"> Lense and image Evolution of the simple positive lens. Achromatic lens and Apochromatic lens. Focal length of a lens. Convex and concave lens. Speed of a lens 	1	4,5,6
	2.3	<ol style="list-style-type: none"> Influence of Effective aperture and focal length. Angle of view. Depth-of field and Depth-of focus. Circle of confusion 	1	6,7
	2.4	<ol style="list-style-type: none"> Speed, Distance and Direction. The role of lighting. Recording the image, Daylight. Natural light and technical light. 	1	6,7

3	Portrait photography (Lecture + Tutorial Practical)		15	
	3.1	1. Indoor portrait photography with technical light and Natural light Project. 2. Rule of Third, Composition and Framing, 3. Lighting Techniques, 4. Posing and Expression, 5. Depth of Field and Bokeh, 6. Background Selection	5	8,9
	3.2	1. Lens Selection, 2. Camera Settings, 3. Colour and Tone, 4. Pattern and texture. 5. Environmental Portraits Connection with the Subject	5	8,9
	3.3	1. Portrait photography Practical 2. (indoor and outdoor) 3. Transferring pictures from the camera to computer.	5	
	Project work		20	
4	4.1	1. Indoor Portrait photography Practical	10	1,8,9,10
	4.2	1. Exhibition and Presentation (L+T+P)	10	1,10,11
5	Teacher Specific content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15
	Practical Components	(15)
	Final Work	25
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		
Criteria	Marks	

	Theory Components	(17.5)
	Concept and Research	17.5
	Practical Components	(35)
	Final Work & Display	35
	Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)	

Suggested Reading.

1. "Portrait Photography: From Snapshots to Great Shots" by Erik Valind:
2. "The Portrait Photography Course: Principles, Practice, and Techniques" by Mark Jenkinson:
3. "Read This If You Want to Take Great Photographs of People" by Henry Carroll:
4. "Direction & Quality of Light" by Neil van Niekerk: "Posing for Portrait Photography:
5. A Head-to-Toe Guide" by Jeff Smith:"The Art of Portrait Photography" by Valerie Jardin:
6. "Photographing Women: Posing, Lighting, and Shooting Techniques for Portrait and Fashion Photography" by Jeff Rojas:
7. The Basic Photography- Michael J. Langford.
8. The Advanced Photography - Michcal J Langford.
9. Pocket Guided to 35mm Photography – Kodak, Sterling , Pocket Edition 1998.
10. Amature Photographer’s Hand book Aaron Sussmann, Harper Collins 8th Edition, 1973
11. Potographic Optics – Author cox – Focal Press, 1974.
12. Television Production Hand Book – Herbert Zetti – Wadsworth Publishing, 8th Edition 2002
13. The Lens and it’s Job – Roy Sidney, Hasting House Pub 1978.
14. Manual of photography – Jacobson, Butterworth, Heinemann.
15. Basic Motion Picture Tchnology - Happe, Focal Press, 1971.
16. Practical Photographer – Weber, Fountain Pr. Ltd.1974.
17. Our films Their Films – Satyajith Ray, Orient Longman india 3rd Edition 2001
18. What is Cenema? Ander Bazin, University of californiya. Press. 1989.
19. Film Language - Christain Metz, University of Chichago Press, Reprint Edition, 1991
20. The Montage of Film Asthetics – S . Eisenstein.
21. Directories in Modern Theatre and Drama – John Garner.
22. Sound and Recording, by Francis Rumsey and Time McCormick, Focal Press, 200..
23. The Basic Book of Photography by Tom Grimm and Michal Grimm, 4th Edition



SEMESTER 4

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Graphic Design & Visual Communication -II					
Type of Course	DSC A					
Course Code	MG4DSCAAS200					
Course Level	200 - 299					
Course Summary	<p>This discipline-specific course is an advanced-level offering designed for students who aim to pursue a specialized degree in Applied Arts immediately after completing their foundational courses in the 1st year. It is a continuation of the semester 3 course, which completes the second year of study in the Applied Arts discipline. The course focuses on enabling students to learn, understand, analyse, and interpret real-world problems when working with images and graphics. It emphasizes the role of graphic design as an effective tool for visual communication. The course further explores how Applied Arts, as a discipline, strikes a balance between the aesthetic and functional aspects of any design problem, providing comprehensive & meaningful solutions.</p> <p>As an advanced-level course, it helps students develop their artistic skills, sharpen their logical thinking, and enhance their problem-solving abilities using 2D Graphics.</p>					
Semester	4	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-Requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To demonstrate a foundational understanding of key semiotic concepts, including signs, signifiers, and signified to the students.	U	1
2	Apply semiotic theories to real-world examples, fostering critical thinking skills in the interpretation of visual, verbal, and non-verbal communication.	U, An A	1,2,4

3	Acquire a comprehensive understanding of the principles and theories underlying Visual Communication.	U A	1,4,10
4	Evaluate the significance of Graphic Design as a strategic and impactful tool for conveying messages across various mediums.	R An E	1,2
5	Analyze the role of visual elements, such as color, typography, and imagery, in shaping effective graphic communication.	R An A	1,2,4
6	Develop a critical awareness of the ethical considerations involved in graphic design and visual communication.	An A C	1,2,4,6,8,10
7	Apply design principles to solve communication challenges, fostering creative problem-solving skills.	E, An C	1,2,3,4
8	Explore the historical and contemporary trends in graphic design, gaining insights into the evolving nature of visual communication in different cultural and societal contexts.	An A C	1,2,3,4
9	Acquire an understanding of variations and challenges when working on diverse subjects, utilizing the practicality of graphic design. Apply their knowledge & in Graphic Design artistic skills to make superior creations.	R A C	1,2,4
10	Students could plan and create the best possible design based on their understanding and knowledge in a unique manner.	C S	1,2,3,4
*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)

Module	Unit	Course description	Hrs	CO No.
1	Graphic Design & Media (L+T)		8	1,2,3
	1.1	Print Media : Newspapers & Magazine		

	1.2	History of Newspapers & Magazine		
	1.3	Interactive Media & Design		
2	Introduction to Publication Design(L+T)		7	4,5,6
	2.1	Understanding the Principles & Techniques		
	2.2	Scope & Challenges in Publication Design		
	2.3	The Artistic Eye: What Matters		
3	Interactive Media :Present & Future (L+T)		10	7,8,9
	3.1	An Introduction		
	3.2	Functions & Roles		
	3.3	Familiarising the Terminologies & Understanding the Nuances		
	3.4	The Design Process: From Planning till Interface.		
4	Design Tasks (Application Level) (P)		50	10
	4.1	Press Layout Techniques		
	4.2	Magazine Design Fundamentals		
	4.3	Fundamentals of Newspaper Design		
	4.4	Creating Interface Designs.		
5	Teachers Specific			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (50)	
	Display Valuation	Practical Work 50
Theory Components (35)		
Viva	35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

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Suggested Readings

- Bringhurst, Robert. The Elements of Typographic Style. Hartley & Marks Publishers, 2004.
- Lupton, Ellen. Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students. Princeton Architectural Press, 2010.
- Lupton, Ellen, and Jennifer Cole Phillips. Graphic Design: The New Basics. Princeton Architectural Press, 2008.
- Lester, Paul Martin. Visual Communication: Images with Messages. Wadsworth Publishing, 2013.
- Lidwell, William, Kritina Holden, and Jill Butler. Universal Principles of Design. Rockport Publishers, 2010.



Mahatma Gandhi University Kottayam

Programme	BFA (Hons.) Applied Arts					
Course Name	Filmmaking: “This is How I see the World”					
Type of Course	DSC A					
Course Code	MG4DSCAAS201					
Course Level	200-299					
Course Summary	The course is designed to engage participants with the possibilities of moving images media as a medium of expression. The course objective is to make the participants reflect on their immediate surroundings using moving images media.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-requisites						

विद्यया अमृतमश्नुते

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the early history of Films.	U	1-3
2	Explain: Participants gains an insight of early forms of filmmaking.	U, An	1-5
3	Illustrate: Participants understands the early language of cinematic story telling.	U, An	1-5
4	Explore: Participants conduct a research for presentation on early cinema.	I, An	1-6
5	Examine: Participants gets hands on experience of experimenting with cinematic language.	An, E	1-6
6	Deduct: Participants will be able to observe and reflect on the hands on experience of experimenting with cinematic language.	E, An, Ap	1-7
7	Design: Participants will be able to design a film	A, S, C	1-9

	production.		
8	Create: Participants will be able to present their design as a report.	C, S	1-9
9	Reflect: Participants shall exhibit the moving images media product after going through proper publicity campaign.	C, S, Ap	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 (Units)

Module	Unit	Course description	Hrs.	CO No.
1	Early Film History		10	1,2
	1.1	Early Cinema	3	1,2
	1.2	Cinemas of Attraction	2	1,2
	1.3	Theory of Montage	3	1-9
	1.4	Story Telling and the Cinematic Language	2	1-9
2	Story Telling and the Cinematic Language		20	1-9
	2.1	Live-Action Films	5	1-9
	2.2	2D & 3D Animation Films	10	1-9
	2.3	Summary (Others)	5	1-9
3	Story Boarding		20	1-9
	3.1	Understanding Camera Angles, Shots and Movements	2	1-9
	3.2	Understanding Transitions	2	1-9
	3.3	Story Boarding: Graphic Designing the Visualization	15	1-9
	3.4	Summary (Others)	1	
4	Production, Publicity and Exhibition		25	1-9
	4.1	Producing the Film	10	1-9
	4.2	Film Publicity	10	1-9
	4.3	Exhibiting the Film	5	1-9
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials,
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	Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (50)	
	Display Valuation	Practical Work 50
Theory Components (35)		
Viva	35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		


References

Syllabus

SUGGESTED READINGS

1. Williams, Richard. *The animator's survival kit: expanded edition*. New York: Faber and Faber, 2009.
2. Furniss, Maureen. *Art in Motion: Animation Aesthetics*, rev. ed., John Libbey, 2014.
3. Starr, Cecile. "Fine Art Animation." *The Art of the Animated Image: An Anthology*, edited by Charles Solomon, Los Angeles: The American Film Institute, 1987, pp. 67-71.

Note: Attached a separate list of suggested reading and more books shall be considered to sync with changing technology and new knowledge.

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>
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Programme	BFA (Hons) Applied Arts					
Course Name	Illustration: A Sensorial Engagement					
Type of Course	DSE					
Course Code	MG4DSEAAS200					
Course Level	200-299					
Course Summary	The course is designed to enhance the finer sensibilities of understanding and applying skill and creativity to illustration. The course provides the understanding of how to use aesthetic principles in the practice of creating illustrations.					
Semester	4	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites						

COURSE OUTCOMES (CO) MGU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the evolution of Illustration in context to Western Art.	U	1
2	Explain: Participants gain an insight of the modern approach to illustration.	U	1
3	Illustrate: Participants understand the significant movements in the evolution of illustration approaches.	U	1
4	Experiment: Participants create illustrations using the ideas learned.	A	2
5	Examine: Participants create illustrations connecting to surroundings using the understanding of ideas introduced in units taken till then.	An	4

6	Deduct: Participants will be able to observe and reflect on the shortcomings of the output of experiments.	E	2
7	Design/Create: Participants will be able to communicate using simple illustrations.	C, Ap	4
8	Reflect: Participants will be able to exhibit and present their work.	R	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	Unit	Course description	Hrs.	CO No(s).
1	Aesthetics in Illustration		15	
	1.1	Capturing Realism and Illustration	5	1
	1.2	Life Study and Illustration	5	2
	1.3	Ambience/Atmosphere (Aesthetic Principles)	5	2
2	Study of Motion/Drawing for Animation		10	3,4
3	Live experience and Workshops		20	5,6,7
	3.1	Verbal-Visual Expressions	5	
	3.2	Observation and Experiencing through Live Interactions	5	
	3.3	Illustration and Synesthetic Experience (Color, Sound, Silence and Ideas Mix functions as stimulant)	5	
	3.4	Illustrating the Exceptional Experiences from Immediate Surroundings (Illustration connecting to outdoor surroundings)	5	

	Display and Presentation		15	8
4	4.1	Display	5	
	4.2	Presentation	10	
	5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria		Marks
	Practical Components		(25)
	Studio Involvement		5
	Ideation		10
	Final Work		10
	Theory Components		(15)
	Concept and Research		15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
	B. End Semester Evaluation (ESE) 70 %		
	Criteria		Marks
	Practical Components		(50)
Display Valuation	Practical Work	50	
Theory Components		(35)	
Viva		35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)			



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Creative Publication Design					
Type of Course	DSE					
Course Code	MG4DSEAAS201					
Course Level	200-299					
Course Summary	Creative Publication Design is an immersive and hands-on course that combines the art of manual design techniques with the precision of digital tools. Designed for aspiring designers, this course explores the fundamental principles of publication design, including typography, layout, color theory, and image manipulation. Students will engage in both traditional and contemporary design practices, creating a variety of print and digital publications. Through lectures, practical projects, and critiques, participants will develop a comprehensive understanding of the publication design process, from initial concept to final production, culminating in a professional portfolio showcasing their creative and technical skills.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites	MGU-UGP (HONOURS)					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Technical Proficiency: Students will demonstrate proficiency in using both manual techniques and digital design software (Adobe InDesign, Illustrator, Photoshop) to create publication layouts.	A, S	2, 10
2	Design Principles: Students will apply fundamental design principles, including typography, layout, color theory, and composition, to develop visually compelling publications.	U, A	1, 3
3	Creative Concept Development: Students will develop and articulate creative concepts for publication projects,		1, 4

	from initial sketches and mock-ups to refined digital designs.	C, A	
4	Manual Skills: Students will employ manual design techniques, such as sketching, hand lettering, and creating physical mock-ups, to enhance their design process.	S, A	2, 10
5	Digital Skills: Students will utilize advanced digital tools and techniques to produce professional-quality print and digital publications.	S, A	2,10
6	Critical Analysis: Students will critically analyze and evaluate their own work and that of their peers through structured critiques, providing constructive feedback to improve design outcomes.	An, E	1, 4
7	Historical and Contemporary Context: Students will understand the historical evolution and contemporary trends in publication design, incorporating these insights into their projects.	U, Ap	3,10
8	Project Management: Students will manage the publication design process from concept to final production, including planning, execution, and presentation.	S, A	5,9
9	Professional Practices: Students will produce print-ready and digital-ready publications, understanding the technical requirements and industry standards for both formats.	A, S	9,10
10	Portfolio Development: Students will compile a professional portfolio showcasing a range of publication designs, demonstrating their creative and technical abilities to potential employers or clients.	C, S	4,9,10
*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	Unit	Course description	Hrs	CO No.
1	Introduction to Publication Design		15	
	1.1	Overview of Publication Design	3	2,7
	1.2	Basic Principles of Design	4	2, 7
	1.3	Manual Techniques in Design	4	4, 3
	1.4	Introduction to Design Software	4	1, 5

2	Typography and Layout		15	
	2.1	Typography Fundamentals	4	2,6
	2.2	Advanced Typography	4	2, 3
	2.3	Layout Design Techniques	4	2, 4
	2.4	Digital Layout and Composition	3	1, 5
3	Image and Color		15	
	2.1	Image Selection and Editing	4	5, 4
	2.2	Advanced Image Manipulation	4	5, 3
	2.3	Color Theory and Application	4	2, 4
	2.4	Digital Color Management	3	5, 9
4	Production and Finalization		15	
	3.1	Print Production Basics	3	9, 8
	3.2	Digital Publishing	4	9,1
	3.3	Project Development and Critique	4	6, 8
	3.4	Final Portfolio and Presentation	4	10, 4
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
Concept and Research	15	

Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Practical Components		(50)
Display Valuation	Practical Work	50
Theory Components		(35)
Viva		35
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

References

Lakshmi Bhaskaran, *What is Publication Design?* RotoVision, 2006

Charles Conover, *Designing for Print: An In-depth Guide to Planning, Creating, and Producing Successful Design Projects*, Wiley; 2nd edition (25 November 2011)



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BFA (Hons.) Applied Arts					
Course Name	Brief History of Art: Medieval to 18th century					
Type of Course	DSE					
Course Code	MG4DSEAAS202					
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. It covers art history from Medieval to 18th Century analysing and contextualising major art/cultural practices.					
Semester	4	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	0	-	60
Pre-requisites						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO 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
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

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.	2	1,4,7
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.	8	
	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 Architecture from the 13th to 18th Centuries	3.1	Europe: Renaissance: Early Renaissance, High Renaissance and Northern Renaissance Mannerism, Baroque and Rococo Neoclassicism, Romanticism and Realism (Brief discussion)	8	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.	9	
	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.	3	
	3.5	Japan: Merchant and Popular Cultures: Edo Period	3	
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.	2	
5.		Teacher specific content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction, Brainstorming lecture and Explicit Teaching. E-learning, interactive Instructions</p> <p>Active cooperative learning</p> <p>Group Assignments</p> <p>Library work and Group discussion</p> <p>Presentation by individual student/ Group representative</p>
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Assessment Types	<p>MODE OF ASSESSMENT</p> <p>B. Continuous Internal Assessment (CIA)</p> <p>Implement a combination of assessments, including exams, presentations, and project submissions, to evaluate both theoretical understanding and practical application.</p> <ol style="list-style-type: none"> 1. Internal Assessment 2. Classroom Exercise participation 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar 4. Field visit report – each student shall individually or in group; visit the places where the concerned art works and do the project. <p>(Or any other tasks to suit the course)</p> <p>B. Semester End examination: written examination/open book examination/project/presentations/viva-voce (according to the available resources and other related things, teachers may decide the mode of exam)</p> <p>C. 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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MGU-UGP (HONOURS)

References

1. Gardner, Helen, 1878-1946. Gardner's Art through the Ages. New York :Harcourt Brace Jovanovich, 1975.
2. Gombrich, E. H. (Ernst Hans), 1909-2001. The Story of Art. Oxford :Phaidon, 1978.
3. Europe in the Middle Ages. United States: The Museum, 1987.
4. Brown, Percy. Indian Painting Under the Mughals, A.D. 1550 to A.D. 1750. India: Cosmo, 1981.
5. Zuffi, Stefano. European art of the fifteenth century. United States: J. Paul Getty Museum, 2005.
6. Giorgi, Rosa. European art of the seventeenth century. United States: J. Paul Getty Museum, 2008.
7. Chang, Kwang-chih. Art, myth, and ritual : the path to political authority in ancient China. Cambridge: Harvard University Press, 1983.
8. Mason, Penelope E., Dinwiddie, Donald. History of Japanese art. United Kingdom: Pearson Prentice Hall, 2005.
9. Herrmann, Moritz. Mughal Architecture. Germany: GRIN Verlag, 2011.

10. Michell, George. Architecture and Art of Southern India: Vijayanagara and the Successor States 1350-1750. United Kingdom: Cambridge University Press, 1995.
11. Michell, George., Zebrowski, Mark. Architecture and art of the Deccan sultanates. Kiribati: Cambridge University Press, 1999.
12. Datta, Saktipada. Art and Architecture in Medieval India. India: B. R. Publishing Corporation, 2007.
13. Chaturvedi, Patanjali Nandan. Encyclopaedia of Indian Art and Architecture. India: MD Publications, 2009.

SUGGESTED READINGS

1. Casu, Stefano G., Franchi, Elena., Franci, Andrea. The Great Masters of European Art. United States: Barnes & Noble, Incorporated, 2006.
2. Zuffi, Stefano. European art of the fifteenth century. United States: J. Paul Getty Museum, 2005.
3. Clunas, Craig. Art in China. United Kingdom: Oxford University Press, 1997.
4. Tsuji, Nobuo. History of Art in Japan. Japan: Columbia University Press, 2019.
5. Chakraverty, Anjan. Indian Miniature Painting. India: Lustre Press, 2005.
6. Rogers, J. M.. Mughal Miniatures. United Kingdom: British Museum Press, 2006.
7. Reflections on Mughal Art & Culture. India: Niyogi Books, 2021.
8. Robins, Gay. The art of ancient Egypt. Cambridge: Harvard University Press, 1997.
9. Kramrisch, Stella. The Art of India: Traditions of Indian Sculpture, Painting and Architecture. India: Motilal Banarsidass, 1987.
10. Losty, Jeremiah P.. The art of the book in India. London: British Library, 1982.
11. Chagtai, Muhammad Abdulla. Painting During the Sultanate Period (C. E. 712-1575). Pakistan: Kitab Khana-i-Navras, 1963.
12. Michell, George., Currim, Mumtaz. The Majesty of Mughal Decoration: The Art and Architecture of Islamic India. London: WW Norton, 2007.

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Introduction to Visual Culture					
Type of Course	DSC C					
Course Code	MG4DSCAAS202					
Course Level	200-299					
Course Summary	This course offers an exploration of visual culture, focusing on how visual media shapes our perception of the world and influences cultural and social norms. Students will engage with a variety of visual media, including art, photography, film, advertising, and digital media, analyzing their cultural significance and impact. The course combines theoretical frameworks with practical lessons to develop critical thinking and visual literacy skills. It is open to students from all streams as a Minor course.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Other	
		3	0	2		75
Pre-requisites						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Describe the historical development of visual culture and its impact on contemporary society.	R	1
2	Explain key theories and concepts related to visual culture.	U	1
3	Analyze different visual media and their influence on cultural perception.	A	1, 3
4	Evaluate the role of visual culture in shaping public opinion and social norms.	E	1,6
5	Create visual presentations that effectively communicate cultural messages and values.	C	4
6	Demonstrate the ability to critically interpret visual texts from various cultural contexts.	A	3, 6

7	Discuss the ethical implications of visual representation in media.	E	8
8	Identify the key elements and principles of visual design.	R	1, 6
9	Develop an appreciation for the diversity of visual culture across different societies.	Ap	7
10	Produce a research project that explores a specific aspect of visual culture..	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 (Units)

		Course description	Hrs	CO No.
Module 1		Foundations of Visual Culture	20	1,2, 3, 6
	1.1	Defining Visual Culture		
	1.2	Theories of Visual Perception		
	1.3	History of Visual Media		
	1.4	Visual Semiotics		
Module 2		Analyzing Visual Media	20	4,5
	2.1	Photography and Reality		
	2.2	Film and Visual Storytelling		
	2.3	Advertising and Consumer Culture		
	2.4	Digital Media and Virtual Reality		
Module 3		Visual Culture and Society	20	6,7,8,9, 10
	3.1	Visual Representations of Gender		
	3.2	Race and Ethnicity in Visual Media		
	3.3	Political and Propaganda Art		
	3.4	Visual Culture in Public Spaces		
Module 4		Contemporary Issues in Visual Culture	15	1-10
	4.1	The Impact of Social Media		
	4.2	Visual Culture and Technology		
	4.3	Ethical Issues in Visual Culture		

	4.4	Future Trends in Visual Culture		
Module 5		Teacher specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria		Marks
	Theory Components		(25)
	Class discussion		5
	Written Paper		10
	Presentation		10
	Practical Components		(15)
	Exhibit/ Research Outcome		15
	Theory Component CCA 25 Mark, Practical Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
	A. End Semester Evaluation (ESE) 70 %		
	Criteria		Marks
	Theory Components		(50)
	Open Book Exam	Module 1	15
		Module 2	10
Module 3		15	
Module 4		10	
Practical Components		(35)	
Display		35	
Theory Component ESE 50 Mark Practical Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)			

Reference:

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 1999.

Reading Materials/ Suggested Readings

Berger, John. *Ways of Seeing*. London: Penguin Books, 1972.

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 1999.

Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*. London: SAGE Publications, 2016.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publications, 1997.

Elkins, James. *Visual Studies: A Skeptical Introduction*. New York: Routledge, 2003.

Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1995.

Jenks, Chris, ed. *Visual Culture*. London: Routledge, 1995.

(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						
Course Name	Printcraft: The Art of Screen Printing					
Type of Course	SEC					
Course Code	MG4SECAAS200					
Course Level	200-299					
Course Summary	<p>"Printcraft" is a skill enhancement course designed to immerse students in the art and technique of screen printing. Through hands-on projects and theoretical insights, students will explore the creative possibilities of this versatile printmaking process. This course aims to enhance students' skills in screen printing while fostering creativity and experimentation. The engaging title reflects the hands-on and craft-oriented nature of the course, encouraging students to delve into the artistic possibilities of screen printing.</p>					
Semester	4	Credits			3	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0		45
Pre-requisites	Preferred for Fine Arts students					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Students will demonstrate mastery in fundamental screen printing techniques, including stencil creation, screen preparation, and printing on various surfaces.	S	1,2
2	Students will have a comprehensive understanding of the step-by-step screen printing process, from design conception to final print, and be able to articulate the significance of each stage.	U	3,4
3	Students will apply color theory principles to create a harmonious color palette and demonstrate proficiency in mixing inks for screen printing.	A	5
4	Students will experiment with and successfully print on		6

	a variety of surfaces such as paper, fabric, and wood, showcasing adaptability in applying screen printing techniques	A	
5	Students will develop the skills to achieve precise multicolor prints, including understanding registration methods and tools for accurate color alignment	S	7,8
6	Students will conceptualize, design, and execute a final project that showcases their understanding of advanced screen printing techniques, creativity, and attention to detail.	C	9,10
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs	CO No.
1	Introduction to Screen Printing	10	
1.1	Historical overview and evolution of screen printing		
1.2	Introduction to key terminology and tools		
1.3	Overview of contemporary applications in art and design		
2	Printing on Various Surfaces	10	
4.1	Application of screen printing on different surfaces (paper, fabric, wood)		
4.2	Troubleshooting common challenges in printing on varied materials		
4.3	Exploring alternative materials for screen printing surfaces		
3	Hands on experience	25	
5.1	Techniques for achieving precise multicolor prints		
5.2	Registration methods and tools for accurate color alignment		

5.3	Creating multilayered prints with depth and complexity		
4	Advanced Techniques (Teacher Specific)		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Active co-operative learning, Seminar, Group Assignments Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representative, individual presentations.
Assessment Types	MODE OF ASSESSMENT A. Continuous Internal Assessment (CIA) <ul style="list-style-type: none"> • Weekly practical assignments and in-class printing sessions (40%) • Color mixing and theory quizzes (15%) • Final project and presentation (30%) Class participation and engagement (15%)

References

Iannelli, C., & Sutherland, R. (2016). *Print Liberation: The Screen Printing Primer*. Princeton Architectural Press.

Additional Readings and Resources:

Selected articles, video tutorials, and contemporary examples of screen printing in art and design.

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	Applied Photography					
Type of Course	VAC					
Course Code	MG4VACAAS200					
Course Level	200-299					
Course Summary	Product photography is a meticulous process that involves creating visually appealing and accurate representations of products for commercial purposes. It requires technical expertise, creativity and understanding of target audience and brand identity. Moreover, it is very important in the field of advertising. There are endless possibilities in advertising today for those who have learned good product photography.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	0	-	45
Pre-requisites						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Technical Skills: Able to develop an understanding of the technical aspects of photography, including camera settings, lighting techniques and composition, specifically suited to product photography.	U,S	1,2,3
2	Understanding Branding: Develop an understanding of how product photography contributes to a brand's identity. Better practice aligning the visual representation of products with the overall branding strategy.	U,A,C	3,4

3	E-Commerce Photography: To understand the specific requirements and standards of product photography in the e-commerce industry. Gain a solid understanding of the technical aspects of how to create images that meet the needs of online platforms and marketplaces.	U,An,E	1,2,3
4	Marketing and Business Practices: Gain insights into marketing strategies for product photographers, including building a brand, networking, and understanding the business aspects of a career in product photography. By the end of the product photography course, students will have the skills and knowledge necessary to pursue a career in product photography. Gain an understanding of how to work with a variety of clients, from small businesses to large corporations, and adapt to the specific requirements of different industries.	A, E,C	4,7,9
5	Portfolio Development: Gains knowledge of how to build a portfolio that showcases a range of product photography styles that demonstrate technical expertise and creative skills. This portfolio can be used for self-promotion and job applications.	Ap,S	2,4,7
6	Client Communication: Able to develop effective communication skills for working with clients, understanding their needs, and translating those needs into visually appealing product images.	U,S	4,5,6
7	Equipment Knowledge: Able to familiarize oneself with equipment commonly used in product photography, including different types of cameras, lenses, and accessories, and understand its functions. Gaining proper knowledge on how to select the right equipment for different types of products.	U,A,C	1,2
8	Workflow Efficiency: Learning to efficiently manage workflow from planning and preparation to the actual shoot and post-production. Learn how to meet deadlines and produce high quality product images in a timely manner.	C,A	7,9,10
*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)

Units		Course description	Hrs	CO No.
1		Normal Human Eye and Process of seeing. (Lecture + Tutorial)	8	1,7
	1.1	1. Anatomy and structure of eye. 2. Different part of eye and their functions.	1	1,7

	1.2	1. Comparing eye and still camera.	1	1,7
	1.3	1. Perceiving Light and perceiving colour.	1	1,7
	1.4	1. Visual processing 2. Binocular vision 3. Science of colour.	1	1,7
	1.5	1. Attributes of colour – additive colour –Subtractive colour 2. colour mixing.	1	1,7
	1.6	1. Colour reproduction in different imaging devices. 2. Colour balancing.	1	1,7
	1.7	1. Persistence of vision – moving images. 2. Optical imagination Adaptive properties of the human eye.	1	1,7
	1.8	1. Theory of image formation. 2. Image and Information.	1	1,7
2		Controlling Light (Lecture + Tutorial+Practical)	20	
	2.1	The basics of light	1	1,7,8
	2.2	Lighting for people photographs. (Lecture + Tutorial+ Practical)	8	1,7,8
	2.3	Lighting objects.	1	1,7
	2.4	Outside shooting	1	1,7,8
	2.5	Flash and its control. (Lecture + Tutorial+ Practical)	1	1,7,8
	2.6	Layout and lighting in the studio (Lecture + Tutorial+ Practical)	1	1,7,8
	2.7	Projects (Class presentation)	5	1,7,8
3		Picture Making (Lecture + Practical)	17	1,7,8
	3.1	Seeing and Photographing	2	1,7,8
	3.2	Using the viewfinder – framing up	2	1,7,8

	3.3	Creating a point of emphasis	2	1,7,8
	3.4	Picking lighting conditions.	2	1,7,8
	3.5	Pattern, Texture, and shape (Lecture + Practical)	4	1,7,8
	3.6	Using colour	1	1,7,8
	3.7	Project Developing a personal approach.	4	1,7,8
4		Introduction of Product photography (L+T+P)	30	
	4.1	Importance of product photography	1	3,4,5,6
	4.2	Product photography in Advertising	2	3,4,5,6
	4.3	Technics of product photography	2	3,4,5,6
	4.5	product photography Practical	25	3,4,5,6
5		Exhibition and Presentation (L+T+P)	30	3,4,5,6

MGU-UGP (HONOURS)

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Work Presentation by individual student, Project work Display.</p>
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Assessment Types	<p style="text-align: center;">MODE OF ASSESSMENT</p> <p>A. Continuous Internal Assessment.</p> <ol style="list-style-type: none"> 1. Internal Assessments. (Theory and Practical) 2. Exhibition, presentation, and Discussion on Practical works. <p>B. Semester End examination</p> <ol style="list-style-type: none"> 1. Exhibition and Presentation – Participants shall display their works individually and shall be examined by an external examiner.
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Suggested Reading.

1. "Light, Science & Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua:
2. "Product and Furniture Design: The Manufacturing Guides" by Rob Thompson:
3. "Photographing Products in a White Studio: A Practical Guide to Shooting Small to Medium Products" by Paul Wainwright:
4. "Lighting for Product Photography: The Digital Photographer's Step-By-Step Guide to Sculpting with Light" by Allison Earnest:
5. "Photographing Products: In White Studios, with Martin Perhiniak" by Martin Perhiniak:
6. "The Product Photography Field Guide: The Essential Handbook for Photographers" by Peter Karlsson:
7. "Tabletop Photography: Using Compact Flashes and Low-Cost Tricks to Create Professional-Looking Studio Shots" by Cyrill Harnischmacher:
8. The Basic Photography- Michael J. Langford.
9. Basic Motion Picture Technology - Happe, Focal Press, 1971.
10. Practical Photographer – Weber, Fountain Pr. Ltd.1974.
11. Our films Their Films – Satyajith Ray, Orient Longman india 3rd Edition 2001
12. What is Cinema? Ander Bazin, University of californiya. Press. 1989.
13. Film Language - Christain Metz, University of Chichago Press, Reprint Edition, 1991
14. Film Theory – Seigfried Karacauer.
15. The Montage of Film Asthetics – S . Eisenstein.
16. Directories in Modern Theatre and Drama – John Garner.
17. Sound and Recording, by Francis Rumsey and Time McCormick, Focal Press, 200..
18. The Basic Book of Photography by Tom Grimm and Michal Grimm, 4th Edition



SEMESTER 5

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	The Art of Advertising					
Type of Course	DSC					
Course Code	MG5DSCAAS300					
Course Level	300 - 399					
Course Summary	<p>This 300-level course serves as an entry point for students in the Applied Arts discipline to understand and explore the area of advertising and its connection to the mass. The course addresses cultural, social, functional, and economic aspects of advertising, along with its effects. It prepares students for entry into advertising design, opening doors to explore the endless possibilities within the field.</p> <p>The course introduces students to various media platforms, broadening their understanding of how advertising operates on each of these channels. It enables them to think strategically, formulate ideas, and design advertisements accordingly.</p>					
Semester	5 Credits			4		Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-Requisites						

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students are introduced to the concept of advertising and its diverse contexts	U	1
2	Students gain an understanding of the possibilities and challenges associated with advertising.	U An	1,2

3	Students have the opportunity to explore various techniques and strategically plan their advertising designs accordingly.	U An A	1,2,3,4
4	Students have the opportunity to explore a variety of media, ranging from conventional to contemporary, and comprehend their role as platforms for advertising. Throughout this exploration, they scrutinize, learn, and understand the styles and techniques required for the advertising process across these diverse mediums.	U An A E	1,2,4,6,7,8, 10
5	Students assess the importance of Graphic Design in advertising design and gain insights into its functioning.	R An E	1,2
6	Develop a critical awareness of the ethical considerations involved in advertising design across diverse platforms, and culture. Learn to Draw a proper line between certain do's and don'ts.	An E A C	1,2,4,6,8,10
7	Students also acquire knowledge about the organizational structure of advertising agencies, key positions within them, and how these agencies operate.	U An E	1,2
8	They analyses, and draw conclusions based on their learning, experience, and understanding, realizing the socio-economic significance of advertising.	U An E	1,2,6
9	Students learn to measure effectiveness by reviewing the functionality of the designs they create.	E	1,2,4,5,6,7
10	Upon review, they ensure that the design functions at its highest level as a solution provider, balancing both the functional and aesthetic aspects along with other related considerations.	E Ap	,2,4,6,7,8
*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 (Sub-units)

Module	Unit	Course description	Hrs	CO No.
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1	Advertising : The Term & It's Context		3	
	1.1	Introduction		
	1.2	Cultural Context		
	1.3	Future of Advertising		
2.	Advertising & Art (L+T)		7	
	2.1	The role, Art Plays in Advertising		
	2.2	Scope & Challenges in Advertising		
	2.3	Advertising Design : The fundamentals		
	2.4	The Concept of Branding		
	2.5	Advertising & Media		
	2.6	Advertisements		
	2.7	Ad Agencies		
	2.8	The Organizational Structure of An Advertising Agency		
	2.9	Key Positions: Roles & Functions		
3.	Advertising & Traditional Media (Application Level) (P)		45	
	3.1	Creating Brand Identity		
	3.2	Collateral designs for marketing & promotion		
	3.2	Designing Advertisements for Traditional Media		
	3.3	Understanding Indoor & Outdoor Media		

	3.4	Print Ads: Mastering the key components	U	
	3.3	Creating Newspaper Ads		
	3.4	Creating Magazine Ads		
	3.5	Outdoor Advertisements		
	3.6	Poster & Hoarding Designing		
	3.7	Creating Storyboards for TVCs & Corporate Films		
	Designing Solutions for Unconventional, Retail & Contemporary Media .		20	
4	4.1	Package designs for retail products and business promotions		
	4.2	In store Advertising Projects		
	4.3	SM Ads & Marketing Tools		
	4.4	Design Solutions for Trade Fairs, Exhibitions , Shows & Events		
	4.5	Advertising Solutions for Interactive Media		
	4.6	Innovative Design Challenges (AI, AR, VR etc)		
5	Teacher Specific			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) 30%

Criteria		Marks
Practical Components		(25)
Studio Involvement		5
Ideation		10
Final Work		10
Theory Components		(15)
Concept and Research		15
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Practical Components		(50)
Display Valuation	Practical Work	50
Theory Components		(35)
Viva		35
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

References & Suggested Readings

- Armstrong, G., Kotler, P., & Opresnik, M. O. (2017). *Marketing: An Introduction* (13th ed.). Boston, MA: Pearson.
- Bennett, A. *Design Studies: Theory and Research in Graphic Design*. Princeton Architectural Press: New York, 2006.
- Bruce G., Vanden Bergh, and Helen Katz. *Advertising Principles :Choice, Challenge, Change*. NTC Business Books: Lincolnwood, 1998.
- Conover, T., and R.W. *Graphic Communications Today*. Thomson Delmar Learning , 2003
- Hegarty, J. (2011). *Hegarty on Advertising: Turning Intelligence into Magic*. London, UK: Thames & Hudson.
- Ogilvy, D. (1985). *Ogilvy on Advertising*. New York, NY: Vintage Books.



Mahatma Gandhi University

Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Advertising: Theory and Practice					
Type of Course	DSC					
Course Code	MG5DSCAAS301					
Course Level	300-399					
Course Summary	<p>This course provides a comprehensive exploration of advertising from both theoretical and practical perspectives. Students will delve into the foundational theories of advertising, understanding the psychological, sociological, and economic principles that influence consumer behavior and brand communication. Through critical analysis, students will evaluate the effectiveness of various advertising strategies and campaigns. The course covers key concepts such as target audience identification, message development, media planning, and the role of digital technologies in modern advertising. By examining case studies and current trends, students will gain insights into the evolving landscape of the advertising industry. Emphasis will be placed on ethical considerations and the impact of advertising on society. Through lectures, discussions, and hands-on projects, students will develop the analytical skills necessary to design and critique advertising campaigns, preparing them for advanced studies or careers in the field. This course is ideal for those interested in the theoretical underpinnings of advertising and its practical applications.</p>					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Other	
		1	2	1		75
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand Key Theories: Demonstrate a thorough understanding of the foundational theories of advertising and their applications.	R, U	1, 10
2	Analyze Consumer Behavior: Analyze the psychological,	U. An	1, 2, 3

	sociological, and economic factors that influence consumer behavior and decision-making processes.		
3	Evaluate Advertising Strategies: Critically evaluate the effectiveness of various advertising strategies and campaigns through case studies and real-world examples.	An, E	1, 2
4	Develop Targeted Campaigns: Identify target audiences and develop tailored advertising messages that effectively reach and engage them.	A, C	1, 4
5	Plan Media Strategies: Create comprehensive media plans that optimize the reach and impact of advertising campaigns across various platforms.	A, C	1, 4, 9
6	Leverage Digital Technologies: Utilize digital tools and technologies to enhance advertising efforts in the modern landscape, including social media and online advertising.	A, S	2, 4, 10
7	Apply Ethical Principles: Apply ethical considerations to advertising practices, recognizing the societal impact of advertising messages and strategies.	A, E, Ap	6, 8
8	Critique Advertisements: Develop critical thinking skills to assess and critique existing advertisements, providing constructive feedback for improvement.	An, E	1, 4
9	Design Advertising Campaigns: Design and present innovative advertising campaigns that incorporate theoretical knowledge and practical skills.	C, S	1, 4, 5
10	Adapt to Industry Trends: Stay informed about current trends and developments in the advertising industry, demonstrating adaptability and continuous learning.	U, S, I	9, 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)

		Course description	Hrs	CO No.
Module 1		Fundamentals of Advertising	20	1,2, 3, 6
	1.1	Introduction to Advertising		
	1.2	Advertising Theories and Models		
	1.3	The Advertising Industry		
	1.4	Ethics and Regulations in Advertising		

Module 2		Creative Development in Advertising	20	4,5
	2.1	The Creative Process		
	2.2	Visual Communication		
	2.3	Copywriting		
	2.4	Integrated Campaigns		
Module 3		Media Planning and Buying	20	6,7,8,9,10
	3.1	Media Strategy		
	3.2	Media Channels		
	3.3	Media Planning		
	3.4	Media Buying and Evaluation		
Module 4		Contemporary Issues and Trends in Advertising	15	1-10
	4.1	Digital Transformation in Advertising		
	4.2	Consumer Behavior and Insights		
	4.3	Branding and Positioning		
	4.4	Future Trends in Advertising		
Module 5		Teacher specific Content		

MGU-UGP (HONOURS)

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(25)
	Class discussion	5
	Written Paper	10
	Presentation	10
	Practical Components	(15)
Exhibit/ Research Outcome	15	
	Theory Component CCA 25 Mark,	

Practical Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Theory Components		(50)
Open Book Exam	Module 1	15
	Module 2	10
	Module 3	15
	Module 4	10
Practical Components		(35)
Display		35
Theory Component ESE 50 Mark Practical Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

Reference and Suggested Readings

Belch, G. E., & Belch, M. A. (2021). *Advertising and Promotion: An Integrated Marketing Communications Perspective* (12th ed.). McGraw-Hill Education.

Moriarty, S., Mitchell, N., & Wells, W. (2019). *Advertising & IMC: Principles and Practice* (11th ed.). Pearson.

Arens, W. F., Weigold, M. F., & Arens, C. (2016). *Contemporary Advertising and Integrated Marketing Communications* (15th ed.). McGraw-Hill Education.

Kotler, P., Keller, K. L., & Chernev, A. (2020). *Marketing Management* (16th ed.). Pearson.

Hackley, C., & Hackley, R. A. (2021). *Advertising and Promotion: An Integrated Marketing Communications Approach* (4th ed.). SAGE Publications.

Rossiter, J. R., & Percy, L. (2017). *Marketing Communications: Theory and Applications* (2nd ed.). SAGE Publications.

Batra, R., Myers, J. G., & Aaker, D. A. (1996). *Advertising Management* (5th ed.). Prentice Hall.

Sheehan, K. (2021). *Advertising and Public Relations Research* (3rd ed.). Routledge.

Rege, G. M. *Advertising Art and Ideas*, Career Polytechnic Publications, 1972.

Ogilvy, David. *Ogilvy on Advertising*, Crown Publishers, 1983.

Lane, W.R. *Kleppner's Advertising Procedure*, Pearson Education, 2010.

Wilmshuxt, John. & Mackay, Adrin. *Fundamentals of Advertising*, ISBA



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Animation Film Design: Pre-Production					
Type of Course	DSE					
Course Code	MG5DSEAAS300					
Course Level	300-399					
Course Summary	The course introduces the participants to animation film production Design. The course objective is to make the participants efficient in designing pre-production materials for 2D or 3D animation film.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	60
		1	3	0		
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the history of animation filmmaking.	U	1-3
2	Explain: Participants gains an insight of animation films and its functions.	U, An	1-5
3	Illustrate: Participants understand the fundamental difference between animation films and live-action films.	U, An	1-5
4	Explore: Participants conduct a research for presentation on types of animation films.	I, An	1-6
5	Examine: Participants gets exposed to 2D and 3D animation films and reflects upon the insights gained through write-ups.	An, E	1-6
6	Deduct: Participants will be able to understand how technology influences the industrial and formal aspects	E, An, Ap	1-7

	of animation films.		
7	Design: Participants will be able to design pre-production materials.	A, S, C	1-9
8	Create: Participants will be able to present the pre-production materials.	C, S	1-9
9	Reflect: Participants shall produce a write up on the experience they gained from the completed course.	C, S, Ap	1-10
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs.	CO No.
1	Animation Films and Advertising (Tutorial+Practical)	3	1-3
1.1	Television and Animation Films	1	1-3
1.2	Cinemas and Animation Films	2	1-3
	Summary (Others)	5	
2	The Language of Animation Films (Tutorial+Practical)	2	1-3
2.1	From Comics to Moving Images	1	1-3
2.2	Fantasy and Realism	1	1-3
	Summary (Others)	5	
3	Pre-Production for Animation Films (Tutorial+Practical)	60	1-9
3.1	Story Concept and Story Writing	5	1-9
3.2	Story Script Writing	5	1-9
3.3	Creating the Concept Art	10	1-9
3.4	Character Development	10	1-9
3.5	Designing the Backgrounds and Properties	10	1-9
3.6	Designing the Layout/Staging	5	1-9
3.7	Story Boarding	30	1-9
3.8	Animatics	5	1-9
	Summary (Others)	5	
4	Display and Presentation	10	1-9

	(Tutorial+Practical)		
4.1	Displaying the Pre-Production Materials	2	1-9
4.2	Screening the Animatics	1	1-9
5	Teacher Specific Content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Read handouts, discussions, watching audio- visual moving images contents, critical interpretations, hand on experience of creating moving images content.</p> <p>Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.</p>																																						
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SUGGESTED READINGS

1. Williams, Richard. *The animator's survival kit: expanded edition*. New York: Faber and Faber, 2009.
2. Furniss, Maureen. *Art in Motion: Animation Aesthetics*, rev. ed., John Libbey, 2014.
3. Starr, Cecile. "Fine Art Animation." *The Art of the Animated Image: An Anthology*, edited by Charles Solomon, Los Angeles: The American Film Institute, 1987, pp. 67-71.



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Editorial Illustration					
Type of Course	DSE					
Course Code	MG5DSEAAS301					
Course Level	300-399					
Course Summary	This course explores the art and craft of editorial illustration, focusing on creating compelling visuals that enhance and complement written content. Students will learn techniques for conceptualizing and executing illustrations for various media, including magazines, newspapers, and digital platforms. Emphasis will be placed on understanding the role of illustration in storytelling, visual communication, and editorial design. Through hands-on projects, critiques, and analysis of contemporary and historical examples, students will develop their unique style and voice as illustrators. This course is ideal for aspiring illustrators looking to make an impact in the editorial industry.					
Semester	4	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	Understand the Role of Editorial Illustration	U, Ap	1, 4
2	Analyze Historical and Contemporary Examples.	An, U	1, 3
3	Develop Conceptual Illustrations	C, A	1, 4
4	Create Visual Narratives	C, S	4, 5
5	Enhance Storytelling through Visuals	S, A	4,10
6	Critique Illustrations Effectively	An, E	1, 4
7	Adapt Illustrations for Different Media	A, S	2, 4
8	Understand Ethical Considerations in Illustration	U, AP	6,8
9	Collaborate with Writers and Editors	S, I	4,9

10	Develop a Personal Style and Voice	C, S	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 (Units)

Module	Unit	Course description	Hrs	CO No.
1	Foundations of Editorial Illustration		15	
	1.1	Introduction to Editorial Illustration	3	2,7
	1.2	Visual Communication Principles	4	2, 7
	1.3	Concept Development	4	4, 3
	1.4	Understanding the Audience	4	1, 5
2	Techniques and Media		15	
	2.1	Traditional Illustration Techniques	4	2,6
	2.2	Digital Illustration Tools	4	2, 3
	2.3	Typography and Hand Lettering	4	2, 4
	2.4	Color Theory and Application	3	1, 5
3	Editorial Contexts and Applications		15	
	2.1	Illustrations for Print Media	4	5, 4
	2.2	Digital and Online Platforms	4	5, 3
	2.3	Storytelling through Illustration	4	2, 4
	2.4	Collaboration with Writers and Editors	3	5, 9
4	Professional Practices and Portfolio Development		15	
	3.1	Ethical and Legal Considerations	3	9, 8
	3.2	Critique and Feedback	4	9,1
	3.3	Building a Professional Portfolio	4	6, 8
	3.4	Industry Trends and Career Development	4	10, 4
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (50)	
	Display Valuation	Practical Work 50
Theory Components (35)		
Viva	35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

Suggested Textbook

Syllabus

Selby, Andrew. Editorial Illustration. London: Bloomsbury Publishing, 2022.



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Editorial Design					
Type of Course	DSE					
Course Code	MG5DSEAAS302					
Course Level	300-399					
Course Summary	In-depth instruction in editorial design drives students to investigate novel and imaginative outputs in print and digital media, pushing the boundaries of conventional thinking. With an emphasis on narrative and visual coherence, students explore advanced typography, layout, color theory, and photography via practical projects. In order to produce distinctive and original works, the course promotes experimenting with modern design trends and techniques. Students gain technical expertise and creativity through engaging projects, peer critiques, and industry insights, which equip them for dynamic jobs in the publishing and editorial industries. Students will be able to confidently carry out creative editorial assignments from conception to completion by the conclusion of the course.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Describe the history and evolution of editorial design.	U	1
2	Explain the principles of typography and their application in editorial formats.	U	1
3	Apply grid systems to create effective layouts.	A	2
4	Use color theory to enhance the visual impact of editorial designs.	A	2
5	Integrate imagery and visual elements effectively to support editorial content.	A	4
6	Create editorial designs tailored for both print and	C	3

	digital media.		
7	Employ storytelling techniques to enhance reader engagement in editorial designs.	A	4
8	Analyze contemporary trends in editorial design and their applications.	An	10
9	Develop a comprehensive editorial project from concept to final execution.	C	5
10	Evaluate peer designs and incorporate constructive feedback for improvement.	E	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	Unit	Course description	Hrs	CO No.
1	Foundations of Editorial Design		15	
	1.1	Introduction to Editorial Design	3	2,7
	1.2	Principles of Design	4	2, 7
	1.3	Visual Elements	4	4, 3
	1.4	Editorial Formats	4	1, 5
2	Typography and Layout Techniques		15	
	2.1	Advanced Typography	4	2,6
	2.2	Grid Systems and Layouts	4	2, 3
	2.3	Designing for Readability	4	2, 4
	2.4	Editorial Project Planning	3	1, 5
3	Color, Imagery, and Visual Storytelling		15	
	2.1	Advanced Color Theory	4	5, 4
	2.2	Integrating Imagery	4	5, 3
	2.3	Visual Storytelling Techniques	4	2, 4
	2.4	Creating Impactful Covers	3	5, 9
4	Practical Applications and Professional Development		15	

	3.1	Print vs. Digital Design	3	9, 8
	3.2	Contemporary Trends and Innovations	4	9,1
	3.3	Project Development and Execution	4	6, 8
	3.4	Professional Portfolio and Career Preparation	4	10, 4
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria		Marks
	Practical Components		(25)
	Studio Involvement		5
	Ideation		10
	Final Work		10
	Theory Components		(15)
	Concept and Research		15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
	B. End Semester Evaluation (ESE) 70 %		
	Criteria		Marks
	Practical Components		(50)
	Display Valuation	Practical Work	50
Theory Components		(35)	
Viva		35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)			

Textbook for Reference

Caldwell, Cath. *Editorial Design: Digital and Print*. London: Laurence King Publishing, 2014.



Mahatma Gandhi University Kottayam

Programme						
Course Name	Other Modernism(s)					
Type of Course	DSE					
Course Code	MG5DSEAAS303					
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 epicenter 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 ‘<i>other modernisms</i>’— 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 to 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	
		3	1			60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	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)			

MGU-UGP (HONOURS)

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.	11	1,4,5
	1.2	Critically examine the Western art and its appropriation of African art (eg. the case of Pablo Picasso)	7	2,3

2. Otherness	2.1	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.	7	5
	2.2	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?.	7	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. Problematising Bengal school's representation of Santal life.	14	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.	7	3
4. Critical Perspectives on Modernism	4.1	Critical perspectives on Modernism. Introducing postmodern perspectives on modernism. Artist's engagement with various power hierarchies.	4	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.	3	1
5. Teacher specific module				

MGU-UGP (HONOURS)

Syllabus

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" data-bbox="459 913 1106 1283"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Theory Components</td> </tr> <tr> <td>Classroom Exercise participation/ any such projects</td> <td>20</td> </tr> <tr> <td>Notebook Submission</td> <td>10</td> </tr> <tr> <td>Total</td> <td>30</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	Theory Components		Classroom Exercise participation/ any such projects	20	Notebook Submission	10	Total	30
Criteria	Marks										
Theory Components											
Classroom Exercise participation/ any such projects	20										
Notebook Submission	10										
Total	30										

Syllabus

B. End Semester Evaluation (ESE)

End Semester Evaluation (ESE) shall be conducted as **Take- Home Exam**.

The following format can be used for the question paper.

Criteria	Marks
Theory Components	
Long Answer type question: 2 out of 3 (2 x 25)	50
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.

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 reinventions* by Naman P Ahuja.
5. Limbu, Subash Thebe. "Adivasi Futurism." (2020).

SUGGESTED READINGS

6. Hal Foster, The "Primitive" Unconscious of Modern Art, October , Autumn, 1985, Vol. 34 (Autumn, 1985), pp. 45-70 Published by: The MIT Press
7. <https://www.afterall.org/articles/introduction-from-the-outside-in-magiciens-de-la-terre-and-two-histories-of-exhibitions/>
8. 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.,
9. *Arts and crafts movement: Modern reinventions* by Naman P Ahuja.
10. Limbu, Subash Thebe. "Adivasi Futurism." (2020).



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Aesthetic Concepts in Asian Art					
Type of Course	DSE					
Course Code	MG5DSEAAS304					
Course Level	300- 399					
Course Summary	<p>This 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	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	1	0		
Pre-requisites, if any						

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	Analyze 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), Analyze (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 Dhvanyaloka, 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	19	1,2,3,5
	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)</p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Theory Components (HONOURS)</td> </tr> <tr> <td>Classroom Exercise participation/ any such projects</td> <td>20</td> </tr> <tr> <td>Notebook Submission</td> <td>10</td> </tr> <tr> <td>Total</td> <td>30</td> </tr> </tbody> </table> <p>Practical Component CCA 25 mark Theory Component CCA 15 mark* *to be converted to 7.5(i.e. Mark X 0.5)</p>	Criteria	Marks	Theory Components (HONOURS)		Classroom Exercise participation/ any such projects	20	Notebook Submission	10	Total	30
Criteria	Marks										
Theory Components (HONOURS)											
Classroom Exercise participation/ any such projects	20										
Notebook Submission	10										
Total	30										

B. End Semester Evaluation (ESE) Written Examination for 70 marks			
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

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.

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.
3. Hiriyanna, Mysore. The Essentials of Indian Philosophy. India: Motilal Banarsidass, 1995.
4. Hiriyanna, M., Hiriyanna, Mysore. Outlines of Indian Philosophy. India: Motilal Banarsidass, 1993.
5. Buddhist Art: Form & Meaning. India: Marg Publications, 2007.
6. Shah, Umakant Premanand. Studies in Jaina Art. India: Jaina Cultural Research Society, 1955.
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9. Li, Zehou. The Chinese Aesthetic Tradition. United Kingdom: University of Hawaii Press, 2010.
10. Asian Aesthetics. Japan: Ken'ichi Sasaki. Kyoto University Press, 2010.
11. Leaman, Oliver. Islamic Aesthetics: An Introduction. United States: University of Notre Dame Press, 2004.
12. Chatterji, Roma. Speaking with Pictures: Folk Art and the Narrative Tradition in India. India: Taylor & Francis, 2020.
13. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art. United Kingdom: Bloomsbury Publishing, 2016.

14. Nandī, Sudhīrakumāra. *Studies in Modern Indian Aesthetics*. India: Indian Institute of Advanced Study, 1975.
15. Gonzalez, Valerie. *Beauty and Islam: Aesthetics in Islamic Art and Architecture*. London: I.B. Tauris, 2001.

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1. Vatsyayan, Kapila. *Bharata, the Nāṭyaśāstra*. India: Sahitya Akademi, 1996.
2. Ānandavardhana. *The Dhvanyāloka of Ānandavardhana with the Locana of Abhinavagupta*. United Kingdom: Harvard University Press, 1990.
3. Vatsyayan, Kapila. *Classical Indian Dance: In Literature and the Arts*. India: D.K. Printworld, 2022.
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6. Mookerjee, Ajit., Khanna, Madhu. *The Tantric Way: Art, Science, Ritual*. India: Thames and Hudson, 1977.
7. Abhinavagupta, Rajanaka., Masson, J. L., Patwardhan M V.. *Aesthetic rapture: the Rasadhyaya of the natyasastra, by J.L. Masson and M.V. Patwardhan*. Poona, Deccan College Postgraduate and Research Institute, 1970.
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14. Gonzalez, Valerie. *Beauty and Islam: Aesthetics in Islamic Art and Architecture*. Iran: Bloomsbury Publishing, 2001.
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16. Gupta, Neerja A.. *A Student's Handbook of Indian Aesthetics*. United Kingdom: Cambridge Scholars Publishing, 2017.
17. Leaman, Oliver. *Islamic Aesthetics : An Introduction*. New Edinburgh Islamic Surveys. Edinburgh: Edinburgh University Press, 2004.



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Fine Art Photography					
Type of Course	SEC					
Course Code	MG5SECAAS300					
Course Level	300-399					
Course Summary	A course in fine art photography usually covers a wide range of subjects aimed at developing a student's artistic and technical skills in the field of photography. Explore the artistic elements of photography such as light, colour, form and texture. Able to explore and understand different genres of fine art photography such as portraiture, landscape, still life and conceptual photography.					
Semester	5	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0		45
Pre-requisites	Desirable: A genuine interest and passion for photography.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Technical Skills: To develop a strong foundation in technical skills including camera operation, lighting techniques, composition and post-processing, students are able to confidently use a variety of tools and software to achieve their creative vision.	U,S	1,2

2	Conceptual Thinking: Learns to think conceptually and critically about photography and to understand the importance of ideas, themes, and narratives in creating meaningful and impactful images.	U, An,C	3,4,8
3	Visual Literacy: To develop visual literacy skills to interpret and analyze photographs, their own and those of others. Understand the historical, cultural, and social context of images and how that influences interpretation.	U,An, S	4,5,6
4	Portfolio Development: Build a strong portfolio that showcases a variety of work and acquire the knowledge to produce projects and assignments that demonstrate technical expertise, creative exploration, and thematic consistency.	Ap,C,S	4,10
5	Cultural and Historical Awareness: Able to develop an awareness of the cultural and historical context of photography and understand the evolution of photographic styles, movements and key figures who shaped the medium.	U,S	4,6,7
6	Collaboration and Communication: Able to develop skills to collaborate with models, stylists, and other professionals in the field. Effective communication is essential to realizing a shared creative vision.	S,C,A	4,9
7	Exhibition and Presentation Skills: Gain experience in organizing and presenting exhibitions of their work as well as understanding the logistics of exhibition spaces, curation and presentation of photographs in a gallery setting.	U,S,An	4,6,7
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units		Course description	Hrs	CO No.
1		Fine Arts Photography (Lecture +Practical)	10	
	1.1	1. Introduction to Fine Arts Photography. 2. Understanding the role of fine arts photography in the broader context of visual arts.	2	1,2,3
	1.2	1. History and evolution of fine arts photography.	2	1,2,3

	1.3	<ol style="list-style-type: none"> 1. Technical Foundations 2. Camera operation, including manual settings and controls. Exposure techniques, depth of field, and shutter speed. 3. Lens selection and understanding focal lengths. 	2	1,2,3
	1.4	<ol style="list-style-type: none"> 1. Composition and Design. 2. Principles of composition, including rule of thirds, leading lines, and framing. 3. Visual aesthetics and the use of colour, form, and texture. 4. Creating visually compelling and balanced images. 	2	1,2,3
	1.5	<ol style="list-style-type: none"> 1. Natural light photography. 2. Studio lighting setups and techniques. 3. Experimentation with light to create mood and atmosphere. 	2	1,2,3
2		<p>Post-Processing and Editing (Lecture + Practical)</p>	10	
	2.1	<ol style="list-style-type: none"> 1. Introduction to digital post-processing tools. 	3	3,4,5
	2.2	<ol style="list-style-type: none"> 1. Techniques for retouching, colour correction, and image enhancement. 	3	3,4,5
	2.3	<ol style="list-style-type: none"> 1. Balancing the use of technology with preserving the integrity of the photograph. 	2	3,4,5
	2.4	<ol style="list-style-type: none"> 1. Ethical Considerations in Photography 2. Discussion of ethical issues related to photography. 3. Privacy concerns, consent, and responsible representation of subjects. 	2	3,4,5
3		<p>Fine Arts Photography Practical (L+T+P)</p>	10	
	3.1	<p>Professional Practices:</p> <ol style="list-style-type: none"> 1. Business aspects of fine arts photography. 2. Marketing oneself as a fine arts photographer. 3. Navigating the art market and engaging with galleries. 	5	4,5,6,7

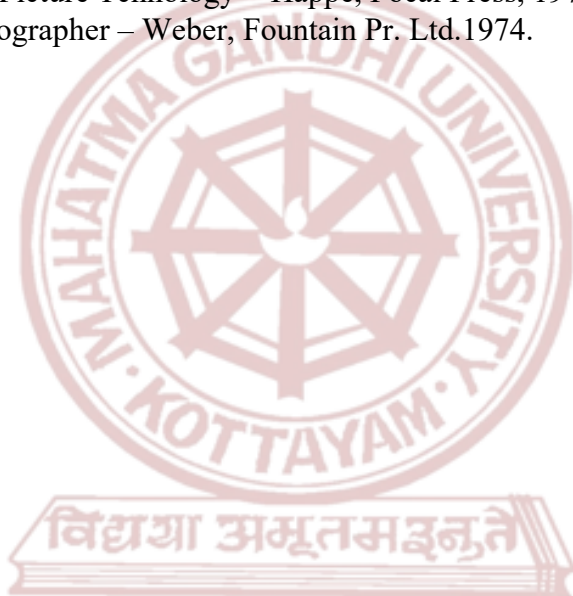
	3.2	Exhibitions and Presentation. 1. Planning and organizing a photography exhibition. 2. Understanding exhibition spaces and curation. 3. Preparing and presenting work for public viewing.	5	4,5,67
	3.3	Project Work: (Historical Documentation) 1. Visit to place of fine art Importance. (Outdoor Practical)	15	4,5,67
4		Teacher specific / Exhibition and Presentation.		4,5,67

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Internal Assessment.</p> <p>1. Internal Assessments. (Theory and Practical) 2. Exhibition, presentation and Discussion on Practical works.</p> <p>B. Semester End examination</p> <p>1. Exhibition and Presentation – Participants shall display their works individually and shall be examined by an external examiner.</p>

Suggested Reading.

1. "The Americans" by Robert Frank
2. "Camera Lucida" by Roland Barthes
3. "Ways of Seeing" by John Berger
4. "On Photography" by Susan Sontag
5. "Photography as Activism: Images for Social Change" by Michelle Bogre
6. "The Ongoing Moment" by Geoff Dyer
7. "Beauty in Photography" by Robert Adams

8. "Why People Photograph" by Robert Adams
9. "The Photograph as Contemporary Art" by Charlotte Cotton
10. The Basic Photography- Michael J. Langford.
11. The Advanced Photography – Michcal J Langford.
12. Pocket Guied to 35mm Photography – Kodak, Sterling , Pocket Edition 1998.
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MGU-UGP (HONOURS)

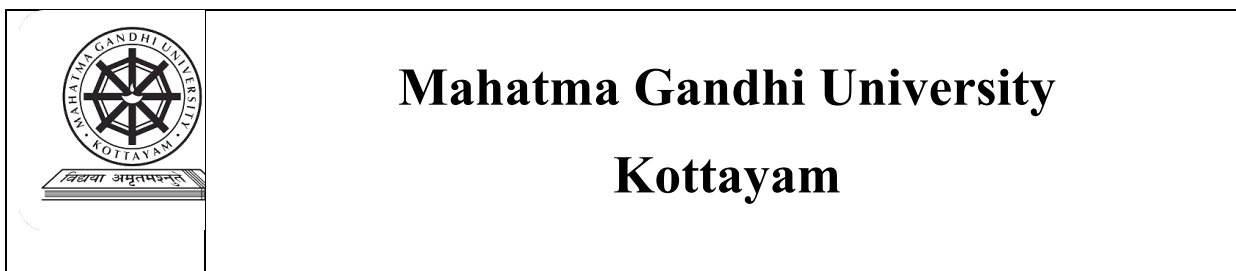
Syllabus



SEMESTER 6

MGU-UGP (HONOURS)

Syllabus



Programme	BFA (Hons) Applied Arts					
Course Name	Graphic Design For Advertising					
Type of Course	DSC					
Course Code	MG6DSCAAS300					
Course Level	300 - 399					
Course Summary	This course serves as an extension to the fifth-semester DSC - Graphic Design course under the Applied Arts program. In addition to theoretical and practical areas discussed, it represents advanced study in advertising design with a heightened focus on developing the creative, strategic, and rational skills and abilities of the students. The core of the course involves identifying, planning, strategizing, creating, and executing a comprehensive advertising campaign.					
Semester	6	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-Requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students get acquainted with advertising campaigns and visualization techniques.	U	1
2	Students develop an understanding of the possibilities and challenges linked with advertising, including creative aspects and innovative methods.	U An	1,2
3	Students get the opportunity to explore various techniques and strategically plan their advertising designs accordingly.	U An A	1,2,3,4

4	They have the opportunity to work on a complete campaign, applying all the knowledge and understanding they have gained in the subject over the entire semesters.	U An E C	1,2,3,4
5	While participating in the complete campaign, students have the opportunity to explore a diverse range of media, including both traditional and new forms. They experience the scope and limitations, challenges and possibilities.	U An E A	1,2,3,4
6	During this exploration, students critically examine, acquire knowledge, and understand the various styles and techniques necessary for the advertising process across a range of diverse mediums.	U An E	1,2,3,
7	Develop a critical awareness of the ethical considerations involved in advertising design across diverse platforms, and culture. Learn to Draw a proper line between certain do's and don'ts.	An E A C	1,2,4,6,8,10
8	They analyses, and draw conclusions based on their learning, experience, and understanding, realizing the socio-economic significance of advertising.	U An E	1,2,6
9	Students learn to measure effectiveness by reviewing the functionality of the designs they create.	E	1,2,4,5,6,7
10	Upon review, they ensure that the design functions at its highest level as a solution provider, balancing both the functional and aesthetic aspects along with other related considerations.	E Ap	1,2,4,6,7,8

**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 (Sub-units)

Unit	Course description	Hrs	CO No.
1	Advertising Campaigns: From Strategies to execution (L+T)	5	1
	What makes an Effective Advertising Campaign?		

2	Creativity in Advertising	15	1,2,3
2.1	Advertising Copy		
2.2	Creative Copy Writing for Conventional, Jingles & SMs Handles		
2.3	Visualization Techniques		
2.4	Promotion & Publicity & Public Relation		
2.5	Familiarising with Trade Fairs & Exhibition		
2.6	Innovative Techniques in Advertising		
2.7	Equilibrium is achieved		
2.8	Checking the effectiveness.		
3.	Design Project: Creating A Full Set Ad Campaign (360) (P)	50	3,4,5,6,7,8
3.1	Preparing Project Proposal based research and case studies on an identified problem		
3.2	Identifying the best of the subject based the relevance, applicability and execution		
3.2	Ideating and Brainstorming upon the problem identified for providing the right design solution.		
3.3	Creating the designs and recommending the suggestions for each of the remedies listed.		
3.4	Analysing and planning the apt media, channel and time for communication		
3.5	Evaluating the effectiveness		
4	Exhibition and Presentation (P)	5	9,10
4.1	Final Design Report upon completion of the entire design project		
5	Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (50)	
	Display Valuation	Practical Work 50
	Theory Components (35)	
Viva	35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

Syllabus

Reference and Readings

Landa, Robin. *Graphic Design Solutions*. Cengage Learning, 2017.

Berman, Susan. "The Role of Graphic Design in Advertising." *Journal of Advertising* 39, no. 3 (2010): 115-127.

Heller, Steven, and Veronique Vienne. *Graphic Design for the 21st Century: 100 of the World's Best Graphic Designers*. Taschen, 2013.



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Moving Images Media and Publicity Design					
Type of Course	DSC					
Course Code	MG6DSCAAS301					
Course Level	300-399					
Course Summary & Justification	The course introduces the participants to publicity campaign design. The course objective is to make the participants efficient in designing an effective publicity campaign using moving images media.					
Semester	6		Credits		4	Total Hours
Total Student Learning Time (SLT)	90	Lecture	Tutorial 1 (15 Hours)	Practical 2 (30x2= 60 Hours)	Others 1 (15 Hours)	75
Pre-requisites	Mandatory: Selection based on the BFA aptitude test & Interview (Applied Arts) merit list. Desirable: Should have completed “ Animation Film Design: Pre-Production ” course. Basic know-how of operating a computer.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the basic characteristics of Film Publicity.	U	1-3
2	Explain: Participants gains an insight of publicity design.	U, An	1-5
3	Illustrate: Participants understands the role of advertising in film publicity.	U, An	1-5
4	Explore: Participants conduct a research for presentation on film publicity.	I, An	1-6
5	Examine: Participants are exposed to alternate media of publicity.	An, E	1-6
6	Deduct: Participants will be able to observe and reflect	E, An, Ap	1-7

	on the possibilities of emerging media technologies in film publicity.		
7	Design: Participants will be able to design an effective publicity campaign.	A, S, C	1-9
8	Create: Participants will be able to present their design in print form and digital moving images form.	C, S	1-9
9	Reflect: Participants shall produce a write up on the experience they gained from the completed course.	C, S, Ap	1-10
<i>*Remember(R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs.	CO No.
1	Introduction to Film Publicity (Tutorial+Practical)	3	1-3
1.1	Early Forms of Film Publicity	1	1-3
1.2	Television and Film publicity	1	1-3
1.3	Social media and film Publicity	1	1-3
	Summary (Others)	5	
2	Advertising and Mainstream Cinema (Tutorial+Practical)	5	1-4
2.1	Traditional Media	2	1-3
2.2	New Media Choices	2	1-3
2.3	Alternate Media	1	1-4
	Summary (Others)	5	
3	Designing a Publicity Campaign (Tutorial+Practical)	75	1-9
3.1	Print Media	25	1-9
3.2	Digital Platforms	15	1-9
3.3	Social Media	10	1-9
3.4	Alternate Media	25	1-9
	Summary (Others)	5	
4	Display and Presentation (Tutorial+Practical)	3	1-9
4.1	Displaying the Publicity Campaign Materials	2	1-9
4.2	Screening the Moving Images Media Contents	1	1-9
5	Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (50)	
	Display Valuation	Practical Work 50
	Theory Components (35)	
Viva	35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

Syllabus

References

SUGGESTED READINGS

5. Williams, Richard. *The animator's survival kit: expanded edition*. New York: Faber and Faber, 2009.
6. Furniss, Maureen. *Art in Motion: Animation Aesthetics*, rev. ed., John Libbey, 2014.
7. Starr, Cecile. "Fine Art Animation." *The Art of the Animated Image: An Anthology*, edited by Charles Solomon, Los Angeles: The American Film Institute, 1987, pp. 67-71.
8. **Note:** Attached a separate list of suggested reading and more books shall be considered to sync with changing technology and new knowledge.



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Design History					
Type of Course	DSE					
Course Code	MG6DSEAAS300					
Course Level	300-399					
Course Summary	This course investigates how design has evolved historically, focusing on significant movements, well-known designers, and the socio-cultural elements that have influenced design over time. Students will examine design contexts, objects, and styles critically in order to comprehend the development of design as a discipline.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	0		60
Pre-requisites	MGU-UGP (HONOURS)					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Demonstrate Understanding of Design Evolution: Students will be able to trace the evolution of design movements and styles from antiquity to the contemporary era, demonstrating an understanding of the historical context and cultural influences that shape design evolution.	U, R	1,2
2	Analyze Design Objects and Artifacts: Students will develop the ability to critically analyze design objects and artifacts within their historical, cultural, and social contexts, identifying key design elements, influences,	An	3

	and ideologies..		
3	Evaluate Design Principles and Ideologies: Students will be able to evaluate design principles and ideologies, such as functionality, aesthetics, and cultural symbolism, and assess their impact on design practices and visual culture.	E	4,5
4	Interpret Design History Through Multiple Perspectives: Students will demonstrate the ability to interpret design history through multiple perspectives, including formalist, contextualist, socio-political, and global perspectives, enriching their understanding of design as a multidimensional discipline.	Ap	6
5	Engage in Design Criticism and Discourse: Students will develop skills in design criticism, engaging in critical discourse to evaluate and interpret design objects, movements, and trends, while considering ethical considerations and cultural sensitivities.	I	7
6	Synthesize Research and Present Findings: Students will learn to conduct research in design history, utilizing primary and secondary sources, and synthesizing findings into coherent presentations or written analyses that contribute to the field of design history.	S	8,9
7	Reflect on the Impact of Design on Society: Students will reflect on the impact of design on society, recognizing its role in shaping cultural identities, political discourse, environmental sustainability, and technological innovation.	E	10
8	Envision Future Directions in Design: Students will explore speculative design practices and future scenarios, envisioning future possibilities and considering the ethical, social, and cultural implications of emerging design trends and technologies.	Ap	9,10
*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.
Module 1:	Introduction to Design History	15	1,2
1.1	Significance of Design History		

1.2	Pre-Industrial Design		
1.3	Industrial Revolution and Modernism		
1.4	Postwar Design and Globalization		
Module 2: Evolution of Design Movements		15	3,4
2.1	Arts and Crafts Movement		
2.2	Art Nouveau and Jugendstil		
2.3	Bauhaus and Functionalism		
2.4	Postmodernism and Beyond		
Module 3: Design Across Cultures and Contexts		15	5,6
3.1	Design in Non-Western Cultures		
3.2	Gender, Identity, and Design		
3.3	Design and Politics		
3.4	Environmental Sustainability and Design		
Module 4: Contemporary Design Trends		15	7,8
4.1	Overview of contemporary design movements		
4.2	Impact of technology and globalization on design		
4.3	Design Futures and Speculative Design		
4.4	Exploration of sustainable and user-centered design		
Module 5	Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components (25)	
	Class discussion	5
	Written Paper	10
Presentation	10	

Practical Components		(15)
Exhibit/ Research Outcome		15
Theory Component CCA 25 Mark, Practical Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
A. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Theory Components		(50)
Open Book Exam	Module 1	15
	Module 2	10
	Module 3	15
	Module 4	10
Practical Components		(35)
Display		35
Theory Component ESE 50 Mark Practical Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

References

Textbook:

Meggs, P. B., & Purvis, A. W. (2016). Meggs' History of Graphic Design (6th ed.). John Wiley & Sons.

Key References:

Design History Overview:

Sparke, P. (2010). A Concise History of Design. Thames & Hudson.

Pre-Industrial Design:

Heskett, J. (1999). Industrial Design. Thames & Hudson.

Arts and Crafts Movement:

Greenhalgh, P. (2004). Arts and Crafts. V&A Publications.

Art Nouveau and Art Deco:

Duncan, A. (2013). Art Nouveau. Thames & Hudson.

Benton, T. (2002). Art Deco. Oxford University Press.

Modernism and Bauhaus:

Wilk, C. (2006). Modernism: Designing a New World. V&A Publications.

Droste, M. (2006). Bauhaus 1919-1933. Taschen.

Mid-Century Modern and Postmodernism:

Hollis, R. (2010). Graphic Design: A Concise History. Thames & Hudson.

Jencks, C. (2002). The Language of Post-Modern Architecture. Rizzoli.

Contemporary Design Trends:

Fiell, C., & Fiell, P. (2013). Design of the 20th Century. Taschen.

Bürdek, B. E. (2005). Design: History, Theory, and Practice of Product Design. Birkhäuser.

Journals and Articles:

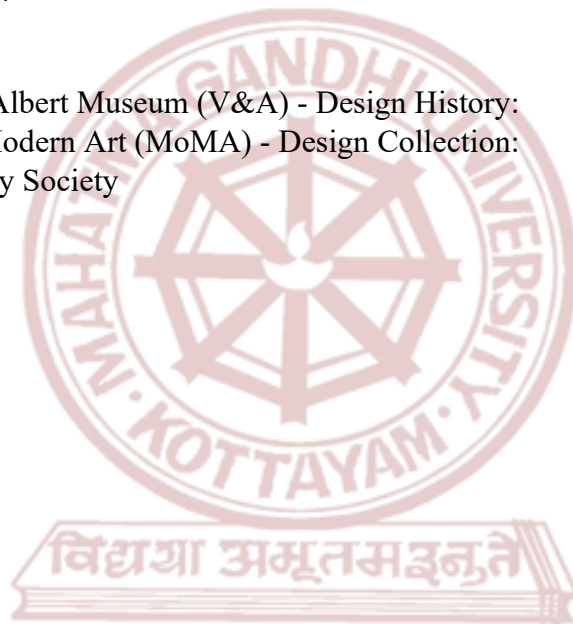
Design Issues - A peer-reviewed journal dedicated to understanding design's history, theory, and criticism.

Journal of Design History - Published by the Design History Society, covering a wide range of design-related topics.

Eye Magazine - An international review of graphic design, covering historical and contemporary aspects.

Online Resources:

- Victoria and Albert Museum (V&A) - Design History:
- Museum of Modern Art (MoMA) - Design Collection:
- Design History Society



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	Concepts of Aesthetics in Western Art					
Type of Course	DSE					
Course Code	MG6DSEAAS301					
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		Lecture	Tutorial	Practical	Others	
	Learning Approach	3	1	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	Analyze 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), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

MGU-UGP (HONOURS)

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	5	1,2,4,5
	1.2	Aristotle-Catharsis-tragedy-plato criticism	5	1,2,4,5
2.	2.1	Medieval aesthetics	10	1,2,4,5
3.	3.1	Empiricism: Hutcheson and Hume -origin of sublime	10	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.	10	1,2,3,4,5,6
	4.2	Idealism: Schopenhauer, Schiller and Schelling	10	1,2,3,4,5,6
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 to introduce theoretical concepts and principles of visual literacy, emphasizing visual grammar and semiotics. E-learning is also encouraged. ● Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations. ● Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content. ● Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios. This could include analyzing visual narratives or creating their own visual stories. ● Incorporate critique sessions where students present their work, and constructive feedback is provided. ● Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.
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Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <table border="1" data-bbox="459 255 1098 797"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2">Theory Components</td> </tr> <tr> <td>Classroom Exercise participation/ any such projects</td> <td>15</td> </tr> <tr> <td>Notebook Submission</td> <td>10</td> </tr> <tr> <td>Total</td> <td>25</td> </tr> <tr> <td colspan="2">Practical Component</td> </tr> <tr> <td>Viva Voce</td> <td>15</td> </tr> </tbody> </table> <p>Practical Component CCA 25 mark Theory Component CCA 15 mark* *to be converted to 7.5(i.e. Mark X 0.5)</p>	Criteria	Marks	Theory Components		Classroom Exercise participation/ any such projects	15	Notebook Submission	10	Total	25	Practical Component		Viva Voce	15		
Criteria	Marks																
Theory Components																	
Classroom Exercise participation/ any such projects	15																
Notebook Submission	10																
Total	25																
Practical Component																	
Viva Voce	15																
	<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" data-bbox="397 1043 1489 1402"> <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>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>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) The Routledge Companion to Aesthetics, Berys Gaut, Dominic Lopes, Berys Gaut, Dominic Lopes
- 2) Buck-Morss, Susan. "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered."
- 3) The Story of Philosophy Mass Market Paperback – Big Book, 1 January 1991 by [Will Durant](#) (Author)
- 4) Distinction: A Social Critique of the Judgement of Taste By [Pierre Bourdieu](#) 2013

SUGGESTED READINGS

- 1) The Routledge Companion to Aesthetics, Berys Gaut, Dominic Lopes, Berys Gaut, Dominic Lopes
- 2) Buck-Morss, Susan. "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered,"
- 3) The Story of Philosophy Mass Market Paperback – Big Book, 1 January 1991 by Will Durant (Author)
- 4) Distinction: A Social Critique of the Judgement of Taste By Pierre Bourdieu · 2013
- 5) The Republic by Plato.
- 6) Poetics by Aristotle.
- 7) The Birth of Tragedy by Friedrich Nietzsche.
- 8) Of the Standard of Taste by David Hume.
- 9) Critique of Judgment by Immanuel Kant
- 10) Aesthetic Theory by Theodor W. Adorno
- 11) What Is Art? by Leo Tolstoy
- 12) Phenomenology of Spirit by Georg Wilhelm Friedrich Hegel



Mahatma Gandhi University Kottayam

Programme	BFA (Hons.) Applied Arts					
Course Name	Modern Art in Kerala: An overview					
Type of Course	DSE					
Course Code	MG6DSEAAS302					
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	
		3	1			60
Pre-requisites						

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.	4	1,2,3
	1.2	Notable artists who pioneered modernism in Kerala: Raja Ravi Varma, K.C.S. Paniker, and others.	4	4,5,
	1.3	Integration of traditional elements with modernist sensibilities.	4	3,4,5

2. Print culture and Visualities	2.1	Making of the art scene in the lens of literary canon.	4	2
	2.2	Engagement with printed images and its impacts.	4	2
	2.3	Engagement with socio-political themes and cultural identities.	4	5
3. Institutions and art pedagogies	3.1	Role of art institutions in the making of modern art in Kerala.	4	3,5
	3.2	Colonial impacts in the art education	4	6
	3.3	Cultural history of art institutions	4	6
4. Malayali Diaspora and the emergence of Regional artworlds and Contemporary issues	4.1	Impact of globalization and diaspora on Kerala's contemporary art scene.	4	3,4
	4.2	Interactions between local artists and international art communities.	4	5
	4.3	Engagement with key artists and migration	4	5, 6
	4.4	Engagement with contemporary issues such as gender, caste, and urbanization	4	4
	4.5	Art fairs and the place of regional art.	4	4,5
	4.6	Future directions and possibilities for the modern and contemporary art scene in Kerala.	4	5
5. Teacher Specific Content				

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)	
	Criteria	Marks
	Theory Components	
	Class Participation and Engagement	15
Assignment and Presentations	15	
Total	30	
	B. End Semester Evaluation (ESE)	
	End Semester Evaluation (ESE) shall be conducted as Take- Home Exam . The following format can be used for the question paper.	
	Criteria	Marks
	Theory Components	
	Long Answer type question: 2 out of 3 (2 x 25)	50
	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.	

Suggested Text books/Essays


1. Arunima, G. "Imagining Communities–Differently: Print, Language and the (Public Sphere) in Colonial Kerala", Indian Economic and Social History Review 43, no. 1, 2006.
2. Balachandran, Bipin. ed., Adhunka Malayala Drisyakala, Part of the Degree Show Exhibition titled "Kani" Kalady: Sreesanakaracharya Sanaskrit University, 2017.
3. Balakrishnan, Kavitha. Adhunka 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

8. Kottebram, Sudheesh. "Kalalokam enna sankalpavum Malayali Kalayude Charithravalkaranavum"(The concept of artworld and historicizing the art of Malayali), Malayalam Research Journal
9. Nandakumar, R. 'Chitravum Chitreekanavum'(Work of art and illustrations),
 - a. Jayakeralamannual issue, 1989.
10. Nandakumar, R. "Modern and the Contemporary in the Art of Kerala: A Historical
a. Overview", Inside Outlook, (Thrissur: Kerala Lalithakla Akademi, 2019)
11. Panikar, Shivaji. "Athijeevanavum Kalpanikathyum Vyathichalanangalum: Mdras Art scene"
12. (Resistance, Romanticism and Raptures: Madras art scene) Stahyapal Ed. KCS Panker: KalyumKaalavum, Thrissur: Kerala LalithakalaAkademi, 2011.



MGU-UGP (HONOURS)

Syllabus

	<h1 style="margin: 0;">Mahatma Gandhi University</h1> <h2 style="margin: 0;">Kottayam</h2>
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Programme	BFA (Hons) Applied Arts					
Course Name	Contemporary Illustration Practice					
Type of Course	DSE					
Course Code	MG6DSEAAS303					
Course Level	300-399					
Course Summary	The course is designed to introduce participants to the possibilities of illustration in graphic design and visual communication. The course provides the understanding of how illustration is functioning in the contemporary scenario.					
Semester	6	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		75
Pre-requisites						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the evolution of Illustration in contemporary context.	U	1
2	Explain: Participant gains an insight of the contemporary approach to illustration.	U	1,2
3	Illustrate: Participants understand the significant commercial aspects of industrial illustration.	U	2,3
4	Experiment: Participants create illustrations using the ideas learned.	A	3,4
5	Examine: Participants create illustrations connecting to the contemporary media choices.	An	5,6,8

6	Deduct: Participants will be able to observe and reflect on the shortcomings of the output of experiments.	E	4,6,7
7	Design/Create: Participants will be able to communicate using illustrations.	C, Ap	4,6, 9,10
8	Reflect: Participants will be able to exhibit and present their work.	R	1,4
*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)

Module	Course description	Hrs.	CO No(s).
1	Illustration for Integrated Marketing Communication	10	1
2	Print Media Illustration	20	2
3	Digital Media Illustration	10	3
4	Alternate Media Illustration & New Media Art and Practice . AI, AR&VR	20	4,5
4.1	Conceptualization (Develops the core idea and visual representation, It involves brainstorming research and representation) . Understanding brief . Research and Explore . Refining Concept . Presenting Concept . Moving into Execution		1, 6, 7, 9
5	Teacher Specific		
5.1	Display & Presentation	5	8

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (25)	
	Studio Involvement	5
	Ideation	10
	Final Work	10
	Theory Components (15)	
	Concept and Research	15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (50)	
	Display Valuation	Practical Work 50
Theory Components (35)		
Viva	35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)		

Syllabus

Reference

Wiedemann, Julius. *Illustration Now! Vol. 4*. Taschen, 2015.

Johnson, Maureen. *The Art of Illustration*. Bloomsbury Visual Arts, 2019.

Zeegen, Lawrence, ed. *Contemporary Illustration*. Laurence King Publishing, 2014.

Zeegen, Lawrence. *Digital Illustration: A Master Class in Creative Image-making*, RotoVision, 2005.



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Advanced Publication Design					
Type of Course	DSE					
Course Code	MG6DSEAAS304					
Course Level	300-399					
Course Summary	Sophisticated methods for producing captivating print and digital publications are examined in Advanced Publication Design. This course explores the subtleties of layout, typography, and visual storytelling with a focus on current design trends and experimental methods. Advanced projects incorporating intricate images including photographs, interactive components, and responsive design principles will be assigned to the students. This course further equips students to explore their own creative thinking by critiquing the boundaries of conventional methods.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate mastery of advanced typography techniques in publication design.	A	1
2	Create sophisticated layouts using advanced grid systems and design principles.	C	2
3	Integrate multimedia elements effectively in digital publication designs.	A	4
4	Explore DIY publishing experiments	A	6
5	Develop comprehensive editorial projects that demonstrate conceptual depth and creativity.	C	3
6	Analyze and critique advanced publication designs, integrating peer feedback for improvement.	E	10
7	Explore and apply current trends and innovations in	An	8

	publication design.		
8	Develop a professional portfolio showcasing advanced publication design projects.	C	9
9	Evaluate the impact of design choices on reader engagement and publication effectiveness.	E	7
10	Demonstrate leadership in publication design through effective project management and presentation skills.	S	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	Unit	Course description	Hrs	CO No.
1	Advanced Visual Communication Strategies		15	
	1.1	Visual Communication and Branding	3	2,7
	1.2	Visual Semiotics and Design Theory	4	2, 7
	1.3	Visual Impact and Reader Engagement	4	4, 3
	1.4	Critique and Revision	4	1, 5
2	Innovation and Trends in Publication Design		15	
	2.1	Emerging Trends in Publication Design	4	2,6
	2.2	Sustainable Publication Design Practices	4	2, 3
	2.3	Multimedia Integration in Digital Publications	4	2, 4
	2.4	Advanced Typography Techniques	3	1, 5
3	Do It Yourself (DIY) Publishing		15	
	2.1	Introduction to DIY Publishing	4	5, 4
	2.2	Tools and Technologies for DIY Publishing	4	5, 3
	2.3	Content Creation and Curation	4	2, 4
	2.4	Distribution and Promotion Strategies	3	5, 9
4	Innovative Methods in Publication Design		15	
	3.1	Experimental Layout Techniques	3	9, 8

	3.2	Emerging Trends in Publication Design	4	9,1
	3.3	Project Development and Execution	4	6, 8
	3.4	Professional Portfolio development	4	10, 4
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria		Marks
	Practical Components		(25)
	Studio Involvement		5
	Ideation		10
	Final Work		10
	Theory Components		(15)
	Concept and Research		15
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
	B. End Semester Evaluation (ESE) 70 %		
	Criteria		Marks
	Practical Components		(50)
Display Valuation	Practical Work	50	
Theory Components		(35)	
Viva		35	
Practical Component ESE 50 Mark Theory Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)			

Reference and Reading List

Caldwell, Cath. *Editorial Design: Digital and Print*. Laurence King Publishing, 2014.

Lupton, Ellen, and Jennifer Cole Phillips. *Graphic Design: The New Basics*. Princeton Architectural Press, 2015.

Lupton, Ellen. *Indie Publishing: How to Design and Produce Your Own Book*. Princeton Architectural Press, 2008.

Samara, Timothy. *Making and Breaking the Grid: A Graphic Design Layout Workshop*. Rockport Publishers, 2017.



Mahatma Gandhi University Kottayam

Programme						
Course Name	Advertising Photography					
Type of Course	SEC					
Course Code	MG6SECAAS300					
Course Level	300-399					
Course Summary	A course in advertising photography usually covers a comprehensive range of subjects, covering both the technical and creative aspects of creating compelling images for advertising purposes. By the end of the course, students acquire the technical skills, creative vision, and industry knowledge necessary to pursue a successful career in advertising photography. This course emphasizes practical application, creativity, and the ability to meet the specific needs of the advertising industry.					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	1	1		60
Pre-requisites						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Technical Proficiency: Able to develop a strong foundation in technical skills specific to advertising photography, including lighting techniques, composition, and advanced camera operation.	U,S	1,2
2	Understand Advertising Concepts: Gain an understanding of advertising principles, marketing strategies, and the role of photography in conveying messages and promoting products or services.	U,An	3,4

3	Product Showcase: Photography is used to effectively showcase products and emphasize their features, details and unique selling points.	A, S	2,4,9
4	Brand Identity: Understand the importance of aligning advertising photography with brand identity, including visual style, colour schemes and messaging.	U	1,2
5	Conceptualization and Planning: Develop skills in conceptualizing and planning advertising campaigns. This includes defining the target audience, creating visual concepts, and strategizing the overall campaign message.	S,C	4,9,10
6	Styling and Set Design: Gain knowledge and skills in styling and set design for advertising photography and understand how each element of a photograph contributes to the overall visual appeal and messaging.	S,E,A	4,7,8
7	Collaboration and Communication: Collaborate with art directors, creative directors, and marketing teams to translate the client's goals into visually appealing images. Develops effective communication skills to convey ideas, understand client needs and develop effective communication skills.	C,S	4,8,9
8	Portfolio Development: Ability to build a strong portfolio showcasing a variety of advertising photography projects, portfolio technical skills, creativity, and ability to effectively communicate marketing messages.	A,E	4,6,8,9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT MGU-UGP (HONOURS)

Content for Classroom transaction (Units)

Units		Course description	Hrs	CO No.
1		Introduction to Advertising Photography (Lecture + Tutorial)	15	1,2
	1.1	1. Overview of the role of photography in advertising. 2. Understanding the relationship between advertising and visual communication.	4	1,2
	1.2	Collaboration in Advertising Photography: 1. Working with creative directors, art directors, and marketing teams. 2. Effective communication and collaboration to achieve the goals of the advertising campaign.	5	1,2

2		Lighting Techniques for Advertising (Lecture + Tutorial + Practical)	40	
	2.1	1. Advanced lighting techniques specific to advertising photography. 2. Studio and location lighting setups to create visually compelling images.	5	5,6,7
	2.2	Styling and Set Design: 1. Techniques for styling products and designing sets in advertising photography. 2. Importance of props, backgrounds, and overall aesthetics.	5	5,6,7
	2.3	Advertising Photography Practical (Lecture + Tutorial + Practical)	30	5,6,7
3		Advertising Photography Practical With Model (Lecture + Tutorial + Practical)	25	
	3.1	Working with Models and Talent: 1. Selecting and working with professional models and talent. 2. Directing models to effectively convey the desired message.	3	3,4,7,8
	3.2	Client Interaction and Presentation Skills: 1. Developing skills in presenting work to clients. 2. Understanding client expectations and incorporating feedback.	2	3,4,7,8
	3.3	Adapting to Different Mediums: (L+T+P) 1. Understanding the requirements of various advertising mediums. 2. Preparing images for print, digital media, social media, and other platforms.	2	3,4,7,8
		Project work	18	3,4,7,8
4	4.1	Teachers Specific Content	10	3,4,7,8

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria	Marks	
	Theory Components	(15)	
	Research Outcome	15	

Practical Components		(15)
Final Work		25
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Theory Components		(17.5)
Concept and Research		17.5
Practical Components		(35)
Final Work & Display		35
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)		

Suggested Reading.

1. "Advertising Photography: A Straightforward Guide to a Complex Industry" by Lou Lesko:
2. "Photography Q&A: Real Questions. Real Answers." by Zack Arias:
3. "The Best of Brochure Design" by Perry Chua:
4. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry:
5. "Photographing Women: 1,000 Poses" by Eliot Siegel:
6. "The Art of Photography: An Approach to Personal Expression" by Bruce Barnbaum:
7. "Lighting for Product Photography: The Digital Photographer's Step-By-Step Guide to Sculpting with Light" by Allison Earnest:
8. "The Advertising Photography Handbook" by Martin M. Pegler:
9. "The Art of Advertising: George Lois on Mass Communication" by George Lois:
10. "Photography and The Art of Seeing" by Freeman Patterson:
11. The Basic Photography- Michael J. Langford.
12. The Advanced Photography – Michcal J Langford.
13. Pocket Guied to 35mm Photography – Kodak, Sterling , Pocket Edition 1998.
14. Amature Photographer’s Hand book Aaron Sussmann, Harper Collins 8th Edition, 1973
15. Potographic Optics – Author cox – Focal Press, 1974.
16. Television Production Hand Book – Herbert Zetti – Wadsworth Publishing, 8th Edition 2002
17. The Lens and it’s Job – Roy Sidney, Hasting House Pub 1978.
18. Manual of photography – Jacobson, Butterworth, Heinemann.



Mahatma Gandhi University Kottayam

Programme						
Course Name	Purpose of Integrated Marketing Communications					
Type of Course	VAC					
Course Code	MG6VACAAS300					
Course Level	300-399					
Course Summary	The course is designed to enhance the capability of participants in understanding the social and economic functions of IMCs. The course is an introduction to the designing media. The effort is to empower participants with the knowhow of various media of designing and production.					
Semester	6	Credits			3	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0		45
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the designing and evolution of Lettering and typography.	U	1
2	Explain: Participants gain an insight of the terms and concepts related to typography.	U	2
3	Illustrate: Participants understand the possibilities of lettering and typography in IMCs.	U	3
4	Experiment: Participants create print materials using lettering, typography and print craft.	A	4
5	Examine: Exploring the possibilities of Applied Arts and Ideas in the designing of IMCs.	An	4
6	Deduct: Participants will be able to observe and reflect on the shortcomings of the output of experiments.	E	8
7	Design/Create: Participants will be able to create print	C,Ap	7

	and digital media- audio visual materials required for the events.		
8	Recall: Participants will be able to exhibit and present their work.	R	5
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs.	CO No(s).
1	Introduction to Purpose of Integrated Marketing Communications (IMC)	5	1
1.1	Marketing	2	1
1.2	Advertising Research and Marketing	1	1
1.3	Media Planning	1	1
1.4	Integrated Marketing Communications	1	1
2	Graphic Design and Marketing Communications	5	1,2
2.1	Traditional media and Visuals	2	1,2
2.2	Digital Media and Visuals	1	1,2
2.3	Lettering and Typography	1	1,2
2.4	Contemporary Media	1	1,2
3	Visual Media and Advertising	15	1,2,3,4,5,6
3.1	Logo design		1,2,3,4,5,6
3.2	Brand book		1,2,3,4,5,6
3.3	Campaign Design		1,2,3,4,5,6
4	Teacher Specific		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15

Practical Components		(15)
Final Work		25
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		
Criteria		Marks
Theory Components		(17.5)
Concept and Research		17.5
Practical Components		(35)
Final Work & Display		35
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)		

SUGGESTED READINGS

Belch, George E., and Michael A. Belch. 2015. Advertising and promotion: An integrated marketing communications perspective. 10th ed. New York: McGraw Hill.

Clow, Kenneth E., and Donald E. Baack. 2016. *Integrated advertising, promotion, and marketing communications*. 7th ed. Boston: Pearson.

Shimp, Terence A., and J. Craig Andrews. 2013. Advertising promotion and other aspects of integrated marketing communications. 9th ed. Singapore: Southwestern Cengage Learning.



MGU-UGP (HONOURS)


Syllabus



SEMESTER 7

MGU-UGP (HONOURS)

Syllabus

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>
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Programme	BFA (Hons) Applied Arts					
Course Name	Reimagining Graphics-I Practice Based Project					
Type of Course	DCC					
Course Code	MG7DCCAAS400					
Course Level	400-499					
Course Summary	This course is a comprehensive academic paper for the students based on their practice based research that presents new findings, arguments and ideas in the area of design study – graphic design in particular.					
Semester	7	Credits			4	Total Hours
Course details		Lecture	Tutorial	Practical	Others	
		1	2	1		75
Pre-Requisites						

COURSE OUTCOMES (CO) (MGU-UGP (HONOURS))

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Students will be able to understand the socio-cultural significance of Graphic Design.	U	1
2	Students gain insight into the impact of visual art and related technologies on the day-to-day life of people.	U	2
3	Students understand the significance of art and design in shaping visual culture and its social relevance.	U	1
4	Students conduct research for a presentation on the impact of graphic design as an effective solution provider & its socio-cultural significance.	I	3
5	Students are exposed to perspectives on visual culture and cultural studies.	An	3
6	Help the students make the right choice when addressing a design problem.	R,U	1,2

7	Students develop the skills to comprehend and analyze the background of their dissertation, and employ effective research methods during the course of their dissertation work.	E U S	1,2,3,4
8	Students will be able to observe and reflect on the possibilities of visual art in developing and executing an effective design strategy based on their inferences and research understanding.	An E C	1,2,3,4,6,8,9
9	Students shall produce a write-up on the experience they gained from the completed courses.	Ap C K	2,4,6,8,10
*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)

Modules	Units	Course description	Hrs	CO No.
1	Advanced Visual Communication Strategies		10	1,2
	1	Narrative Techniques in Graphic Design		
	2	Data-Driven Design		
	3	Cultural and Social Impact of Design		
	4	Experimental Design Techniques		
2.	Advanced Digital Tools and Techniques		10	3,4
	1	Mastering Design Software		
	2	Interactive and Immersive Design		
	3	Responsive and Adaptive Design		
	4	Automating Design Workflows		
3.	Professional Practice and Industry Engagement		30	5,6
	1	Advanced Project Management		
	2	Industry Engagement and Networking		
	3	Business and Entrepreneurship in Design		
	4	Sustainability and Future Trends		
4	Capstone Project and Portfolio Development		25	7,8,9

	1	Capstone Project Proposal and Planning		
	2	Iterative Design and Prototyping		
	3	Final Project Execution		
	4	Portfolio Development and Presentation		
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15
	Practical Components	(15)
	Final Work	25
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Theory Components	(17.5)
	Concept and Research	17.5
Practical Components	(35)	
Final Work & Display	35	
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)		



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Research Methodology: Moving Images Media and Visual Culture					
Type of Course	DCC					
Course Code	MG7DCCAAS01					
Course Level	400-499					
Course Summary	The course is designed to acquaint participants to research methodologies and critical thinking. The course objective is to make the participants come up with innovative design ideas and engage in research and presentation.					
Semester	7	Credits			4	Total Hours
Course details		Lecture	Tutorial	Practical	Others	
		2	2	0		60
Pre-requisites						



COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the socio-cultural significance of Moving Images Media.	U	1-3
2	Explain: Participants gains an insight on the impact of visual art and related technologies on the day to day life of people.	U, An	1-5
3	Illustrate: Participants understand the significance of art and design in shaping a visual culture.	U, An	1-5
4	Explore: Participants conduct a research for presentation on impact of moving images media contemporary visual culture.	I, An	1-6
5	Examine: Participants are exposed to perspectives on visual culture and cultural studies.	An, E	1-6
6	Deduct: Participants will be able to observe and reflect on the possibilities of basic visual literacy in the	E, An, Ap	1-7

	execution of advertising campaign.		
7	Design: Participants will be able to come up with an innovative design strategy in context to visuals and composition.	A, S, C	1-9
8	Create: Participants will be able to present their design in print form and digital moving images form.	C, S	1-9
9	Reflect: Participants shall produce a write up on the experience they gained from the completed course.	C, S, Ap	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)

Unit	Course description	Hrs	CO No.
1	Introduction to Visual Culture (Tutorial+Practical)	5	1,2
1.1	Issues of Representation and Visual Culture	2	1,2
1.2	Art and Visual Culture	2	1,2
1.3	Contemporary Visual Culture	1	1,2
	Summary (Others)	5	
2	Media and Visual Communication (Tutorial+Practical)	5	1,2
2.1	Traditional Media	2	1,2
2.2	New Media Choices	2	1,2
2.3	Alternate Media	1	1,2
	Summary (Others)	5	
3	Research Methodology (Tutorial+Practical)	15	1-4
3.1	Background of Research	2	1-4
3.2	Literature Survey	2	1-4
3.3	Research Questions/Hypothesis	2	1-4
3.4	Methodology	5	1-4
3.5	Scope of Research/ Limitations	2	1-4
3.6	Chapterization	2	1-4
	Summary (Others)	5	

4	Drafting the Synopsis (Tutorial+Practical)	15	1-9
4.1	Preliminary Research	10	1-3
4.2	Presentation of Findings	5	1-7
4.3	Drafting and Formatting	30	1-9
4.4	Presentation of Synopsis	5	1-9
5	Teacher Specific Content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Learning Approach Read handouts, discussions, watching audio- visual moving images contents, critical interpretations, hand on experience of creating moving images content.</p> <p>Teaching Approach Direct Instruction: lecture, Explicit Teaching, E-learning, interactive Instruction: Active co-operative learning, discussion, Assignments Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representation, Practical Work: Drafting dissertation.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>C. Continuous Internal Assessment (CIA)</p> <ol style="list-style-type: none"> 1. Homework Assignment – Participants are required to complete a homework assignment on moving images media technologies and submit it in written format. 2. Presentation and Discussion – a theme is to be presented and discussed in the class. 3. Exhibition and presentation – Participants shall individually or in group demonstrate the techniques of handling moving image media. 4. Improvisation of assessment is a possibility as the course is implemented. <p>D. Semester End examination</p> <ol style="list-style-type: none"> 1. Display, Presentation and Viva evaluated by Internal/External examiners.

SUGGESTED READINGS

Williams, Richard. *The animator's survival kit: expanded edition*. New York: Faber and Faber, 2009.

Talbot, Fredrick A. *Moving Pictures: How they are Made and Worked*. Philadelphia, .B. Lippincott Company, London: William Heinemann, 1914.

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. Oxford UP, 1960.

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, rev. ed., John Libbey, 2014.

Cook, Pam. *Screeningthe Past: Memory and Nostalgia in Cinema*. Routledge, 2005.

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. McGraw-Hill, 2008.

Ogilvy, David. *Ogilvy on Advertising*, Crown Publishers, 1983.

Note: Attached a separate list of suggested reading and more books shall be considered to sync with changing technology and new knowledge.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Research Methodology in Visual Studies					
Type of Course	DCC					
Course Code	MG7DCCAAS402					
Course Level	400-499					
Course Summary & Justification	This course provides students with a comprehensive understanding of research methodology as applied to visual studies. Through theoretical discussions, practical exercises, and case studies, students will learn essential research methods, techniques, and approaches relevant to the analysis and interpretation of visual culture. The course aims to equip students with the necessary skills and knowledge to conduct independent research projects in the field of visual studies.					
Semester	7	Credits			4	Total Hours
Total Student Learning Time (SLT)	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	2	0		60
Pre-requisites	Students who pursue any of the Fine Arts discipline at the degree level can opt for this course.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Demonstrate proficiency in identifying research questions and formulating clear research objectives in visual studies.	S	1
2	Understand and apply various research methodologies, including qualitative, quantitative, and mixed-method approaches, to investigate visual phenomena.	C	2,3
3	Critically evaluate scholarly literature, artworks, and visual artifacts within the context of visual studies research.	U	4

4	Develop advanced skills in research design, data collection, analysis, and interpretation specific to visual culture.	Ap	5
5	Utilize ethical principles and practices in research involving visual materials, including issues of representation, consent, and intellectual property.	An	6
6	Apply interdisciplinary perspectives and theoretical frameworks to analyze and interpret visual texts, images, and media.	Ap	7
7	Communicate research findings effectively through written reports, presentations, and visual documentation.	S	8
8	Collaborate with peers and faculty members in research projects and scholarly discussions within the field of visual studies.	A	9
9	Engage in reflective practice and self-assessment to enhance research skills and scholarly development.	An	10
10	Demonstrate readiness for further study or professional practice in visual studies through the completion of a substantial research project.	E	8,9,10
*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)

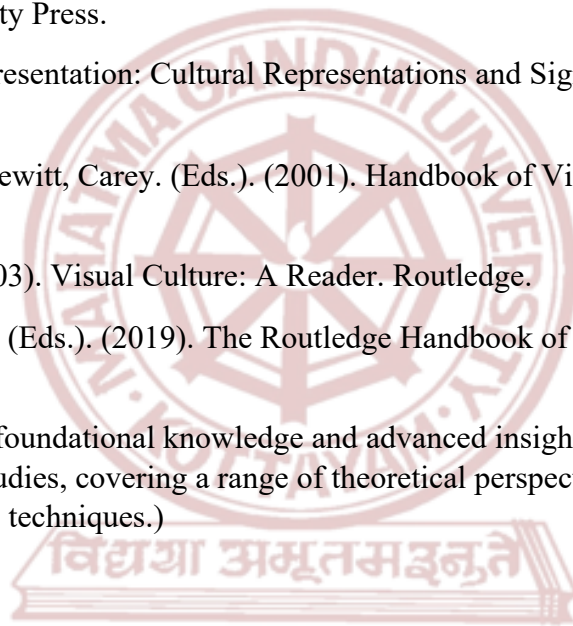
Unit	Course description	Hrs	CO No.
1	Introduction to Visual Studies (Research)	10	
1.1	Unit 1: Overview of Visual Studies as a Research Field		
1.2	Unit 2: Research Questions and Objectives in Visual Studies		
1.3	Unit 3: Research Paradigms and Approaches in Visual Studies		
1.4	Unit 4: Ethics and Methodological Considerations in Visual Research		
2	Module 2: Research Design and Methodology	10	
2.1	Qualitative Research Methods in Visual Studies		
2.2	Quantitative Research Methods in Visual Studies		
2.3	Mixed-Methods Research in Visual Studies		
2.4	Sampling, Data Collection, and Analysis Techniques in Visual Research		
3	Analyzing Visual Culture	20	

3.1	Semiotics and Visual Analysis		
3.2	Iconography and Iconology in Visual Studies		
3.3	Cultural Studies and Critical Theory in Visual Analysis		
3.4	Case Studies in Visual Culture Research		
4	Communicating Research Findings	20	
4.1	Writing Research Proposals and Reports in Visual Studies		
4.2	Presenting Research Findings Orally and Visually		
4.3	Visual Documentation and Archiving in Research		
4.4	Peer Review and Publication Practices in Visual Studies		
5	Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria		Marks
	Theory Components		(25)
	Class discussion		5
	Written Paper		10
	Presentation		10
	Practical Components		(15)
	Exhibit/ Research Outcome		15
	Theory Component CCA 25 Mark, Practical Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
	A. End Semester Evaluation (ESE) 70 %		
	Criteria		Marks
	Theory Components		(50)
	Open Book Exam	Module 1	15
		Module 2	10
Module 3		15	
Module 4		10	
Practical Components		(35)	
Display		35	
Theory Component ESE 50 Mark Practical Component ESE 35 Mark* *to be converted to 17.5 (i.e. Mark X 0.5)			

Suggested Reading Materials:

- Rose, Gillian. (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials*. Sage Publications.
- Banks, Marcus. (2001). *Visual Methods in Social Research*. Sage Publications.
- Berger, John. (1972). *Ways of Seeing*. Penguin Books.
- Denzin, Norman K., & Lincoln, Yvonna S. (Eds.). (2018). *The Sage Handbook of Qualitative Research*. Sage Publications.
- Hesse-Biber, Sharlene Nagy. (2016). *Qualitative Approaches to Mixed Methods Practice*. Oxford University Press.
- Sturken, Marita, & Cartwright, Lisa. (2009). *Practices of Looking: An Introduction to Visual Culture*. Oxford University Press.
- Hall, Stuart. (2013). *Representation: Cultural Representations and Signifying Practices*. Sage Publications.
- Van Leeuwen, Theo, & Jewitt, Carey. (Eds.). (2001). *Handbook of Visual Analysis*. Sage Publications.
- Elkins, James. (Ed.). (2003). *Visual Culture: A Reader*. Routledge.
- Knoblauch, Hubert, et al. (Eds.). (2019). *The Routledge Handbook of Visual Sociology*. Routledge.
- (These readings provide foundational knowledge and advanced insights into research methodology in visual studies, covering a range of theoretical perspectives, methodological approaches, and practical techniques.)



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Practical Illustration and Research Project					
Type of Course	DCE					
Course Code	MG7DCEAAS400					
Course Level	400-499					
Course Summary	The course is designed to make participants go through the processes of advanced stages of professional illustration. The course provides the understanding of research methodology.					
Semester	7	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	2	0		60
Pre-requisites						

COURSE OUTCOMES (CO) UGU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand the processes of professional illustration and academic research methodology.	U	3,4,5,6
2	Explain: Participant gains an insight of the contemporary approach to illustration in designing an advertising campaign.	U	3,4,5,6
3	Illustrate: Participants understands the significant aspects of industrial illustration.	U	1,2,3, 4,5
4	Experiment: Participants engage in developing a style.	A	1,2,3, 4,5

5	Examine: Participants learn subject specific research methodology.	C, An	3,4,5,6,7
6	Deduct: Participants will be able to observe and reflect on the area of possible research and subject of interest.	E	4,5
7	Design/Create: Participants will be able to design their research methods and methodology.	C, Ap	1,2,3,4,6,7
8	Recall: Participants will be able to present their work.	K	1,2,3,7
*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)

Unit	Course description	Hrs.	CO No(s).
1	Advanced Illustration Techniques	15	1-9
1.1	Digital Illustration Mastery		
1.2	Traditional Illustration Methods		
1.3	Character Design and Development		
1.4	Illustration for Editorial and Advertising		
2	Conceptual and Theoretical Research	15	1-4
2.1	History and Evolution of Illustration		
2.2	Visual Storytelling and Narrative Illustration		
2.3	Theoretical Approaches to Illustration		
2.4	Research Methodologies in Illustration		
3	Professional Practice and Industry Engagement	15	1-9

3.1	Professional Portfolio Development		
3.2	Client and Project Management		
3.3	Business Skills for Illustrators		
3.4	Industry Trends and Future Directions		
4	Capstone Research Project	15	1-8
4.1	Project Proposal and Planning		
4.2	Research and Concept Development		
4.3	Execution and Production		
4.4	Presentation and Critique		
5	Teacher Specific		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15
	Practical Components	(15)
	Final Work	25
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
Criteria	Marks	
Theory Components	(17.5)	
Concept and Research	17.5	

	Practical Components	(35)
	Final Work & Display	35
	Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)	



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University, Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Photography in Contemporary Art Practice					
Type of Course	DCE					
Course Code	MG7DSEAAS401					
Course Level	400-499					
Course Summary & Justification	This course explores the intersection of photography and artistic expression, emphasizing both technical proficiency and creative vision. Students will engage in practical exercises, critical discussions, and historical analysis to develop a comprehensive understanding of photography as a unique form of artistic practice.					
Semester	7	Credits			4	Total Hours
Total Student Learning Time (SLT)	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites	MGU-UGP (HONOURS)					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Students will demonstrate a comprehensive understanding of the historical and theoretical foundations of photography as a medium within contemporary art practice, including key movements, artists, and critical debates.	U	1,2
2	Students will develop the technical skills necessary to produce high-quality photographic works, including proficiency in digital and/or analog camera operation, lighting techniques, and post-processing methods.	C	3,4
3	Students will explore the ways in which photography		5

	intersects with other art forms and disciplines, such as sculpture, performance, installation, and new media, through interdisciplinary projects and critical analysis.	U	
4	Students will engage critically with contemporary issues and themes through photography, addressing topics such as identity, memory, globalization, social justice, environmental sustainability, and the impact of digital culture.	Ap	6
5	Students will experiment with a variety of conceptual approaches to photographic image-making, including documentary, conceptual, experimental, and alternative processes, to develop their individual artistic voices.	An	7,8
6	Students will analyze and interpret contemporary photographic artworks within their cultural, social, and historical contexts, demonstrating the ability to articulate complex ideas and concepts through written and verbal communication.	Ap	5,
7	Students will develop skills in curating and presenting photographic works in exhibition settings, including conceptualizing exhibition themes, selecting and sequencing images, and designing exhibition layouts.	S	9
8	Students will reflect critically on their own creative processes and artistic development, synthesizing theoretical knowledge with practical experience to produce a cohesive body of photographic work that reflects their artistic vision and conceptual interests.	C	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

MGU-UGP (HONOURS)

Content for Classroom transaction (units)

Unit	Course description	Hrs	CO No.
1	Introduction to Photography as Art	10	1
1.1	Overview of photography as an art form		
1.2	Historical development and evolution of photography		
1.3	Introduction to key concepts and terminology		
2	Understanding Contemporary Art Photography	10	2,3

2.1	Overview of Contemporary Art Photography		
2.2	Critical Theory and Visual Culture		
2.3	Digital Technologies and New Media		
2.4	Social and Political Engagement		
3	Contemporary Approaches to Image Making	20	4,5,6
3.1	Experimental Photography		
3.2	Conceptual Photography		
3.3	Mixed Media and Interdisciplinary Practices		
3.4	Collaborative and Participatory Art		
4	Creative Vision and Personal Style	20	7,8,9,10
4.1	Developing a personal photographic style		
4.2	Identity, Representation, and Subjectivity		
4.3	Professional Practices and Exhibition Strategies		
4.4	Curatorial Practices and Exhibition Design		
5	Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)

Research Outcome	15
Practical Components	(15)
Final Work	25
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
B. End Semester Evaluation (ESE) 70 %	
Criteria	Marks
Theory Components	(17.5)
Concept and Research	17.5
Practical Components	(35)
Final Work & Display	35
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)	

References

- Sontag, S. (1977). On Photography. Farrar, Straus and Giroux.
- Cotton, C. (2009). The Photograph as Contemporary Art. Thames & Hudson.
- Hirsch, R. (2012). Seizing the Light: A Social & Aesthetic History of Photography. Pearson.
- Adams, A., & Plotkin, M. (2016). Photography: A Cultural History. Pearson.
- Barrett, T. (2019). Criticizing Photographs. McGraw-Hill Education.
- Hurn, D., & Jay, B. (1996). On Being a Photographer: A Practical Guide. LensWork Publishing.
- Flusser, V. (2000). Towards a Philosophy of Photography. Reaktion Books.
- Snyder, J. (2007). Fluent in Photography: The Fourth Edition. HarperCollins.
- Bate, D. (2016). Photography: The Key Concepts. Bloomsbury Academic.
- Sturken, M., & Cartwright, L. (2009). Practices of Looking: An Introduction to Visual Culture. Oxford University Press.



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Public Relations and Integrated Marketing Communications					
Type of Course	DCE					
Course Code	MG7DCEAAS402					
Course Level	400-499					
Course Summary	The course is designed to engage the participants with community. The course equips the participants' skills in advanced media management and social engagement. The effort is to empower participants with the skills of social engagement through design thinking.					
Semester	7	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1	3	0		60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to understand how to implement the functions of IMC in public relations exercise.	U	1,6
2	Explain: Participants gain an insight of the terms and concepts related to IMCs and public relations.	U	2,6
3	Illustrate: Participants understand the possibilities of IMCs in conducting public relations exercise.	U	1,2,3,5
4	Experiment: Participants create IMCs in context to public relations and social engagement.	A	1,3,4
5	Examine: Exploring the possibilities of Applied Arts and Ideas in the designing of IMCs for public relations exercise.	An	2,4
6	Deduct: Participants will be able to observe and reflect on the shortcomings of the output of experiments.	E	8

7	Design/Create: Participants will be able to create print and digital media- audio visual materials required for the events.	C,Ap	1,2,3,4,5,7,10
8	Recall: Participants will be able to exhibit and present their work.	K	4,5,7,10
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs.	CO No(s).
1	Introduction to Public Relations	5	1
1.1	Traditional Media	2	1
1.2	Digital Media	2	1
1.3	New Media Choices	1	1
2	Mass Media and Public Relations	35	1-8
2.1	News Paper Advertising	10	1,2,3
2.2	Radio Advertising	5	1-8
2.3	Social Media Advertising	10	7,8
2.4	Communication Design	5	7,8
2.5	Integrating	5	7.8
3	Report/Record	10	1-8
4	Display and presentation	10	1-8

4.1	Display	5	8
4.2	Presentation	5	8
5	Teacher Specific		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15
	Practical Components	(15)
	Final Work	25
	Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)	
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Theory Components	(17.5)
	Concept and Research	17.5
Practical Components	(35)	
Final Work & Display	35	
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)		

SUGGESTED READINGS

1. *Public Relations: Edward L Bernays (Author)(2014)*
2. *Introduction to Public Relations: Strategic, Digital, and Socially Responsible Communication: Janis Teruggi Page (Author), Lawrence J. Parnell (Author)*
3. *India Connected: Mapping the Impact of New Media: Sunetra Sen Narayan (Author), Shalini Narayanan (Author) (2016)*



SEMESTER 8

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

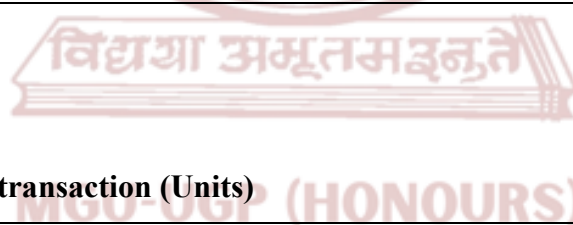
Programme	BFA (Hons) Applied Arts			
Course Name	Branding and Corporate Identity			
Type of Course	DCC			
Course Code	MG8DCCAAS400			
Course Level	400-499			
Course Summary	This course provides a comprehensive exploration of corporate identity, branding, and marketing strategies, with a focus on both global practices and specific insights from the Indian context. Through theoretical study, case studies, and practical applications, students will examine the principles, processes, and socio-cultural implications of corporate identity development, brand management, and marketing campaigns. The course will equip students with the knowledge and skills necessary to create effective branding strategies, manage brand assets, and navigate the dynamic landscape of contemporary marketing.			
Semester	8	Credits	4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	
		3	1	75
Pre-requisites	MGU-UGP (HONOURS)			

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the fundamental concepts and theories of corporate identity, branding, and marketing, including their importance and role in business strategy.	U,S	1,2
2	Analyze and evaluate the components of corporate identity and branding, including brand identity, brand image, and brand positioning, within global and Indian contexts.	U,An	3,4
3	Develop strategies for building and managing brand equity, including measuring brand value, brand architecture, and brand extensions.	A, S	2,4,9
4	Apply principles of brand communication across various channels,	U	1,2

	including advertising, public relations, social media, and digital marketing, to create cohesive and effective brand messaging.		
5	Assess the impact of globalization on marketing practices and strategies, including cultural considerations and adaptation strategies for international markets.	S,C	4,9,10
6	Evaluate successful branding and marketing campaigns, both globally and within the Indian market, through case studies and best practices analysis.	S,E,A	4,7,8
7	Understand the unique characteristics of the Indian business landscape, consumer behavior, and market trends, and their implications for corporate identity and branding strategies.	C,S	4,8,9
8	Develop critical thinking skills to analyze and respond to challenges and opportunities in corporate identity, branding, and marketing, in both global and Indian contexts.	A,E	7,8, 10
9	Apply theoretical knowledge and practical skills to develop comprehensive corporate identity, branding, and marketing strategies for real-world business scenarios.	C	7
10	Communicate effectively, both orally and in writing, about corporate identity, branding, and marketing concepts, strategies, and practices, to diverse stakeholders.	A, 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)

		Course description	Hrs	CO No.
Module 1		Foundations of Corporate Identity and Branding	15	1,2, 3, 6
	Unit 1:	Introduction to Corporate Identity: Concepts and Importance		
	Unit 2:	Branding Basics: Definitions, Objectives, and Components		
	Unit 3:	Brand Identity vs. Brand Image: Building Consistency		
	Unit 4:	Corporate Branding Strategies: Positioning and Differentiation		
Module 2		Brand Management: Theory and Practice	15	4,5

	Unit 1:	Brand Equity and Brand Value: Measurement and Management		
	Unit 2:	Brand Architecture: Portfolio Management and Brand Extensions		
	Unit 3:	Brand Communication Strategies: Advertising, Public Relations, and Social Media		
	Unit 4:	Brand Experience: Designing Memorable Customer Interactions		
Module 3		Brand Experience and Engagement	30	6,7,8,9, 10
	Unit 1:	Brand Experience Design: Creating Memorable Customer Experiences. Hands-on Experience: Designing a brand experience strategy and creating experiential prototypes		
	Unit 2:	Customer Journey Mapping: Understanding Consumer Touchpoints and Interactions. Hands-on Experience: Mapping the customer journey and identifying opportunities for brand engagement.		
	Unit 3:	Brand Storytelling: Crafting Compelling Narratives to Connect with Audiences. Hands-on Experience: Developing brand stories and creating multimedia content to communicate brand narratives.		
	Unit 4:	Brand Activation and Engagement Campaigns. Hands-on Experience: Planning and executing a brand activation or engagement campaign.		
Module 4		Corporate Identity and Branding in the Indian Market	15	1-10
	Unit 1:	Indian Business Landscape: Trends and Opportunities		
	Unit 2:	Branding in India: Cultural Insights and Consumer Behavior		
	Unit 3:	Successful Indian Brands: Case Studies and Best Practices		
	Unit 4:	Marketing to the Indian Consumer: Strategies and Challenges		
Module 5		Teacher specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components (30)	
	Class Project	30
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components (70)	
	Final Work & Display	70

SUGGESTED READINGS

Reading Materials/ Suggested Readings

Aaker, David A. *Building Strong Brands*. Free Press, 2010.

Kapferer, Jean-Noël. *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*. Kogan Page, 2012.

Keller, Kevin Lane. *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*. Pearson Education, 2012.

Kotler, Philip, and Kevin Lane Keller. *Marketing Management*. Pearson Education, 2015.

Hollis, Nigel. *The Global Brand: How to Create and Develop Lasting Brand Value in the World Market*. Palgrave Macmillan, 2008.

Batra, Rajeev, John G. Myers, and David A. Aaker. *Advertising Management*. Pearson Education, 2016.

Ogilvy, David. *Ogilvy on Advertising*. Vintage, 1985.

Srivastava, Ashok K. *Brand Management: Indian Context*. Oxford University Press, 2014.

Ramesh Kumar, K., and Pradeep K. Sinha. *Consumer Behavior: Building Marketing Strategy*. South-Western Cengage Learning, 2018.

Adi Mithra and Akhil Das, ആനയും വിൽക്കാം ചേനയും വിൽക്കാം: മാർക്കറ്റിംഗിന്റെ അടിസ്ഥാന പാഠങ്ങൾ കഥകളിലൂടെ, Kindle Edition, 2009

(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	BFA (Hons) Applied Arts					
Course Name	Design Thinking					
Type of Course	DCC					
Course Code	MG8DCCAAS401					
Course Level	400-499					
Course Summary	This course introduces students to the principles and practices of design thinking within the realm of fine arts. Through hands-on projects, critical analysis, and interdisciplinary collaboration, students will develop innovative problem-solving skills and a deeper understanding of the creative design process.					
Semester	8	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	1	1		75
Pre-requisites						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will articulate a comprehensive understanding of the principles and philosophy underlying design thinking in the context of fine arts.	U	1
2	Students will apply human-centered design principles, demonstrating empathy for users and incorporating user needs into their fine arts projects.	A	2
3	Students will employ various ideation techniques to generate a diverse range of creative ideas for fine arts projects.	C	3
4	Students will proficiently create rapid prototypes, embracing an iterative design process to refine and enhance their artistic concepts.	S	4

5	Students will critically analyze the impact of design thinking on artistic expression, evaluating its effectiveness in pushing the boundaries of creative exploration.	An	
6	Students will effectively present and communicate their design thinking projects, demonstrating the ability to convey complex ideas clearly and persuasively.	Ap	
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs	CO No.
1	Introduction to Design Thinking	10	1,2
1.1	Definition and principles of design thinking		
1.2	Historical context and evolution		
1.3	Importance of design thinking in fine arts		
2	Human-Centered Design	10	1,2,3
2.1	Understanding user needs and empathy in design		
2.2	Conducting user interviews and observations		
2.3	Applying human-centered design principles to fine arts projects		
3	Ideation and Prototyping	10	4,5,6
3.1	Techniques for brainstorming and ideation		
3.2	Rapid prototyping and iterative design processes		
3.3	Applying ideation and prototyping in fine arts contexts		
4	Collaboration and Interdisciplinary Projects	10	6

4.1	Team collaboration and interdisciplinary approaches		5
4.2	Guest lectures from professionals in the field		6
4.3	Group projects integrating design thinking across disciplines		7
5	Design Thinking in Fine Arts Practices	10	3,4,5
5.1	Case studies of design thinking in fine arts projects.		8
5.2	Integrating design thinking into traditional and contemporary art practices		9
5.3	Critically analyzing the impact of design thinking on artistic expression		10
6	Critical Reflection and Evaluation	10	1, 2, 3, 4,5,6
6.1	Reflective practices in design thinking		6,7
6.2	Evaluating the success and challenges of design thinking projects		8,9
6.3	Developing a personal philosophy of design thinking in fine arts		10

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Theory Components	(15)
	Research Outcome	15
	Practical Components	(15)
	Final Work	25
Practical Component CCA 25 Mark, Theory Component CCA 15 Mark* *to be converted to 7.5 (i.e. Mark X 0.5)		
B. End Semester Evaluation (ESE) 70 %		

Criteria	Marks
Theory Components	(17.5)
Concept and Research	17.5
Practical Components	(35)
Final Work & Display	35
Theory Component ESE 35 Mark Theory Component ESE 17.5 Mark* *to be converted to 8.75 (i.e. Mark X 0.5)	

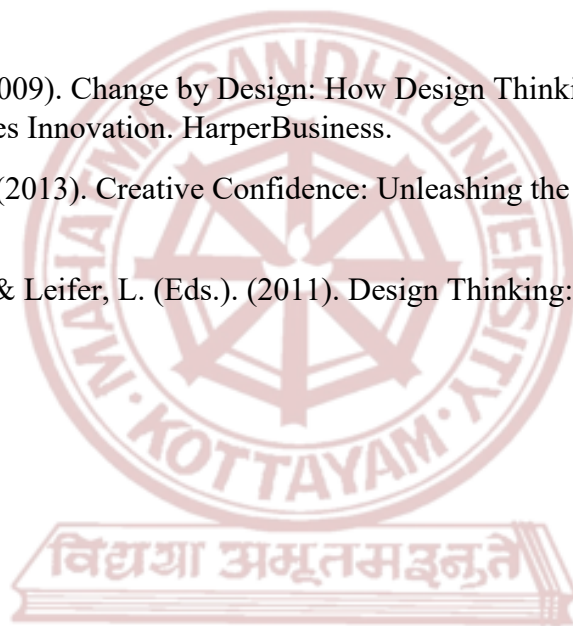
SUGGESTED READINGS

References

Brown, T., & Katz, B. (2009). Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation. HarperBusiness.

Kelley, D., & Kelley, T. (2013). Creative Confidence: Unleashing the Creative Potential Within Us All. Crown Business.

Plattner, H., Meinel, C., & Leifer, L. (Eds.). (2011). Design Thinking: Understand – Improve – Apply. Springer.



MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University,
Kottayam**

Programme	BFA (Hons) Applied Arts					
Course Name	Typeface Design					
Type of Course	DCE					
Course Code	MG8DCEAAS400					
Course Level	400-499					
Course Summary	<p>This course explores the art and science of typography within the context of Applied Arts, focusing on typeface design, typographic principles, and their practical application in various visual communication mediums. Through hands-on projects and theoretical discussions, students will learn to create effective typographic designs, develop their understanding of type anatomy and classification, and explore the historical and cultural significance of typography in art and design.</p> <p>This elective course offers students an in-depth exploration into the specialized field of typeface design, with a particular focus on creating fonts for the Malayalam script. Through a comprehensive blend of theoretical knowledge, practical exercises, and hands-on projects, students will acquire the skills and expertise necessary to design, produce, and distribute high-quality Malayalam typefaces for various digital and print media applications.</p>					
Semester	8	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 *	PSO No
1	Demonstrate proficiency in creating original typeface designs using both traditional and digital tools.	U	1,2
2	Apply typographic principles such as hierarchy, alignment, and contrast to effectively communicate messages in visual compositions.		3,4

		An	
3	Analyze and critique typographic designs, identifying strengths and weaknesses in terms of readability, legibility, and visual impact.	Ap	5
4	Understand the historical evolution of typography and its influence on contemporary design practices.	E	6,
5	Explore the cultural and socio-political implications of typography in different cultural contexts.	I	6,7
6	Develop a critical awareness of ethical considerations in typographic design, including issues of accessibility and representation	E	8
7	Apply typographic skills to a range of Applied Arts projects, including editorial design, branding, and environmental graphics.	Ap	5
8	Collaborate effectively with other artists and designers in interdisciplinary projects involving typography.	S	3,4
9	Utilize digital tools and software for typeface creation, manipulation, and layout design	Ap	9
10	Develop a professional portfolio showcasing a diverse range of typographic projects and designs.	C	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module/ Units	Course description	Hrs	CO No.
Module 1	Introduction to Typeface Design	15	1,2
Unit 1:	Fundamentals of Typography		
Unit 2:	History of Malayalam Script		
Unit 3:	Principles of Typeface Design		
Unit 4:	Traditional and Digital Tools for Typeface Creation		
Module 2	Malayalam Letterforms and Structure	20	3,4,5

Unit 1:	Anatomy of Malayalam Letters		
Unit 2:	Calligraphy and Handwriting Styles		
Unit 3:	Designing Basic Character Set		
Unit 4:	Refining Typeface Design		
Module 3	Digital Tools and Font Production	20	6,7,8
Unit 1:	Font Design Software		
Unit 2:	Font Metrics and Hinting		
Unit 3:	Testing and Quality Assurance		
Unit 4:	Font Production and Distribution		
Module 4	Advanced Typeface Design Concepts	20	9,10
Unit 1:	Advanced Typeface Design Techniques		
Unit 2:	Typography in Interactive and Web Design		
Unit 3:	Multilingual Typography		
Unit 4:	Portfolio Development and Presentation		
Module 5	Teacher-specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components	(30)

	Class Project	30
B. End Semester Evaluation (ESE) 70 %		
	Criteria	Marks
	Practical Components	(70)
	Final Work & Display	70

References

Lupton, Ellen. (2014). Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students. Princeton Architectural Press.

Bringhurst, Robert. (2004). The Elements of Typographic Style. Hartley & Marks Publishers.

Williams, Jim. (2012). Type Matters!: A Short Guide to Typefaces, Typography, and How to Use Them. Merrell Publishers.

Samara, Timothy. (2006). Typography Workbook: A Real-World Guide to Using Type in Graphic Design. Rockport Publishers.

Willen, Bruce, & Strals, Nolen. (2009). Lettering & Type: Creating Letters and Designing Typefaces. Princeton Architectural Press.

Lupton, Ellen. (2014). Type on Screen: A Critical Guide for Designers, Writers, Developers, and Students. Princeton Architectural Press.

Heller, Steven, & Fili, Louise. (2012). Scripts: Elegant Lettering from Design's Golden Age. Princeton Architectural Press.

Coles, Stephen. (2012). The Anatomy of Type: A Graphic Guide to 100 Typefaces. Harper Design.

Skolos, Nancy, & Wedell, Tom. (2006). Type, Image, Message: A Graphic Design Layout Workshop. Rockport Publishers.

White, Alex W. (2005). Thinking in Type: The Practical Philosophy of Typography. Allworth Press.



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Advanced Project and Applied Illustration					
Type of Course	DCE					
Course Code	MG8DCEAAS401					
Course Level	400-499					
Course Summary	The course is designed to make participants go through the processes of advanced stages of professional illustration. The course provides the specialized skills of approaching capstone projects.					
Semester	8	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
Pre-requisites						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Summarize: Participants will be able to undergo practice based academic research project.	U	3,4,5,6
2	Explain: Participant gains an insight of various approach to illustration based research projects.	U	3,4,5,6
3	Illustrate: Participants understands the significant aspects of research methodology.	U	1,2,3, 4,5
4	Experiment: Participants engage indeveloping an innovative project related to applied illustration.	A	1,2,3, 4,5
5	Examine: Participants learn subject specific research methodology.	C, An	3,4,5, 6,7
6	Deduct: Participants will be able to observe and reflect on the subject of interest.	E	4,5
7	Design/Create: Participants will be able to design their	C, Ap	1,2,3,

	research project.		4,6,7
8	Recall: Participants will be able to present their work.	K	1,2,3,7
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs.	CO No(s).
1	Applied Illustration Project	20	1-9
1.1	Data Collection		1-9
1.2	Survey		1-9
1.3	Field Trip		1-9
1.4	Readings and Review		1-9
2	Work Presentations	10	1-9
2.1	Analysis		1-9
2.2	Findings		1-9
2.3	Draft Preparation		1-9
2.4	Presentation		1-9
3	Project Execution	20	1-9
3.1	Practical		1-9
3.2	Presentation		1-9
3.3	Review Report		1-9
4	Presentation	25	1-8
4.1	Draft Formatting		1-8
4.2	Presentation and submission		1-8
5	Teacher Specific		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) PowerPoint presentation, Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components	(30)

	Class Project	30
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components	(70)
	Final Work & Display	70



MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University,
Kottayam**

Programme	BFA (Hons) Applied Arts					
Course Name	Product and Model Photography					
Type of Course	DCE					
Course Code	MG8DCEAAS402					
Course Level	400-499					
Course Summary	<p>"Product and Model Photography" is an advanced course designed to equip students with the skills to capture stunning product and fashion images. Emphasizing both technical proficiency and creative vision, the course covers studio lighting, advanced camera techniques, post-production editing, and styling. Students will learn to create compelling visual narratives for commercial use, mastering the art of highlighting product features and enhancing model aesthetics. Through hands-on projects and industry-standard practices, participants will build a professional portfolio, preparing them for careers in advertising, e-commerce, and editorial photography. Prerequisites include a foundational knowledge of photography principles and basic camera operation.</p>					
Semester	8	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 *	PSO No
1	Master Advanced Photography Techniques: Demonstrate proficiency in advanced camera settings, studio lighting, and composition to capture high-quality product and model photographs.	S	1,2
2	Develop Creative Concepts: Generate innovative and aesthetically appealing visual concepts for product and model photography that meet industry standards	Ap	3,4
3	Styling and Art Direction: Effectively style products and models, understanding the importance of props, backgrounds, and wardrobe in enhancing the visual appeal.	Ap	5
4	Post-Production Skills: Utilize advanced photo editing software to retouch and enhance images, ensuring professional-quality results.		6,

		S	
5	Lighting Mastery: Apply various lighting techniques, including natural, studio, and mixed lighting, to create desired effects and moods in photographs.	A	6,7
6	Professional Portfolio: Compile a diverse and professional portfolio showcasing a range of product and model photography skills, suitable for commercial purposes.	E	8
7	Client Communication: Develop strong communication skills to understand and fulfill client briefs, including managing expectations and delivering on project goals.	Ap	5
8	Visual Storytelling: Craft compelling visual narratives that effectively communicate the features and benefits of products and the personality of models.	S	3,4
9	Industry Standards and Trends: Stay informed about current trends and standards in product and model photography, applying this knowledge to create contemporary and relevant images.	Ap	9
10	Ethical and Legal Considerations: Understand and adhere to ethical and legal guidelines in photography, including model releases, intellectual property rights, and responsible representation of subjects.	U	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/ Units	Course description	Hrs	CO No.
Module 1	Advanced Photography Techniques	15	1,2
Unit 1:	Camera Settings Mastery		
Unit 2:	Studio Lighting Techniques		
Unit 3:	Composition and Framing		
Unit 4:	On-Location Shooting		
Module 2	Creative Styling and Art Direction	20	3,4,5
Unit 1:	Product Styling Essentials		
Unit 2:	Model Styling and Wardrobe		
Unit 3:	Set Design and Props		

Unit 4:	Art Direction Techniques		
Module 3	Post-Production and Editing	20	6,7,8
Unit 1:	Advanced Retouching Techniques		
Unit 2:	Color Correction and Grading		
Unit 3:	Image Compositing		
Unit 4:	Workflow Optimization		
Module 4	Professional Practice and Industry Engagement	20	9,10
Unit 1:	Portfolio Development		
Unit 2:	Client Relations and Communication		
Unit 3:	Marketing and Self-Promotion		
Unit 4:	Ethical and Legal Considerations		
Module 5	Teacher-specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) 30%	
	Criteria	Marks
	Practical Components	(30)
	Class Project	30
	B. End Semester Evaluation (ESE) 70 %	
	Criteria	Marks
	Practical Components	(70)
Final Work & Display	70	

References

Hunter, Fil, Steven Biver, and Paul Fuqua. *Light Science and Magic: An Introduction to Photographic Lighting*. Burlington, MA: Focal Press, 2015.

Adler, Lindsay. *The Photographer's Guide to Posing: Techniques to Flatter Everyone*. New York: Rocky Nook, 2017.

D'Angelo, Paul. *Product and Commercial Photography: A Step-by-Step Guide*. New York: Amherst Media, 2011.



Mahatma Gandhi University Kottayam

Programme	BFA (Hons) Applied Arts					
Course Name	Integrated Marketing Communications					
Type of Course	DCE					
Course Code	MG8DCEAAS403					
Course Level	400-499					
Course Summary	The Advanced Integrated Marketing Communications (IMC) course equips students with strategic and practical expertise to orchestrate cohesive marketing campaigns. Emphasizing hands-on learning, the curriculum covers consumer behavior insights, digital marketing strategies, creative campaign development, and media planning. Students will master the integration of advertising, public relations, digital media, and promotions to create impactful brand communications. Through real-world case studies and practical assignments, they will hone skills in data analytics, content creation, and campaign evaluation. This course prepares graduates for dynamic roles in marketing, equipped with the tools to navigate and excel in today's competitive, digitally-driven business environment.					
Semester	8	Credits			4	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	-	75
Pre-requisites						

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No(s).
1	Strategic IMC Planning	A	1
2	Digital Marketing Proficiency	S	2
3	Creative Campaign Development	C	3
4	Data-Driven Decision Making	An	4
5	Integrated PR and Reputation Management	I	5
6	Cross-Cultural Communication on the shortcomings of the	U	6

	output of experiments.		
7	Media Planning and Buying Expertise	S	7
8	Ethical Marketing Practices	A	8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module/ Units	Course description	Hrs	CO No.
Module 1	IMC Planning and Campaign Development	15	1,2
Unit 1:	Introduction to IMC Strategies		
Unit 2:	Consumer Behavior and Insights		
Unit 3:	Brand Positioning and Strategy		
Unit 4:	Review		
Module 2	Digital and Social Media in IMC	20	3,4,5
Unit 1:	Digital Marketing Strategies		
Unit 2:	Social Media Engagement		
Unit 3:	Data Analytics and Measurement		
Unit 4:	E-commerce and Online Reputation Management		
Module 3	Creative Strategies and Content Development	20	6,7,8
Unit 1:	Creative Campaign Development		
Unit 2:	Content Marketing and Storytelling		
Unit 3:	Visual Communication and Design		
Unit 4:	User-Generated Content and Influencer Marketing		
Module 4	IMC Implementation and Evaluation	20	9,10
Unit 1:	Media Planning and Buying		

Unit 2:	Integrated PR and Crisis Management		
Unit 3:	Campaign Execution and Project Management		
Unit 4:	Performance Metrics and ROI Analysis		
Module 5	Teacher-specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Tutorials, Group Discussion, Demonstration of experiments, Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student, Class Projects.		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) 30%		
	Criteria	Marks	
	Practical Components	(30)	
	Class Project	30	
	B. End Semester Evaluation (ESE) 70 %		
	Criteria	Marks	
	Practical Components	(70)	
Final Work & Display	70		

References

SUGGESTED READINGS

Schultz, Don E., Stanley I. Tannenbaum, and Robert F. Lauterborn. *Integrated Marketing Communications: Pulling It Together & Making It Work*. Lincolnwood, IL: NTC Business Books, 1993.

Percy, Larry. *Strategic Integrated Marketing Communications*. 2nd ed. Oxford: Butterworth-Heinemann, 2018.

Clow, Kenneth E., and Donald Baack. *Integrated Advertising, Promotion, and Marketing Communications*. 8th ed. Boston: Pearson, 2018.

Rubrics for Evaluation Criteria for all practical courses (BFA (Hons) Applied Arts)

Artistic Skills (30 points)

Criteria	Exceptional (5)	Proficient (4)	Competent (3)	Basic (2)	Limited (1)
Technical Proficiency	Exceptional command of techniques, materials, and tools, demonstrating advanced skills.	Proficient use of techniques, materials, and tools	Competent use of techniques, materials, and tools with occasional lapses in skill.	Basic understanding of techniques, materials, and tools, with noticeable limitations.	Limited grasp of techniques, materials, and tools, resulting in significant deficiencies
Craftsmanship	Exceptional attention to detail, precision, and quality in execution.	Consistently high level of craftsmanship with minor imperfections.	Adequate craftsmanship with occasional lapses in attention to detail.	Basic level of craftsmanship with noticeable inconsistencies.	Significant deficiencies in craftsmanship, affecting the overall quality.
Use of Medium	Innovative and effective use of the chosen medium, pushing boundaries.	Effective use of the chosen medium, showcasing creativity and versatility.	Competent use of the chosen medium with occasional lack of creativity.	Limited exploration of the chosen medium, with basic application.	Limited or inappropriate use of the chosen medium, hindering artistic expression.

Creativity and Innovation (25 points)

Criteria	Exceptional (5)	Proficient (4)	Competent (3)	Basic (2)	Limited (1)
Originality	Demonstrates exceptional originality, bringing new perspectives to projects.	Shows a high level of original thinking, introducing fresh ideas to assignments.	Consistently demonstrates creativity with occasional reliance on established concepts.	Presents basic ideas with limited originality, relying heavily on established concepts.	Lacks originality, with minimal creative input and reliance on clichés.
Innovative Solutions	Consistently produces innovative solutions to artistic challenges.	Demonstrates the ability to find innovative solutions to artistic challenges.	Occasionally provides innovative solutions but may default to conventional approaches.	Tends to rely on conventional solutions, with limited attempts at innovation.	Rarely attempts to find innovative solutions, often sticking to conventional methods.
Experimentation	Actively and fearlessly explores new techniques, styles, and approaches.	Willing to experiment and explore new possibilities in artistic expression.	Limited experimentation with occasional reluctance to step outside comfort zones.	Rarely explores new techniques or styles, preferring a familiar approach.	Resistant to experimentation, consistently sticking to a narrow range of approaches.

Communication (20 points)

Criteria	Exceptional (5)	Proficient (4)	Competent (3)	Basic (2)	Limited (1)
Visual Communication	Exceptional ability to effectively convey ideas and emotions visually.	Proficient in visually communicating ideas and emotions with clarity.	Competently conveys ideas visually, with occasional lack of clarity.	Basic ability to convey ideas visually, with some ambiguity.	Limited ability to communicate ideas visually, resulting in significant ambiguity.
Verbal and Written Expression	Exceptional clarity and eloquence in verbal and written communication.	Proficient in expressing ideas verbally and in writing with clarity.	Competent in verbal and written expression, with occasional lapses in clarity.	Basic verbal and written expression, with noticeable gaps in clarity.	Limited ability to express ideas verbally and in writing, resulting in significant confusion.

Critical Thinking and Analysis (15 points)

Criteria	Exceptional (5)	Proficient (4)	Competent (3)	Basic (2)	Limited (1)
Conceptual Development	Exceptional development of concepts, demonstrating a deep understanding.	Proficient development of concepts with a clear understanding of the subject matter.	Competent development of concepts with occasional lapses in depth.	Basic development of concepts, lacking complexity and depth.	Limited development of concepts, with little depth or complexity.
Contextual Understanding	Demonstrates an exceptional understanding of historical, cultural, and artistic contexts.	Shows a strong understanding of historical, cultural, and artistic contexts.	Adequate understanding of contexts, with occasional gaps in knowledge.	Limited understanding of contexts, with significant gaps in knowledge.	Lacks understanding of historical, cultural, and artistic contexts.
Critical Analysis	Exceptional ability to critically analyze own work and the work of others.	Proficient in critically analyzing own work and the work of peers.	Competent in critical analysis but may lack consistency or depth.	Basic ability to engage in critical analysis, with occasional oversights.	Limited ability to critically analyze artworks, often providing superficial observations.

Professionalism (10 points)

Criteria	Exceptional (5)	Proficient (4)	Competent (3)	Basic (2)	Limited (1)
Time Management	Exceptional ability to manage time effectively and meet deadlines consistently.	Proficient in managing time effectively, meeting most deadlines on time.	Competent in time management but may occasionally struggle to meet deadlines.	Basic time management skills, with occasional failure to meet deadlines.	Poor time management, consistently failing to meet deadlines.
Collaboration	Exceptional collaboration skills, contributing positively to group projects.	Proficient in collaborating with others, making valuable contributions to group projects.	Competent in collaborating but may struggle with occasional interpersonal issues.	Basic collaboration skills, with noticeable difficulties working in a team.	Poor collaboration skills, consistently causing issues in group projects.
Professional Presentation	Exceptional presentation skills, demonstrating a high level of professionalism.	Proficient in presenting work professionally, with minor areas for improvement.	Competent in presentation but may lack polish and professionalism.	Basic presentation skills, with noticeable gaps in professionalism.	Poor presentation skills, consistently failing to convey a professional image.



MGU-UGP (HONOURS)

Syllabus

Internship Evaluation

Programme: BFA (Hons) Applied Arts

Credit: 2 credits

Course Code: MG4INTAAS200

Semester: 4

Duration: Summer Vacation (15 Days)

Nature of Internship:

The internship is a practical, hands-on experience where interns apply theoretical knowledge gained through their academic coursework in a real-world professional setting.

Interns work under the supervision of experienced professionals in the field of applied art, gaining exposure to industry practices, workflows, client interactions and artistic research.

The internship provides opportunities for interns to develop and refine their technical skills, creativity, and professional competencies while contributing to real projects or initiatives with professional mentors or within the organization.

Objectives:

Skill Development: Provide interns with opportunities to enhance their technical skills in areas such as graphic design, illustration, typography, digital media, or other relevant specialties within Applied Arts.

Professional Exposure: Expose interns to the day-to-day operations of a professional applied art environment, including project briefings, client meetings, design critiques, and collaborative work with colleagues.

Creative Exploration: Encourage interns to explore and experiment with different artistic styles, techniques, and mediums, fostering creativity and innovation in their work.

Professional Growth: Support interns in developing essential professional competencies such as time management, communication skills, teamwork, and problem-solving abilities necessary for success in the field of Applied Arts.

Networking and Career Development: Facilitate opportunities for interns to network with industry professionals, receive mentorship, and gain insights into potential career paths within applied art.

Contribution to Projects: Enable interns to make meaningful contributions to ongoing projects or initiatives within the organization, gaining practical experience and building a portfolio of work samples.

Considering these objectives, the evaluation criteria should be designed to assess interns' progress and performance in achieving these outcomes throughout the internship period. Each criterion should align with one or more of the objectives and reflect the skills, behaviours, and competencies necessary for success in the field of Applied Arts. Regular feedback and communication between interns, supervisors, and program coordinators can help ensure that interns are on track to meet these objectives and derive maximum value from their internship experience.

Project Evaluation

Programme: BFA (Hons) Applied Arts

Credit: 12 credits

Course Code: MG8PRJAAS400

Semester: 8

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.

Objectives

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

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

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.

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.

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