

**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) Sculpture**

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

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## 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 reimaging art education in the state.

Sincerely,

**Dr. Sudheesh A**

(Convener, Expert Committee (UG) in Fine Arts)

### Expert Committee

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

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

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

## Programme Outcomes

<b>PO 1</b>	<p><b>Critical thinking and Analytical reasoning</b>            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>
<b>PO 2.</b>	<p><b>Scientific reasoning and Problem solving</b>            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>
<b>PO 3</b>	<p><b>Multidisciplinary/interdisciplinary/transdisciplinary Approach</b>            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>
<b>PO 4</b>	<p><b>Communication Skills</b>            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>
<b>PO 5</b>	<p><b>Leadership Skills</b>            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>
<b>PO 6</b>	<p><b>Social Consciousness and Responsibility</b>            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><b>PO 7</b></p>	<p><b>Equity, Inclusiveness and Sustainability</b>          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><b>PO 8</b></p>	<p><b>Moral and Ethical Reasoning</b>          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><b>PO 9</b></p>	<p><b>Networking and Collaboration</b>          Acquire skills to be able to collaborate and network with educational institutions, research organisations and industrial units in India and abroad.</p>
<p><b>PO 10</b></p>	<p><b>Lifelong Learning</b>          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: **Sculpture**

### Semester: 1

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG1DSCSCL100	Introduction to Sculpture: Clay and Wood	DSC A	4	5	0	3	2	-
MG1MDCSCL100	Introduction to Sculpture	MDC	3	4	0	2	2	-

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

### Semester: 2

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG2DSCSCL100	Copying the Great Masters	DSC A	4	5	0	3	2	-
MG2MDCSCL100	Moulding and Casting	MDC	3	4	0	2	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
MG3DSCSCL200	Portrait Study: A Formal Understanding	DSC A	4	5	0	3	2	-
MG3DSCSCL201	Survey of Modern Art	DSC A	4	5	3	0	2	-
MG3DSESCL200	History of Modernism(s) in Art (Specialization: Art History and Aesthetics)	DSE	4	4	3	1	0	-
MG3DSESCL201	Life Study: A Formal Understanding (Specialization: Terracotta and Ceramics)		4	4	0	4	0	-
MG3DSCSCL202	Relief Sculpture (Minor for others)	DSC B	4	5	3	0	2	-
MG3MDCSCL200	Casting Impressions	MDC	3	3	1	2	0	-
MG3VACSCL200	Natural Dye Printing	VAC	3	3	1	2	0	-

\*Opt any one from DSE basket

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**Syllabus**

**Semester: 4**

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG4DSCSCL200	Life study: critical perspectives on/of representations	DSC A	4	5	0	3	2	-
MG4DSCSCL201	Self as Subject	DSC A	4	5	0	3	2	-
MG4DSESCL200	A Brief History of Art: Medieval to 18th Century (Specialization: Art History and Aesthetics)	DSE	4	4	4	0	0	-
MG4DSESCL201	Crafting Functional Objects (Specialization: Terracotta and Ceramics)		4	4	0	4	0	-
MG4DSCSCL202	A Brief History of Art: Prehistory and the Ancient Times (Minor for others)	DSC C	4	5	3	0	2	-
MG4SECSCL200	Pottery Making	SEC	3	3	0	3	0	-
MG4VACSCL200	Paper Making	VAC	3	3	0	3	0	-
MG4INTSCL200	Internship	INT	2					

\*Opt any one from DSE basket

**Semester: 5**

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG5DSCSCL300	Art Practice: On Object	DSC	4	5	0	3	2	-
MG5DSCSCL301	Collective and Collaborative Practice: On Object	DSC	4	5	0	3	2	-
MG5DSCSCL302	Aesthetic Concepts in Asian Art	DSC	4	4	3	1	0	-
MG5DSESCL300	Other Modernism(s) (Specialization: Art History and Aesthetics)	DSE	4	4	3	1	0	-
MG5DSESCL301	Terracotta and Pottery (Specialization: Terracotta and Ceramics)		4	4	1	3	0	-
MG5SECSCL300	Metal Casting: Sand Casting	SEC	3	3	0	3	0	-

\*Both DSE Courses have to be taken.



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# Syllabus

**Semester: 6**

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG6DSCSCL300	Art Historical Site Visit	DSC	4	5	0	3	2	-
MG6DSCSCL301	Studio Practice: On Object	DSC	4	5	3	0	2	-
MG6DSESCL300	Studio Project: On Object	DSE*	4	4	3	1	0	-
MG6DSESCL301	Modern Art in Kerala: An overview (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG6DSESCL302	Concepts of Aesthetics in Western Art (Specialization: Art History and Aesthetics)		4	4	3	1	0	-
MG6DSESCL303	Ceramics and Pottery (Specialization: Terracotta and Ceramics)		4	4	0	4	0	-
MG6SECSCL300	Metal Casting: Lost Wax Method	SEC	3	4	0	2	2	-
MG6VACSCL300	Cyanotype Printing	VAC	3	3	0	3	0	-

\*Opt any two from DSE basket

*Syllabus*

**Semester: 7**

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG7DCCSCL400	Studio Practice and Beyond	DCC	4	5	0	3	2	-
MG7DCCSCL401	Understanding New Media Art	DCC	4	4	1	3	0	-
MG7DCCSCL402	Reflecting Practice/Curatorial Practices	DCC	4	4	1	3	0	-
MG7DCESCL400	History of Exhibition Practices	DCE	4	4	3	1	0	-
MG7DCESCL401	Artistic Practice as Research: On Object	DCE	4	4	1	3	0	-
MG7DCESCL402	Introduction to Art and Critical theory	DCE	4	4	3	1	0	-



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**Semester: 8**

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG8DCCSCL400	Extending the Studio Project: On Object	DCC	4	5	0	3	2	-
MG8DCCSCL401	Art and Critical theory: After 1960s	DCC	4	5	3	0	2	-
MG8DCEESCL400	Artistic Practice and Beyond: On object	DCE	4	5	3	0	2	-
MG8DCEESCL401	Professional Practices for Fine Arts: On object	DCE	4	5	3	0	2	-
MG8DCEESCL402	Curatorial Practices: On Object	DCE	4	5	0	3	2	-
MG8PRJSCL400	Capstone Project	PRJ	12					



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# Syllabus



**SEMESTER 1**

**MGU-UGP (HONOURS)**

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# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	BFA(Hons) Sculpture					
<b>Course Name</b>	Introduction to Sculpture: Clay and Wood					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	MG1DSCSCL100					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	<p>This course centers on material exploration within a spatial context, emphasizing the characteristics of various materials like clay and wood. Participants will gain insights into different types of clay, firing techniques, equipment, and clay modeling techniques. For wood, the course covers wood carving techniques and familiarizes participants with different tools.</p> <p>Clay and wood are fundamental and conventional mediums for sculpture making, providing participants with a three-dimensional experience in image creation. The knowledge acquired in working with these materials will be valuable for individuals entering the realm of three-dimensional artistry.</p>					
<b>Semester</b>	1	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
<b>Pre-requisites</b>	Students need to pass the BFA Aptitude Test.					



## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	develop expertise in exploring materials within a spatial context, with a particular emphasis on clay and wood, gaining a comprehensive understanding of their characteristics and potential applications.	C	1,3,4,10
2	master various clay modeling techniques, including insights into different types of clay, firing techniques, equipment usage, and other essential aspects, enabling them to create sculptures with finesse.	A	1,2,3,4,10
3	achieve proficiency in wood carving techniques, acquiring skills in using different tools and methods to manipulate wood effectively in sculpture creation.	C	1,4,10
4	acquire knowledge of various firing techniques related to clay sculpture, enhancing their ability to choose and implement suitable methods for achieving desired artistic outcomes.	R	1,2,4,10
5	gain experience in three-dimensional sculpture creation using clay and wood, providing them with a solid foundation in spatial representation within the realm of sculpture making.	C	1,4,10
6	The knowledge and skills acquired in working with clay and wood will prepare participants for the realm of three-dimensional artistry, equipping them with valuable tools for expressing ideas and concepts in sculptural forms.	R	1,4,10
<p><i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1. Understand Clay as a medium	1.1	Participants are required to maintain a workbook throughout this course. This unit introduces various characteristics of the medium clay, including preparing clay, different modeling methods, clay properties, firing methods, etc. Additionally, introduce the works of different masters in clay modeling.	5	2,4,6
2. Clay modeling	2.1	Prepare clay and create a natural object, study parts of the human body, conduct a relief study, or engage in any other study work with the potential for clay modeling.	25	1,2,5
3. Understand Wood as a medium	3.1	Learn about the characteristics of various types of wood, including what kind is suitable for carving, different tools, and how to prepare them. Explore the availability of these woods in Kerala. Additionally, introduce the works of masters in wood carving.	5	1,3,5,6
4. Wood carving and tool making	4.1	Prepare the tools for wood carving. Demonstrate the metal tool tempering method.	5	3
	4.1	Create a maquette for wood carving in clay	5	1,2,5,6
	4.2	Carve a wooden sculpture using a maquette as a model.	30	3,5,6
5. Teacher Specific Content				

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Demonstrate clay preparation and modeling. Also, demonstrate wood carving, metal tool tempering, and introduce various carving techniques.</p> <p>Interactive Instruction: Engage in discussions on workbook activities, present slides, and conduct tutorial sessions on clay and wood carving. Introduce different artists. Discuss the significance of maquette making in understanding space and dimensions. Initiate an intensive discussion on the display of the final work. Include library research, historical context, presentations by individual students, and group presentations. Instruct the students on how to maintain the tools and studio space. Additionally, remind them to adhere to all necessary health measures while working in the studio. If any student is feeling unwell or uncomfortable, ensure appropriate steps are taken to address their needs.</p> <p>By prioritizing safety, PH and MH students are not recommended/ cautioned to take this course due to the use of sharp and heavy tools in wood carving.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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**MGU-UGP (HONOURS)**

# Syllabus

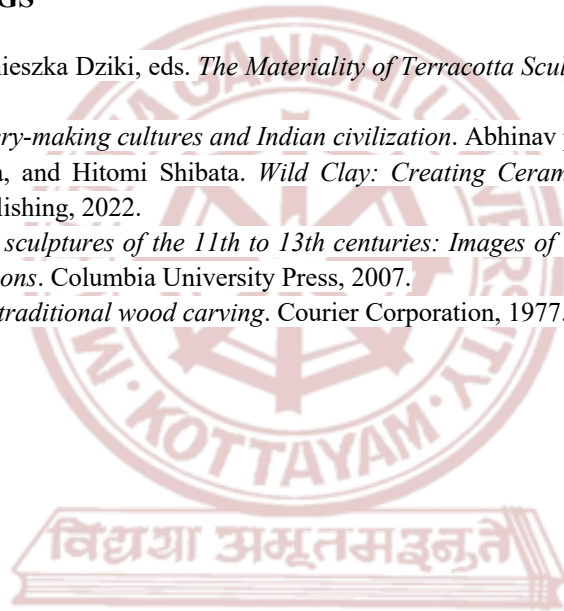
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="505 342 1118 972"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>10</td> </tr> <tr> <td>Studio involvement</td> <td>5</td> </tr> <tr> <td>Drawing</td> <td>5</td> </tr> <tr> <td>Workbook</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Final Work	10	Studio involvement	5	Drawing	5	Workbook	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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	<p><b>B. End Semester Evaluation (ESE)</b></p> <table border="1" data-bbox="505 1150 1125 1612"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>40</td> </tr> <tr> <td>Workbook</td> <td>10</td> </tr> <tr> <td><b>Total</b></td> <td><b>50</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>35</b></td> </tr> </tbody> </table> <p>Practical Component ESE- 50 mark  Theory Component ESE- 35 mark*  *to be converted to 17.5 i.e. (Mark X 0.5)  The End Semester Evaluation (ESE) shall be conducted as a display valuation along with a viva voce.</p>	Criteria	Marks	<b>Practical Components</b>		Final Work	40	Workbook	10	<b>Total</b>	<b>50</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>35</b>				
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<b>Viva Voce</b>	<b>35</b>																		

## References

1. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
2. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
3. Levy, Matt, Takuro Shibata, and Hitomi Shibata. *Wild Clay: Creating Ceramics and Glazes from Natural and Found Resources*. Bloomsbury Publishing, 2022.
4. Rösch, Petra. *Chinese wood sculptures of the 11th to 13th centuries: Images of Water-Moon Guanyin in northern Chinese temples and Western collections*. Columbia University Press, 2007.
5. Hasluck, Paul N. *Manual of traditional wood carving*. Courier Corporation, 1977.

## SUGGESTED READINGS

1. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
2. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
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Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>Introduction to Sculpture</b>					
<b>Type of Course</b>	<b>MDC</b>					
<b>Course Code</b>	<b>MG1MDCSCL100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>This course centers on material exploration within a spatial context, emphasizing the characteristics of clay as a modeling material. Participants will gain insights into different types of clay, firing techniques, equipment, and clay modeling methods.</p> <p>Clay is a fundamental and traditional medium for sculpture making, providing participants with a three-dimensional, material experience in image creation. The knowledge acquired from working with this material will be valuable for individuals entering the realm of three-dimensional artistry.</p>					
<b>Semester</b>	<b>1</b>	<b>Credits</b>			<b>3</b>	<b>Total Hours</b>
<b>Course Details</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Others</b>	
			<b>2</b>	<b>1</b>		<b>60</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall various types of clay, firing techniques, equipment, and clay modeling techniques used in sculpture making.	K	1,3
2	Demonstrate an understanding of the characteristics of clay, as well as the fundamental principles behind firing methods.	U	1,2,3,
3	Apply knowledge of clay properties and techniques in practical scenarios, effectively manipulating materials to create three-dimensional sculptures.	A	1,2
4	Analyze the suitability of different types of clay for specific sculptural purposes, and critically evaluate the impact of various firing methods on the final outcome of clay sculptures.	An	1,2
5	Develop proficiency in clay modeling, utilizing a range of modeling techniques and tools to create intricate and visually appealing sculptures. Apply three-dimensional artistic techniques in the creation of unique artworks.	C	1,2
6	Evaluate the spatial awareness and artistic expression in sculptures created using clay, considering the effectiveness of material exploration in conveying a sense of form and space.	E	1,3
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1.Understand Clay as a medium</b>	1.1	Participants are required to maintain a workbook throughout this course and introduce various characteristics of the medium clay, including preparing clay, different modeling methods, clay properties, firing methods, etc. Additionally, introduce the works of masters in clay modeling.	5	1
<b>2.Clay preparation</b>	2.1	Prepare clay for modeling. Learn clay wedging and understand different characteristics through practical experience.	5	5
<b>3.Clay modeling</b>	3.1	Create a prior drawing for the exercise	15	2,4
	3.2	create a natural object, study parts of the human body, conduct a relief study, or engage in any other study work with the potential for clay modeling.	35	3,5
<b>4.Teachers' Specific Content</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Demonstrate clay preparation and modeling.</p> <p>Interactive Instruction: Engage in discussions on workbook activities, present slides, and conduct tutorial sessions on different metals sheets and embossing techniques. Introduce different artists. Discuss the significance of drawing making in understanding space and dimensions. Initiate an intensive discussion on the display of the final work. Include library research, historical context, presentations by individual students, and group presentations.</p>
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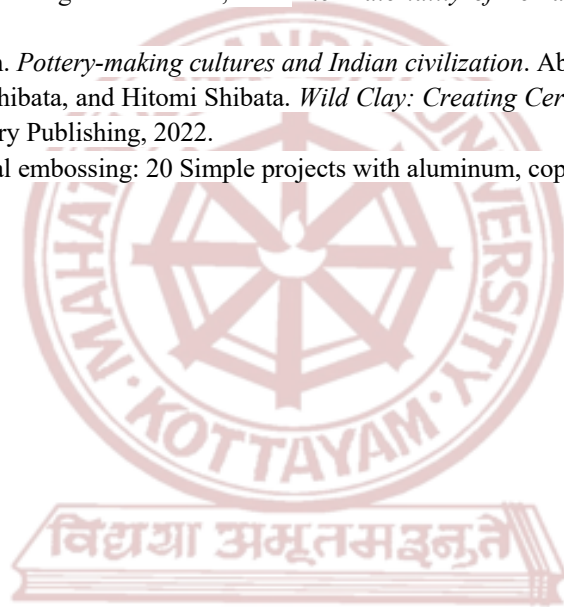
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<b>Viva Voce</b>	<b>35</b>																
	<p>Note- The final work shall be presented as a photograph of the completed work and the model, taken immediately after finishing the work, along with the original work.</p>																

## References

1. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
2. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
3. Levy, Matt, Takuro Shibata, and Hitomi Shibata. *Wild Clay: Creating Ceramics and Glazes from Natural and Found Resources*. Bloomsbury Publishing, 2022.
4. Fairchild, C. A. "Metal embossing: 20 Simple projects with aluminum, copper and brass foils." (2003): 68-68.

## SUGGESTED READINGS

1. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
2. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
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4. Fairchild, C. A. "Metal embossing: 20 Simple projects with aluminum, copper and brass foils." (2003): 68-68.



MGU-UGP (HONOURS)

Syllabus



**SEMESTER 2**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>					
<b>Course</b>	<b>Copying the Great Masters</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG2DSCSCL100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>In this course, students will delve into the rich history of art by exploring relief works created by great masters. The curriculum aims to provide a comprehensive understanding of diverse styles and techniques employed throughout different historical periods. The practical aspect of the course involves hands-on experience in modeling works in clay, creating rubber moulds, and transferring them into plaster of Paris. Students will engage in technical studies related to museum artifact production, coupled with opportunities for artistic improvisation.</p> <p>The course justification encompasses gaining insights into material, technique, surface, and stylistic variations within cultural and historical contexts, learning the process of copying in sculpture making, mastering rubber moulding techniques, understanding plaster casting, and familiarizing themselves with various museum artifact production processes. Ultimately, students will emerge with not only a deep appreciation for relief works but also with versatile technical skills applicable across different disciplines.</p>					
<b>Semester</b>	<b>2</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall and describe key historical periods and masterpieces in relief sculpture, showcasing an understanding of the rich history of art.	K	1,3
2	Explain diverse styles and techniques employed in relief sculpture across different historical periods, demonstrating a comprehensive understanding.	U	1,3
3	Apply hands-on experience in modeling clay, creating drawings, creating rubber moulds, and transferring them into plaster of Paris to produce relief sculptures.	A	1,2,10
4	Analyze and compare the technical aspects of museum artifact production in relief sculpture, discerning variations in material, technique, surface, and style within cultural and historical contexts.	An	1,3
5	Create relief sculptures through the synthesis of historical insights and artistic improvisation, showcasing creativity within the technical processes.	C	1,2,3
6	Evaluate and critique the effectiveness of various relief sculpture techniques, including rubber moulding and plaster casting, demonstrating a deep understanding of their applications in different contexts.	E	1,2
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1. Looking into documents and archives	1.1	Students are required to review various art historical materials from direct sites, libraries, archives, and online sources, providing a list of a minimum of ten images (preferably relief images). Each entry should feature a clear description, outlining its relevance, and expressing the student's interest.	10	1

	1.2	Analyze each image and explore various possibilities for replicating the original work. Ultimately, select one piece for each student to commence working with clay.	5	1,2
<b>2. Prepare drawing, clay and relief board</b>	2.1	Make a minimum of two large scale drawings along with scribbles.	10	3
	2.2	Demonstrate clay preparation and fill the relief board according to the dimension of the selected image.	5	3
<b>3. Clay modeling</b>	3.1	Make a copy of the selected work in clay by using photograph, drawings as reference material.	25	3,4,5
<b>4. Moulding and casting</b>	4.1	Once the work is finished in clay, take a rubber mould and plaster of paris mother mould.	15	6
	4.2	Cast the work in plaster of paris and finish the work accordingly	5	6
<b>5. Teachers' Specific Content</b>				

MGU-UGP (HONOURS)

## Syllabus

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Instruct students on various methods of searching for art historical images and guide them in determining the 'original' image by comparing multiple sources. Introduce relevant texts that provide insights into writing about images. Please instruct the students to take notes on all the research and inquiries related to the search for art historical images in their workbook. Encourage the idea of drawing as a tool for sharpening observation skills. Demonstrate the preparation of clay and the process of filling the relief board. Assist students in taking measurements and teach techniques for maintaining proportion and material quality when working with clay. Provide instruction on creating moulds using rubber solution and mother moulds with plaster of Paris. Teach the casting process and the finishing touches of the work.</p> <p>Interactive Instruction: Initiate discussions on how to effectively read an image and identify technical aspects when replicating the 'original' work. Assist students in selecting a specific piece through the intensive discussion from the array of images. Discuss the characteristics of rubber solution used for moulding and emphasize the importance of maintaining a clean studio. Students are instructed to take the necessary safety precautions while working with different materials. Engage in discussions regarding the significance of displaying artwork and how it enhances the overall presentation of the work.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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MGU-UGP (HONOURS)

## Syllabus

<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="516 342 1138 905"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>15</td> </tr> <tr> <td>Studio involvement</td> <td>5</td> </tr> <tr> <td>Workbook/ Drawing</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Final Work	15	Studio involvement	5	Workbook/ Drawing	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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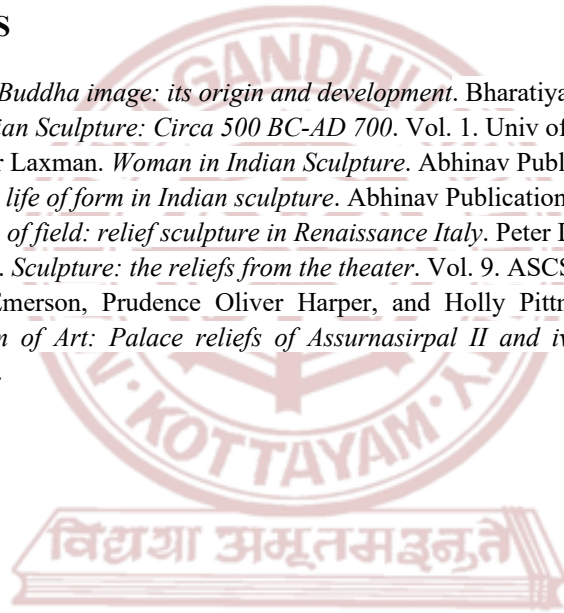


## References

1. Krishan, Yuvraj. *The Buddha image: its origin and development*. Bharatiya Vidya Bhavan, 1996.
2. Pal, Pratapaditya. *Indian Sculpture: Circa 500 BC-AD 700*. Vol. 1. Univ of California Press, 1986.
3. Varadpande, Manohar Laxman. *Woman in Indian Sculpture*. Abhinav Publications, 2006.
4. Berkson, Carmel. *The life of form in Indian sculpture*. Abhinav Publications, 2000.
5. Cooper, Donal. *Depth of field: relief sculpture in Renaissance Italy*. Peter Lang, 2007.
6. Sturgeon, Mary Carol. *Sculpture: the reliefs from the theater*. Vol. 9. ASCSA, 1977.
7. Crawford, Vaughn Emerson, Prudence Oliver Harper, and Holly Pittman. *Assyrian Reliefs and ivories in the Metropolitan Museum of Art: Palace reliefs of Assurnasirpal II and ivory carvings from Nimrud*. Metropolitan Museum of Art, 1980.


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2. Pal, Pratapaditya. *Indian Sculpture: Circa 500 BC-AD 700*. Vol. 1. Univ of California Press, 1986.
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MGU-UGP (HONOURS)

Syllabus

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>
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<b>Programme</b>						
<b>Course</b>	<b>Moulding and Casting</b>					
<b>Type of Course</b>	<b>MDC</b>					
<b>Course Code</b>	<b>MG2MDCSCL100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>This course introduces the fundamental techniques and creative aspects of moulding and casting, emphasizing the practical skills in mould-making and casting while exploring a variety of materials and methods. Students will experience the possibilities of physical engagement with nature and explore sensorial experiences.</p> <p>Casting is a vital skill in many art disciplines, including sculpture, installation, and mixed media. Understanding casting techniques expands students' artistic vocabulary, enabling them to express complex concepts through tangible forms. This course aims to enhance their technical skills and ability to work collaboratively.</p>					
<b>Semester</b>	<b>2</b>	Credits			<b>3</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>2</b>	<b>1</b>		<b>60</b>
<b>Pre-requisites</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No

1	gain insights into the historical and regional aspects of casting impressions, fostering a comprehensive understanding of how cultural influences have shaped casting techniques over time.	K	1,3,4
2	foundation in the fundamental techniques of casting impressions, emphasising both practical skills in mould-making and casting processes.	A,S	3,10
3	explore a variety of materials and methods used in casting, expanding their knowledge and allowing them to make informed decisions based on historical and regional contexts.	A	1,3,4,10
4	learn to capture the formal aspects of objects, considering the impact of time, action, and circumstances on the final outcome, enhancing their ability to create meaningful and contextually rich artwork.	C	1,3,4,10
5	Casting, being a vital skill in various art disciplines such as sculpture, installation, and mixed media, will be integrated into the students' skill set, broadening their artistic capabilities.	C	3
6	Understanding historical and regional casting techniques will enrich students' artistic vocabulary, empowering them to express complex concepts through tangible forms. The course aims to enhance technical skills, as well as aesthetic and conceptual development, contributing to a well-rounded artistic education.	U	1,3,4
<p style="text-align: center;"><b>Syllabus</b></p> <p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1.Introduction to Moulding and Casting</b>	1.1	Introduction to Casting Impressions, students will explore the historical, technical, and material aspects of casting impressions. Introduction to materials and Understanding material properties and application techniques.	5	1
<b>2.Single/Multiple Piece Mould</b>	2.1	Single-piece Moulds: Participants will learn the step-by-step process of creating simple single-piece moulds. They will be introduced to basic mould-making materials and tools and guided through the process of creating a mould for non-complex forms.	10	3
	2.2	Multiple piece Moulds:Participants will learn various methods and strategies for dividing intricate objects into multiple mould sections.	15	3
<b>3. Exploring casting methods</b>	3.1	participants will apply the techniques learned in previous units to experiment with different casting methods and approaches. They will explore a variety of casting materials, and learn how to select the most appropriate material for each work which they are assigned.	30	3,4,5
<b>4.Teachers Specific Content</b>		<b>Syllabus</b>		

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: During the sessions, students will have the opportunity to engage in hands-on activities and demonstrations guided by the instructor. The instructor will suggest a variety of moulding and casting materials and techniques for students to experiment with, allowing them the freedom to choose their own approaches and methods. There will be no prescribed or common approach, encouraging students to explore their creativity and develop their own unique style within the realm of moulding and casting. The instructor will emphasise the importance of exploring different materials, textures, and techniques to broaden students' understanding and skill set in mould-making and casting. Additionally, the instructor may arrange for the presentation of various objects and surfaces to inspire students and stimulate their creative thinking.</p> <p>Interactive Instruction: This session will focus on individualised guidance and feedback to support students in their exploration and experimentation with casting techniques. The instructor will identify each student's unique interests and preferences, providing tailored instructions and suggestions accordingly. Individual discussions will be conducted to clarify students' intentions behind their chosen techniques and projects, encouraging a deeper understanding of their creative process. The instructor will also facilitate group discussions to encourage the exchange of ideas and perspectives among students, promoting a collaborative learning environment. Furthermore, students will be encouraged to conduct library research to deepen their understanding of casting impressions, and examples from contemporary artists will be showcased to inspire and guide students in their creative endeavours. Throughout these interactive sessions, the instructor will emphasise the importance of recognizing the subjectivity of artistic expression and encourage students to explore their own artistic voice.</p>
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MCO-06P (HONOURS)

## Syllabus

Assessment Types	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>5</td> </tr> <tr> <td>Studio involvement</td> <td>5</td> </tr> <tr> <td>Workbook</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>15</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></td> </tr> </tbody> </table> <p>Practical Component CCA 15 mark Theory Component CCA 15 mark* *to be converted to 7.5(i.e. Mark X 0.5)</p>	Criteria	Marks	<b>Practical Components</b>		Final Work	5	Studio involvement	5	Workbook	5	<b>Total</b>	<b>15</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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## References

1. Martin, Andrew. *The essential guide to mould making & slip casting*. Sterling Publishing Company, 2006.
2. Rich, Jack C. *The materials and methods of sculpture*. Courier Corporation, 1988.

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**SEMESTER 3**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Portrait Study: A Formal Understanding</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG3DSCSCL200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>This course is designed to formalistically comprehend a human portrait within a three-dimensional space. Key aspects include learning to capture the structure of the skull, understanding muscle structures, and attaining the character of the model. The course provides both technical and sensory experiences with mediums such as clay and metal wire, encouraging exploration of diverse modeling possibilities.</p> <p>This course encourages an understanding of the formal structure of a portrait, impart clay modeling skills, and teaches the creation of armatures using metal wire. Students will also gain insight into various technical aspects associated with the process. Proficiency in creating life portraits can be a valuable skill for future projects, and there is a substantial demand for portrait-making skills in the commercial industry.</p>					
<b>Semester</b>	<b>3</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
<b>Pre-requisites</b>						



## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop an understanding of a formal body in various modes of appearance.	U	1,4,10
2	Develop an understanding of proposition, dimension, balance, surface quality and character of the model through the medium of drawing.	U	1,4,10
3	Recall many different modes of portrait representations (mainly focus on western, Indian sculptural practices)	K	1,3,4,10
4	Learn to create armature for portrait clay modeling.	C	1,10
5	Learn to create a portrait study in clay with an understanding of proposition, dimension, balance, surface quality and character.	C	1,4,10
6	Build a perspective on different modes of display.	C	1,3,4,10

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

## MGU-UGP (HONOURS)

### COURSE CONTENT

#### Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1. Drawing	1.1	Students are required to engage in portrait sketches as a daily practice throughout the module. Students are expected to create several full imperial-size drawings of the model, emphasizing proportion, dimension and character. Following this, a display and discussion session will be conducted to showcase and analyze the drawings.	10	1,2,3
	1.2	Introduce few masters' portrait study drawings and sketches.		

<b>2. Armature making</b>	2.1	Students are instructed to construct an armature for the clay modeling of the provided model at half life size.	10	4,5,6,7
<b>3. Clay Modeling</b>	3.1	Following Aemature preparation, students should commence the clay modeling process, with a focus on emphasizing balance, proportion, and resemblance to the given model.	30	4,5,6,7
<b>4. Moulding and casting</b>	4.1	Create a waste mould of the work using plaster of Paris and proceed to cast the mould with cement.	10	4,5,6,7
	4.2	Each student is required to present on one ‘figurative sculptor’ of their choice.	5	
	4.3	The casting should be removed, and the necessary finishing touches should be applied.	10	
<b>5. Teachers Specific Content</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i> in preparing clay. Building an armature for a portrait. Attain proposition, balance, surface quality and character.</p> <p><i>interactive Instruction:</i> sketches of everyday surroundings. Library work and Group discussions.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="467 342 1110 852"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>15</td> </tr> <tr> <td>Studio involvement</td> <td>5</td> </tr> <tr> <td>Workbook/ Drawing</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Final Work	15	Studio involvement	5	Workbook/ Drawing	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
Criteria	Marks																
<b>Practical Components</b>																	
Final Work	15																
Studio involvement	5																
Workbook/ Drawing	5																
<b>Total</b>	<b>25</b>																
<b>Theory Component</b>																	
<b>Viva Voce</b>	<b>15</b>																
	<p><b>B. End Semester Evaluation (ESE)</b></p> <table border="1" data-bbox="467 1035 1118 1472"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>40</td> </tr> <tr> <td>Workbook/ Drawing</td> <td>10</td> </tr> <tr> <td><b>Total</b></td> <td><b>50</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>35</b></td> </tr> </tbody> </table> <p>Practical Component ESE- 50 mark  Theory Component ESE- 35 mark*  *to be converted to 17.5 i.e. (Mark X 0.5)</p> <p>Note: A photograph of the work with the model must be taken immediately after the clay modeling is finished. The print of the photograph shall be submitted in the end-semester evaluation.</p> <p>The End Semester Evaluation (ESE) shall be conducted as a display valuation along with a viva voce.</p>	Criteria	Marks	<b>Practical Components</b>		Final Work	40	Workbook/ Drawing	10	<b>Total</b>	<b>50</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>35</b>		
Criteria	Marks																
<b>Practical Components</b>																	
Final Work	40																
Workbook/ Drawing	10																
<b>Total</b>	<b>50</b>																
<b>Theory Component</b>																	
<b>Viva Voce</b>	<b>35</b>																

## References

1. Paul Zanker, *Roman Portraits; Sculptures in Stone and Bronze*, New York: The Metropolitan Museum of Art, 2016.
2. Shearer West, *Portraiture; Oxford History of Art*, New York: Oxford University Press, 2004.

## SUGGESTED READINGS

1. Paul Zanker, *Roman Portraits; Sculptures in Stone and Bronze*, New York: The Metropolitan Museum of Art, 2016.
2. Shearer West, *Portraiture; Oxford History of Art*, New York: Oxford University Press, 2004.



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>				
<b>Course Name</b>	<b>Survey of Modern Art</b>				
<b>Type of Course</b>	<b>DSC A</b>				
<b>Course Code</b>	<b>MG3DSCSCL201</b>				
<b>Course Level</b>	<b>200-299</b>				
<b>Course Summary</b>	<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>				
<b>Semester</b>	<b>3</b>	Credits		<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	

		3		1		75
<b>Pre-requisites</b>						

### 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 (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	Unit	Course description	Hrs	CO No.
<b>1. Modern Art: A Global Story</b>	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		
<b>2. Art Movements</b>	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		
<b>3. Different Modernisms</b>	3.1	Modernism, Transnational Networks and Pan-Africanism and Early Twentieth Century African American art	25	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		
<b>4. Art after World War II</b>	4.1	What Was Post Modernism? The Arts in and after the Cold War	25	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)		
<b>5. Teacher Specific Content</b>				5,6,7

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</li> <li>• Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</li> <li>• Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</li> <li>• Incorporate critique sessions where students present their work, and constructive feedback is provided.</li> <li>• Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</li> </ul>														
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="521 991 1188 1539"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></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><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Practical Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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> <p><b>Note: Notebook submissions can be assessed either during the course period or at the end of the course.</b></p>	Criteria	Marks	<b>Theory Components</b>		Classroom Exercise participation/ any such projects	15	Notebook Submission	10	<b>Total</b>	<b>25</b>	<b>Practical Component</b>		<b>Viva Voce</b>	<b>15</b>
Criteria	Marks														
<b>Theory Components</b>															
Classroom Exercise participation/ any such projects	15														
Notebook Submission	10														
<b>Total</b>	<b>25</b>														
<b>Practical Component</b>															
<b>Viva Voce</b>	<b>15</b>														

## 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
<b>Theory Components</b>	
Long Answer type question: 2 out of 3 (2 x 25)	<b>50</b>
<b>Practical Component</b>	
Visual Response	<b>35</b>

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

Practical Component ESE- 50 mark

Theory Component ESE- 35 mark\*

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

Note- Provide reasonable accommodations to ensure that disabled students have an equal opportunity to demonstrate their knowledge and skills. This may include extended time for exams, a quiet environment, assistive technologies, or alternative formats for assessments. Maintain confidentiality regarding the specific accommodations granted to disabled students. Treat each student with respect and sensitivity, recognizing their unique needs and contributions to the learning community. By adopting an inclusive and individualized approach, we can ensure that disabled students are assessed fairly and have the support needed to succeed academically. The goal is to create an environment where all students, regardless of ability, can fully participate and demonstrate their knowledge and skills.

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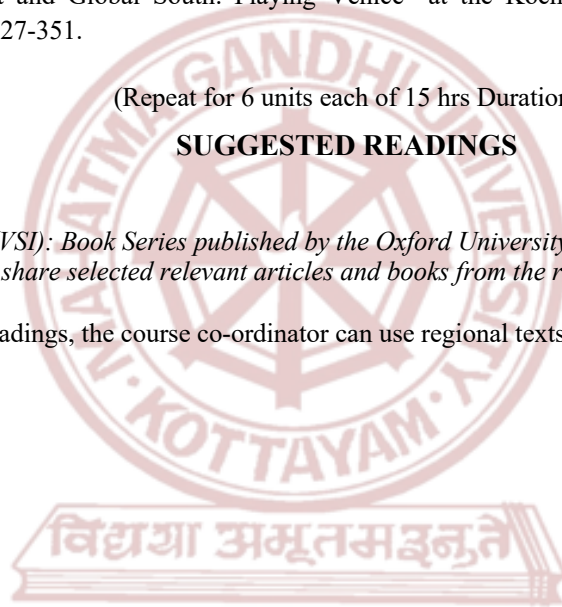
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(Repeat for 6 units each of 15 hrs Duration)

### 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)



MGU-UGP (HONOURS)

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>History of Modernism(s) in Art (Specialization: Art History and Aesthetics)</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG3DSESCCL200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<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>					
<b>Semester</b>	<b>3</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	

		3	1			60
<b>Pre-requisites</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students identify key features of modern and contemporary art practices. Students will be able to read and look at art produced during the 20th century.	U	1
2	Analyse how artists' practice in their socio-political existential realm. Students will be able to differentiate movements in art, conflicts between centres and peripheries, conflicts between gender, identity, race, and politics.	An	2
3	Elucidate the importance of innovation and art historical positioning of works of art. Students start appreciating art according to art historical standards of works of art.	Ap	3
4	Critically examine critique of modernisms and issues in the contemporary art world. Student starts thinking about her own practice, and concepts to be explored by her.	A	3
5	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 (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	Unit	Course description	Hrs	CO No.
<b>1. Modern Art: A Global Story</b>	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		
<b>2. Art Movements</b>	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		
<b>3. Different Modernisms</b>	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		
<b>4. Art after World War II</b>	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)		
<b>5. Teacher Specific Content</b>				5,6,7

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</li> <li>• Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</li> <li>• Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</li> <li>• Incorporate critique sessions where students present their work, and constructive feedback is provided.</li> <li>• Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</li> </ul>										
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="456 926 1105 1318"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></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><b>Total</b></td> <td><b>30</b></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	<b>Theory Components</b>		Classroom Exercise participation/ any such projects	20	Notebook Submission	10	<b>Total</b>	<b>30</b>
Criteria	Marks										
<b>Theory Components</b>											
Classroom Exercise participation/ any such projects	20										
Notebook Submission	10										
<b>Total</b>	<b>30</b>										

### 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
<b>Theory Components</b>	
Long Answer type question: 2 out of 3 (2 x 25)	50
Visual Response	20
<b>Total</b>	<b>70</b>

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

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100. Dalmia, Yashodhara. Contemporary Indian Art: Other Realities. Mumbai: Marg Publication, 2002.
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102. Kapur, Geeta. When Was Modernism- Essays on Contemporary Cultural Practice in India .
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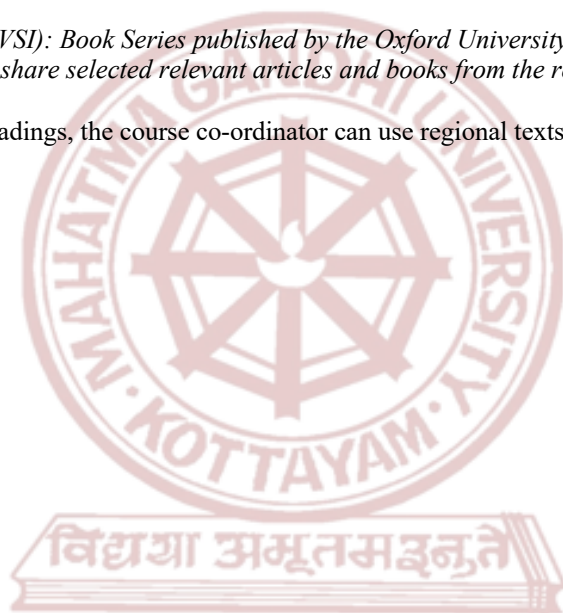
(Repeat for 6 units each of 15 hrs Duration)

### SUGGESTED READINGS

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

112. *Tutorial Kit (teachers can share selected relevant articles and books from the reference list and others)*

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



MGU-UGP (HONOURS)

## Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Life Study: a formal understanding (Specialization: Terracotta and Ceramics)</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG3DSECL201</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>This course centers on encouraging a fundamental understanding of the formal aspects of the human body within three-dimensional space. Students will have access to a human model to study the intricacies of body structures. The focus will be on comprehending bone and muscle structures, as well as the character of the body, balance, and proportion. The course provides hands-on experience with clay and metal wire, encouraging exploration of diverse possibilities in clay modeling.</p> <p>It aims to develop an understanding of the formal structure of the body, impart clay modeling skills, and teach the creation of armatures using metal wire. Students will also gain insight into various technical aspects associated with the process. Proficiency in creating life models can be a valuable skill for their future projects, and the commercial industry has a substantial demand for human body forms.</p>					
<b>Semester</b>	<b>3</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>4</b>			<b>60</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop an understanding of a formal body in various modes of appearance.	U	1,4,10
2	Develop an understanding of proposition, dimension, balance, surface quality of a formal body through the medium of drawing.	U	1,4,10
3	Recall many different modes of figurative representations (mainly focus on western, Indian sculptural practices)	K	1,3,4,10
4	create a maquette of a life model in clay.	C	1,4,10
5	create metal wire armature for clay modeling a life model.	C	1,10
6	create a life model study in clay with an understanding of proposition, dimension, balance and surface quality.	C	1,4,10
7	Build a perspective on different modes of display.	C	1,3,4,10
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

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### Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1. Drawing	1.1	Students are required to engage in life study sketches as a daily practice throughout the module. Students are expected to create several full imperial-size drawings of the model, emphasizing proportion and dimension. Following this, a display and discussion session will be conducted to showcase and analyze the drawings.	5	1,2,3
	1.2	Introduce few masters life study drawings and sketches.	5	



<b>2. Maquette making</b>	2.1	Students are required to create maquettes of the provided standing model in clay, placing emphasis on proportion and balance. Following this, a display and discussion session will be conducted to showcase and analyze the maquettes.	5	4
<b>3. Armature / Clay Modeling</b>	3.1	Students are instructed to construct an armature for the clay modeling of the provided model at half life size. Following this, students should commence the clay modeling process, with a focus on emphasizing balance, proportion, and resemblance to the given model.	20	4,5,6,7
<b>4. Moulding and casting</b>	4.1	Create a waste mould of the work using plaster of Paris and proceed to cast the mould with cement.	10	7
	4.2	Each student is required to present one 'figurative sculptor' of their choice.	5	
	4.3	The casting should be removed, and the necessary finishing touches should be applied.	10	
<b>5. Teachers Specific Content</b>				



**MGU-UGP (HONOURS)**

## Syllabus

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i> Begin each day by reviewing students' workbooks and providing necessary instructions. Arrange the model in challenging positions not commonly observed in daily studies. Use a variety of life models, considering age and gender, and prioritize the study of body shapes and muscle structures while ensuring the comfort of both the model and students. Guide students in capturing the proportion, balance, surface quality, and character of the model in their drawings. Create a slide presentation to showcase drawings from various masters in art history. Assist students in crafting maquettes, teaching essential armature-making techniques, and demonstrating clay application and modeling. Offer clear instructions on mold-making, casting in cement, and finishing touches.</p> <p><i>Interactive Instruction:</i> Encourage discussions on the importance of creating a maquette before life study. Address potential issues related to objectifying life models during these discussions. Explore different techniques for capturing the character and resemblance of the given model. During presentations, initiate discussions and encourage students to analyze the presented images collaboratively.</p> <p>An additional 45 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>														
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="553 1171 1174 1621"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>15</td> </tr> <tr> <td>Studio involvement</td> <td>5</td> </tr> <tr> <td>Drawing</td> <td>5</td> </tr> <tr> <td>Workbook</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>30</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Practical Components</b>		Final Work	15	Studio involvement	5	Drawing	5	Workbook	5	<b>Total</b>	<b>30</b>
Criteria	Marks														
<b>Practical Components</b>															
Final Work	15														
Studio involvement	5														
Drawing	5														
Workbook	5														
<b>Total</b>	<b>30</b>														

<b>B. End Semester Evaluation (ESE)</b>	
<b>Criteria</b>	<b>Marks</b>
<b>Practical Components</b>	
Final Work	50
Workbook/Drawing	10
Viva Voce	10
<b>Total</b>	<b>70</b>

Note: A photograph of the work with the model must be taken immediately after the clay modeling is finished. The print of the photograph shall be submitted in the end-semester evaluation.

### References

1. Michael Burban, *Lessons from Michelangelo; Figure drawing based on technique of the master*. New York: Watson- Guptill Publications, 1986.
2. Eric Jan Sluijter, *Rembrandt and the Female Nude*. Amsterdam: Amsterdam University press, 2006.
3. Partha Mitter, *Triumph of Modernism; India's artists and avant-garde 1922-47*, London: Reaktion books Ltd, 2007.

### SUGGESTED READINGS

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2. Eric Jan Sluijter, *Rembrandt and the Female Nude*. Amsterdam: Amsterdam University press, 2006.
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# Mahatma Gandhi University

## Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>Relief Sculpture (Minor for others)</b>					
<b>Type of Course</b>	<b>DSC B</b>					
<b>Course Code</b>	<b>MG3DSCSCL202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>This course helps students understand relief modeling techniques in clay. Even though it is a continuation of many previous courses, it can be taken by anyone with visual sensibility. This course will introduce relief making by examining many traditional and historical examples alongside studio practice. Participants will gain insights into different types of clay, firing techniques, equipment, and clay modeling methods.</p> <p>Clay is a fundamental and traditional medium for sculpture making, providing participants with a three-dimensional, material experience in image creation. The knowledge acquired from working with this material will be valuable for individuals entering the realm of three-dimensional artistry.</p>					
<b>Semester</b>	<b>3</b>	<b>Syllabus Credits</b>			<b>4</b>	<b>Total Hours</b>
<b>Course Details</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Others</b>	
		<b>3</b>		<b>1</b>		<b>75</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall various types of clay, firing techniques, equipment, and clay modeling techniques used in sculpture making.	K	1,3
2	Demonstrate an understanding of the characteristics of clay, as well as the fundamental principles behind firing methods.	U	1,2,3,
3	Apply knowledge of clay properties and techniques in practical scenarios, effectively manipulating materials to create three-dimensional sculptures.	A	1,2
4	Analyze the suitability of different types of clay for specific sculptural purposes, and critically evaluate the impact of various firing methods on the final outcome of clay sculptures.	An	1,2
5	Develop proficiency in clay modeling, utilizing a range of modeling techniques and tools to create intricate and visually appealing sculptures. Apply three-dimensional artistic techniques in the creation of unique artworks.	C	1,2
6	Evaluate the spatial awareness and artistic expression in sculptures created using clay, considering the effectiveness of material exploration in conveying a sense of form and space.	E	1,3
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.

<b>1. Understand Clay as a medium</b>	1.1	Participants are required to maintain a workbook throughout this course and introduce various characteristics of the medium clay, including preparing clay, different modeling methods, clay properties, firing methods, etc. Additionally, I introduce the works of masters in clay modeling.	5	1
<b>2. Clay preparation</b>	2.1	Prepare clay for modeling. Learn clay wedging and different characteristics practically.	5	5
<b>3. Clay modeling</b>	3.1	Create a prior drawing for Relief	15	2,4
	3.2	Create a relief sculpture, emphasizing relief-making techniques.	35	3,5
<b>4. Moulding and Casting</b>	4.1	Take a waste mould and cast it in any suitable material.	15	5,6
<b>5. Teachers' Specific Content</b>				



<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Demonstrate clay preparation and modeling. Also, demonstrate how to fill the relief board.</p> <p>Interactive Instruction: Engage in discussions on workbook activities, present slides, and conduct tutorial sessions regarding the techniques. Introduce different artists. Discuss the significance of drawing making in understanding space and dimensions. Initiate an intensive discussion on the display of the final work. Include library research, historical context, presentations by individual students, and group presentations.</p>
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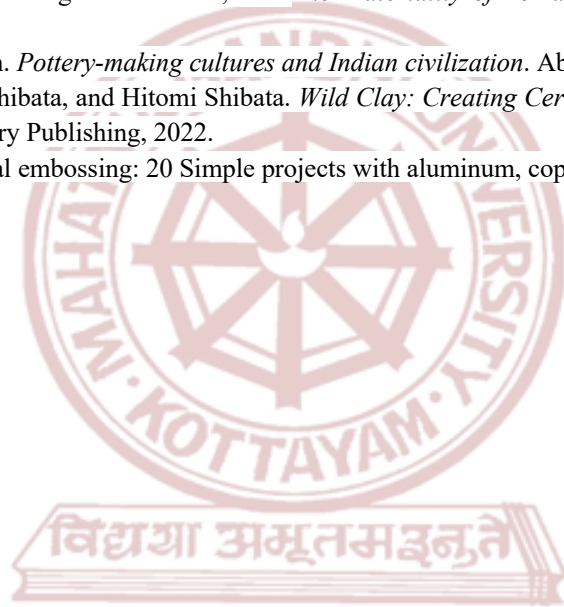
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Criteria	Marks																
<b>Practical Components</b>																	
Final Work	40																
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<b>Total</b>	<b>50</b>																
<b>Theory Component</b>																	
<b>Viva Voce</b>	<b>35</b>																

## References

5. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
6. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
7. Levy, Matt, Takuro Shibata, and Hitomi Shibata. *Wild Clay: Creating Ceramics and Glazes from Natural and Found Resources*. Bloomsbury Publishing, 2022.
8. Fairchild, C. A. "Metal embossing: 20 Simple projects with aluminum, copper and brass foils." (2003): 68-68.

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MGU-UGP (HONOURS)

Syllabus





# Mahatma Gandhi University

## Kottayam

<b>Programme</b>						
<b>Course</b>	<b>Casting Impressions</b>					
<b>Type of Course</b>	<b>MDC</b>					
<b>Course Code</b>	<b>MG3MDCSCL200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>This course introduces the fundamental techniques and creative aspects of moulding and casting, emphasizing the practical skills in mould-making and casting while exploring a variety of materials and methods. Students will experience the possibilities of physical engagement with nature and explore sensorial experiences.</p> <p>Casting is a vital skill in many art disciplines, including sculpture, installation, and mixed media. Understanding casting techniques expands students' artistic vocabulary, enabling them to express complex concepts through tangible forms. This course aims to enhance their technical skills and ability to work collaboratively.</p>					
<b>Semester</b>	<b>3</b>	Credits			<b>3</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>1</b>	<b>2</b>			<b>45</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

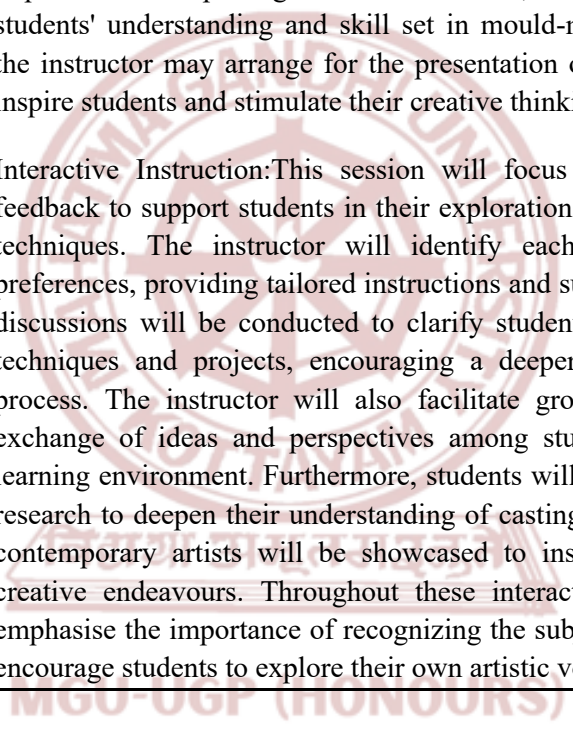
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	gain insights into the historical and regional aspects of casting impressions, fostering a comprehensive understanding of how cultural influences have shaped casting techniques over time.	K	1,3,4
2	foundation in the fundamental techniques of casting impressions, emphasising both practical skills in mould-making and casting processes.	A,S	3,10
3	explore a variety of materials and methods used in casting, expanding their knowledge and allowing them to make informed decisions based on historical and regional contexts.	A	1,3,4,10
4	learn to capture the formal aspects of objects, considering the impact of time, action, and circumstances on the final outcome, enhancing their ability to create meaningful and contextually rich artwork.	C	1,3,4,10
5	Casting, being a vital skill in various art disciplines such as sculpture, installation, and mixed media, will be integrated into the students' skill set, broadening their artistic capabilities.	C	3
6	Understanding historical and regional casting techniques will enrich students' artistic vocabulary, empowering them to express complex concepts through tangible forms. The course aims to enhance technical skills, as well as aesthetic and conceptual development, contributing to a well-rounded artistic education.	U	1,3,4
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1. Introduction to Moulding and Casting</b>	1.1	Introduction to Casting Impressions, students will explore the historical, technical, and material aspects of casting impressions. Introduction to materials and Understanding material properties and application techniques.	5	1
<b>2. Single/Multiple Piece Mould</b>	2.1	Single-piece Moulds: Participants will learn the step-by-step process of creating simple single-piece moulds. They will be introduced to basic mould-making materials and tools and guided through the process of creating a mould for non-complex forms.	10	3
	2.2	Multiple piece Moulds: Participants will learn various methods and strategies for dividing intricate objects into multiple mould sections.	15	3
<b>3. Exploring Divergent Techniques</b>	3.1	Experimental Mould Making and Casting  Participants break away from traditional approaches, experimenting with alternative materials such as clay, soil, pulp, or flexible substances for moulding and casting. Through exploration, create moulds and casts using organic, natural, and unconventional materials.	30	3,4,5
<b>4. Teachers Specific Content</b>				

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: During the sessions, students will have the opportunity to engage in hands-on activities and demonstrations guided by the instructor. The instructor will suggest a variety of moulding and casting materials and techniques for students to experiment with, allowing them the freedom to choose their own approaches and methods. There will be no prescribed or common approach, encouraging students to explore their creativity and develop their own unique style within the realm of moulding and casting. The instructor will emphasise the importance of exploring different materials, textures, and techniques to broaden students' understanding and skill set in mould-making and casting. Additionally, the instructor may arrange for the presentation of various objects and surfaces to inspire students and stimulate their creative thinking.</p> <p>Interactive Instruction: This session will focus on individualised guidance and feedback to support students in their exploration and experimentation with casting techniques. The instructor will identify each student's unique interests and preferences, providing tailored instructions and suggestions accordingly. Individual discussions will be conducted to clarify students' intentions behind their chosen techniques and projects, encouraging a deeper understanding of their creative process. The instructor will also facilitate group discussions to encourage the exchange of ideas and perspectives among students, promoting a collaborative learning environment. Furthermore, students will be encouraged to conduct library research to deepen their understanding of casting impressions, and examples from contemporary artists will be showcased to inspire and guide students in their creative endeavours. Throughout these interactive sessions, the instructor will emphasise the importance of recognizing the subjectivity of artistic expression and encourage students to explore their own artistic voice.</p>
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# Syllabus

Assessment Types	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA)</b> <table border="1" data-bbox="586 262 1232 789"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>5</td> </tr> <tr> <td>Studio involvement</td> <td>5</td> </tr> <tr> <td>Workbook</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>15</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td>Viva Voce</td> <td>15</td> </tr> </tbody> </table> <p data-bbox="586 793 1052 892">           Practical Component CCA 15 mark            Theory Component CCA 15 mark*            *to be converted to 7.5(i.e. Mark X 0.5)         </p>	Criteria	Marks	<b>Practical Components</b>		Final Work	5	Studio involvement	5	Workbook	5	<b>Total</b>	<b>15</b>	<b>Theory Component</b>		Viva Voce	15
Criteria	Marks																
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### References

3. Martin, Andrew. *The essential guide to mould making & slip casting*. Sterling Publishing Company, 2006.
4. Rich, Jack C. *The materials and methods of sculpture*. Courier Corporation, 1988.

### SUGGESTED READINGS

3. Martin, Andrew. *The essential guide to mould making & slip casting*. Sterling Publishing Company, 2006.
4. Rich, Jack C. *The materials and methods of sculpture*. Courier Corporation, 1988.



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>Natural Dye Printing</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	MG3VACSCCL200					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	<p>Throughout the course participants will understand eco-friendly printmaking techniques, emphasizing sustainability, low environmental impact, and innovative artistic expression. This course focuses on two types of printing techniques: Batik and Eco printing. It blends traditional printmaking methods with contemporary ecological concerns, encouraging environmentally responsible art creation.</p> <p>The course not only enhances the technical skills of the students in fabric design but also instills an understanding of sustainable art practices, which is crucial in today's environmentally conscious world. This course is justified by the growing demand for eco-friendly art and design solutions, and it prepares students for a career that values both artistic integrity and environmental responsibility.</p>					
<b>Semester</b>	<b>3</b>	Credits			<b>3</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>1</b>	<b>2</b>			<b>45</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO.NO
1	Understand the environmental impact of printmaking.	U	1,2,3,4,6,7,8,10
2	Master various eco-friendly printmaking techniques.	S	6,7,8
3	Develop skills to source and use sustainable materials.	A	1,2,3,4,6,7,8,10
4	Create original artworks with a minimal ecological environment observation and interest.	I	1,2,3,5
5	Gain awareness of contemporary ecological issues in the arts.	U	4,5,6,7
6	Critically analyse and evaluate eco-printing and natural batik techniques.	A	1,2,3,7
	<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)

modules	Unit	Course description	Hrs	CO No.
1. Eco Printing	1.1	Introduce various types of eco printing and explore the fundamental techniques of eco printing in a slide presentation mode.	15	1,2,3,4
	1.2	Request students to bring various types of leaves, flowers, cloth, chemicals and other eco-friendly materials suitable for printing.		1,2,3,4
	1.3	Conduct a demonstration of the eco printing method.		

<b>2. Introduction to Batik Printing</b>	<b>2.1</b>	Learn the fundamental techniques of batik printing, including preparing the cloth, applying wax through drawing on the fabric, and adding color.	15	2,3
<b>3. Batik Printing; Advance level</b>	<b>3.1</b>	Experiment with different techniques of batik printing.	15	2,3
<b>4 Teachers Specific Content</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct instruction: Provide direct instruction through demonstrations and hands-on practice with eco printing, focusing on the preparation of cloth for eco printing. Explore the use of chemicals in cloth preparation and their functions. Additionally, demonstrate the basic techniques of the batik printing method.</p> <p>Interactive instruction: Engage in interactive instruction by initiating a discussion on natural materials that impart color impressions in eco printing. Encourage experimentation with various possibilities in eco printing using different natural materials. Facilitate a discussion on the diverse techniques available in Batik printing, exploring and sharing insights into the various possibilities within this method.</p> <p>An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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## Syllabus



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## References

1. Liles, Jim N. *The art and craft of natural dyeing: traditional recipes for modern use*. Univ. of Tennessee Press, 1990.
2. Flint, India. "Eco colour: botanical dyes for beautiful textiles." *United States: Interwave Press Inc* (2008).
3. Kafka, Francis J. *Batik, tie dyeing, stenciling, silk screen, block printing: The hand decoration of fabrics*. Courier Corporation, 1973.
4. Site of an artist: <https://iritdulman.com/>

## SUGGESTED READINGS

1. Liles, Jim N. *The art and craft of natural dyeing: traditional recipes for modern use*. Univ. of Tennessee Press, 1990.
2. Flint, India. "Eco colour: botanical dyes for beautiful textiles." *United States: Interwave Press Inc* (2008).
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**SEMESTER 4**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	BFA(Hons) - Sculpture					
<b>Course Name</b>	Life study: critical perspectives on/of representations					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	MG4DSCSCL200					
<b>Course Level</b>	200 - 299					
<b>Course Summary</b>	<p>This course will help students understand human beings beyond a formal body. It will include various sessions for students to engage with classmates and seek a deeper understanding of one another beyond formal appearance. This understanding will enable them to explore different possibilities of representation and critically examine the self. The course will unfold an understanding around the ideas of being and dwelling. Helps to decolonize the perspective over the body and its representation. Problematize the formalistic way of representation. Understanding the questions of self, other, society and politics.</p>					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
<b>Pre-requisites</b>						

**COURSE OUTCOMES (CO)**

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop an understanding of a formal body in various modes of appearance.	U	1,4,10
2	Design a workbook includes sketches, notes and references.	C	1,4,10
3	Engage in different kinds of conversation among classmates and evolve an understanding about the character of one of the classmates.	U	1,4,6,7,8,9,10
4	Understand the person (model) as a living person with certain character apart from their formal appearance.	U	1,4,6,7,8,10
5	Develop an image of the person with whom one is working.	C	1,4,10
6	problematize the conventional idea of representations.	E	1,3,4,6,7,8,10
7	constitute the life model by understanding the questions of self, other, society and politics.	C	1,3,4,5,6,7,8,9,10
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

MGU-UGP (HONOURS)

**COURSE CONTENT****Content for Classroom transaction (Sub-units)**

Modules	Unit	Course description	Hrs	CO No.
<b>1. Reading session</b>	1.1	The class will commence with an open discussion on concepts such as body, self, identity, gender, etc.	5	1
	1.2	The class reading will encompass the introduction and the initial section of reference 1 text.	10	1

<b>2. Conversation among students</b>	2.1	Initiate a conversation among students with a focus on mutual understanding.	15	3,4
<b>3. Develop drawings</b>	3.1	Explore beyond mimesis by addressing representational questions. In the visualization phase, generate several sketches based on or inspired by the ideas that emerged from your interaction with a specific classmate.	15	2,3,4,5
<b>4. Image making</b>	4.1	Materiality: Bring in materials and associate them with ideas. Allow the concept to evolve beyond the initial thoughts as the idea progresses.	30	3,6,7
<b>5. Teachers' specific content</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i> The text can be chosen based on the teacher's interest, with the primary consideration being that it serves its intended purpose. Once the conversation begins, instruct the students to write down or draw/map their ideas.</p> <p><i>Interactive Instruction:</i> Start with a discussion among all students to encourage active participation. During the reading session, each student should read and provide interpretations on the subject. After the initial class discussion, the teacher should individually sit with each student to discuss their written ideas. The image-making process can then commence, with the teacher assisting students as needed. Once the material execution begins, engage students in a conversation about the importance of material and form. In the final stage, guide students in understanding the significance of display and how it enhances their thoughts.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="511 342 1127 1003"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Studio involvement, Reading sessions</td> <td>10</td> </tr> <tr> <td>Observation of practical skills</td> <td>5</td> </tr> <tr> <td>In- Class discussions</td> <td>5</td> </tr> <tr> <td>Workbook</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Studio involvement, Reading sessions	10	Observation of practical skills	5	In- Class discussions	5	Workbook	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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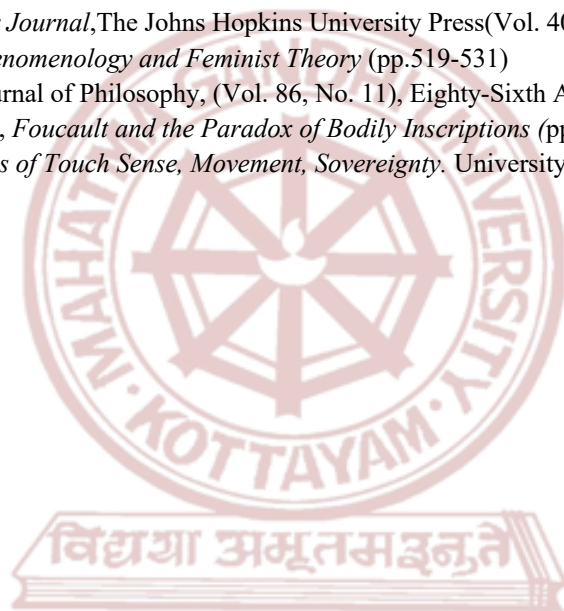
## References

1. Judith Butler, (1988). *Theater Journal*, The Johns Hopkins University Press (Vol. 40, No. 4.), *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory* (pp.519-531)
2. Judith Butler, (1989). *The Journal of Philosophy*, (Vol. 86, No. 11), Eighty-Sixth Annual Meeting American Philosophical Association, Eastern Division, *Foucault and the Paradox of Bodily Inscriptions* (pp. 601-607).
3. Manning, Erin (2007). *Politics of Touch Sense, Movement, Sovereignty*. University of Minnesota Press, Minneapolis, London.

(Repeat for 6 units each of 15 hrs Duration)

## SUGGESTED READINGS

1. Judith Butler, (1988). *Theater Journal*, The Johns Hopkins University Press (Vol. 40, No. 4.), *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory* (pp.519-531)
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MGU-UGP (HONOURS)

Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA(Hons)- Sculpture</b>					
<b>Course Name</b>	<b>Self as Subject</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG4DSCSCL201</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>This course delves into diverse facets of the self, viewing it as an emotional entity intertwined with events and incidents. It gradually encourages participants to transcend the personal perspective and identify themselves within a broader social context. A central focus of the course is on image-making as a significant practice.</p> <p>The overarching aim is to perceive the self as a social subject, encouraging self-critical thinking and the development of a unique sensibility. Through this lens, participants are encouraged to critically examine societal dynamics.</p>					
<b>Semester</b>	<b>4</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>		<b>1</b>		<b>75</b>
<b>Pre-requisites</b>						



## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall and understand diverse facets of the self, acknowledging its emotional nature and the impact of events and incidents.	K	1,6
2	Grasp the concept of transcending personal perspectives, identifying oneself within a broader social context, and recognizing the interconnectedness of the self with societal dynamics.	U	1,6
3	Apply the knowledge gained by engaging in image-making practices, recognizing its significance in shaping perceptions of the self.	A	1,4
4	Engage in self-critical thinking and develop a unique sensibility through the examination of societal dynamics within the context of perceiving the self as a social subject.	An	1,6
5	Assess and critically examine societal dynamics through a nuanced understanding of the self as a social subject, encouraging a deeper insight into broader societal contexts and encouraging thoughtful analysis.	E	1,6
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
<b>1. Reading session</b>	1.1	The class will commence with an open discussion on concepts such as body, self, identity, gender, affect, aesthetics, sensorial etc.	10	1,2
	1.2	The class reading will encompass the introduction and the initial section of any appropriate text.	15	
<b>2. Self and affect</b>	2.1	Ask the student to identify an incident, event, or any similar matter that profoundly affected them (students are free to choose not to do so if it is emotionally difficult for them). Have them list a minimum of three such matters.	5	1,2

	2.2	Ask the students to bring a material (it could be a drawing, object, smell, taste, or any such affective element).	5	3,4,5
<b>3. Developing an image</b>	3.1	Have individual discussions with each student and analyze the material, assisting them in examining the object from various perspectives. This critical and sensitive segment of the course focuses on the recognition of the self as a social becoming.	30	3,4
	3.1	Develop a concept note around the area in which each student is involved.		
<b>4. Transformation of material/idea</b>	4.1	Allow the students to identify the new possibilities that the material brings forth and encourage them to expand on these ideas. Explore the social-political nuances of both the material itself and the process of display making.	10	6
<b>5. Teachers Specific Content</b>				



**MGU-UGP (HONOURS)**

## Syllabus

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Direct Instruction:</b> The text can be chosen based on the teacher's interest, with the primary consideration being that it serves its intended purpose. Once the conversation begins, instruct the students to write down or draw/map their ideas.</p> <p><b>Interactive Instruction:</b> One important consideration for the teacher is that this course may be challenging for some students. Therefore, it is crucial to discuss the course's intentions with students and make them feel free to choose not to engage intensively in certain stages. Once the students note down the most affecting matters, it is not necessary for teachers to look into that unless and until the student wants to. The core of this course lies in guiding students from the personal to the social, necessitating intense discussions. The image-making process then commences, with the teacher assisting students as needed. Once the material execution begins, engage students in a conversation about the importance of material and form. Help the student to develop a concept note around the area in which each student is involved. In the final stage, guide students in understanding the significance of display and how it enhances their thoughts.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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**MGU-UGP (HONOURS)**

# Syllabus

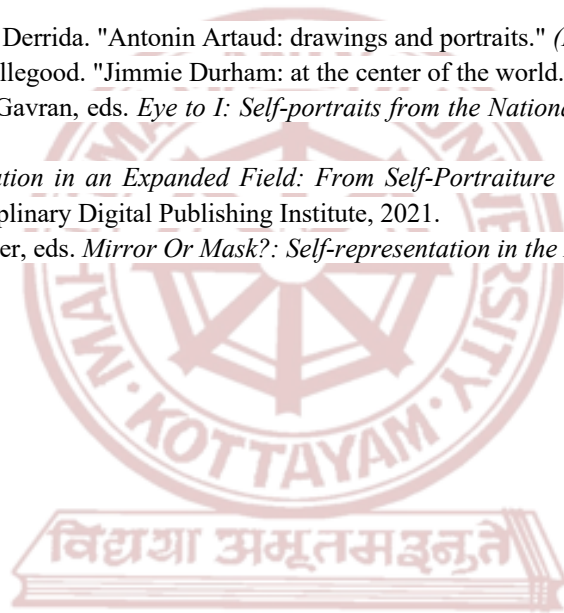
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="527 342 1167 1003"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Studio involvement, Reading sessions</td> <td>10</td> </tr> <tr> <td>Observation of practical skills</td> <td>5</td> </tr> <tr> <td>In- Class discussions</td> <td>5</td> </tr> <tr> <td>Workbook</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Studio involvement, Reading sessions	10	Observation of practical skills	5	In- Class discussions	5	Workbook	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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## References

1. Thévenin, Paule, and Jacques Derrida. "Antonin Artaud: drawings and portraits." (*No Title*) (2019).
2. Durham, Jimmie, and Anne Ellegood. "Jimmie Durham: at the center of the world." (*No Title*).
3. Conlon, Rhys, and Sarah McGavran, eds. *Eye to I: Self-portraits from the National Portrait Gallery*. Hirmer Verlag GmbH, 2019.
4. Lehner, Ace. *Self-Representation in an Expanded Field: From Self-Portraiture to Selfie, Contemporary Art in the Social Media Age*. MDPI-Multidisciplinary Digital Publishing Institute, 2021.
5. Blostein, David, and Pia Kleber, eds. *Mirror Or Mask?: Self-representation in the Modern Age*. Vol. 11. Vistas, 2003.

## SUGGESTED READINGS

1. Thévenin, Paule, and Jacques Derrida. "Antonin Artaud: drawings and portraits." (*No Title*) (2019).
2. Durham, Jimmie, and Anne Ellegood. "Jimmie Durham: at the center of the world." (*No Title*).
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MGU-UGP (HONOURS)

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>					
<b>Course Name</b>	<b>A Brief History of Art: Medieval to 18th Century (Specialization: Art History and Aesthetics)</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG4DSEESCL200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course is intended to be a broad survey that equips students with an introduction, an essential chronology, and the general art historical context of art practices in Europe, India, Middle East, China and Japan. Covers art history from Medieval to 18th Century analysing and contextualising major art/cultural practices.					
<b>Semester</b>	<b>4</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>4</b>				<b>60</b>
<b>Pre-requisites</b>						

MGU-UGP (HONOURS)

### COURSE OUTCOMES (CO)

## Syllabus

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PSO No</b>
1	Illustrates a comparative understanding of general chronology and familiarization of major contexts and objects (art/architectural) of cultural expression.	U	1,3,6
2	Analyse the context, formalism, evolution, innovations in the early art practices.	An	2
3	Elucidate major expressions and its key features in a historical framework.	Ap	3

4	Critically examine the early cultural expressions, understanding the nuances in differentiating diverging and converging practices with close reading of interjections and assimilations.	A	1,2
5	Explain the historical junctures and major shifts in conception of art as a cultural expression.	U	7
6	Appraise critical questions on the practice of art against contemporary contexts which ought to be discussed in the prospective semester.	E	1,2,10
*Remember (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	Unit	Course description	Hrs	CO No.
<b>1. Introduction to the Art of Medieval period:</b>	1.1	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
<b>2. Art of the Middle Ages</b>	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	
<b>3. Art and Architecture from the 13th to 18th Centuries</b>	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	
<b>4. Summary and Reflection</b>	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	
<b>5. Teachers Specific Content</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b>  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</p>
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<b>Assessment Types</b>	<p style="text-align: center;"><b>MODE OF ASSESSMENT</b></p> <p style="text-align: center;"><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 70%;">Criteria</th> <th style="width: 30%;">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="text-align: center;"><b>Theory Components</b></td> </tr> <tr> <td>Classroom Exercise participation/ any such projects</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Notebook Submission</td> <td style="text-align: center;">10</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>30</b></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	<b>Theory Components</b>		Classroom Exercise participation/ any such projects	20	Notebook Submission	10	<b>Total</b>	<b>30</b>
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<p style="text-align: center;"><b>B. End Semester Evaluation (ESE)</b></p> <p>End Semester Evaluation (ESE) shall be conducted as <b>Take- Home Exam</b>. The following format can be used for the question paper.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 70%;">Criteria</th> <th style="width: 30%;">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="text-align: center;"><b>Theory Components</b></td> </tr> <tr> <td>Long Answer type question: 2 out of 3 (2 x 25)</td> <td style="text-align: center;">50</td> </tr> <tr> <td>Visual Response</td> <td style="text-align: center;">20</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>70</b></td> </tr> </tbody> </table> <p>Note: A <b>visual response</b> 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	<b>Theory Components</b>		Long Answer type question: 2 out of 3 (2 x 25)	50	Visual Response	20	<b>Total</b>	<b>70</b>	
Criteria	Marks										
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Long Answer type question: 2 out of 3 (2 x 25)	50										
Visual Response	20										
<b>Total</b>	<b>70</b>										

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. 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



**MGU-UGP (HONOURS)**

## Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>Crafting Functional Objects (Specialization: Terracotta and Ceramics)</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG4DSECL201</b>					
<b>Course Level</b>	<b>200 - 299</b>					
<b>Course Summary</b>	<p>This course offers an introduction to pottery making, covering various techniques and tools. Students will delve into the history of pottery, study different types of clay, and gain hands-on experience in pinching, wheel work, and kiln firing pottery.</p> <p>Pottery making, being a timeless art form, serves as an outlet for creativity and self-expression while playing a significant role in various cultural traditions worldwide. Teaching 'pottery making' not only equips students with a valuable skill and helps develop their artistic abilities but also fosters an appreciation for the historical and cultural significance of pottery.</p>					
<b>Semester</b>	<b>4</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>4</b>			<b>60</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	gain an understanding of the rich history of pottery, exploring its cultural significance worldwide. This knowledge will provide context for their own creative endeavors.	U	1,3,4,6,7,8,10
2	learn various pottery-making techniques and tools, offering students a comprehensive introduction to the diverse aspects of this art form.	S	1,2,3
3	study different types of clay, learning about their properties and suitability for various pottery techniques, enhancing their ability to make informed decisions in their artistic practice.	C	1,2,3
4	Through hands-on activities in pinching, wheel work, and kiln firing, participants will develop practical skills, gaining confidence in their ability to create pottery using different methods.	C	1,2,3,10
5	Pottery making, as a timeless art form, will serve as a platform for students to express their creativity and individuality. The course aims to foster a sense of personal expression through the medium of clay.	Ap	4,10
6	instills in students an appreciation for the historical and cultural significance of pottery. Participants will develop a deeper understanding of how pottery has played a role in various cultural traditions worldwide.	U	1,3,4,6,7,8,10
<p><b>*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1. Introduction to Pottery: History and Significance.</b>	<b>1.1</b>	Understanding different types of clay and their characteristics. Demonstrating the preparation of clay for further work.	5	1,3
	<b>1.2</b>	Introduction to the functional and creative aspects of pottery. Reference to historical and contemporary pottery styles for inspiration in developing individual artistic styles. Regular drawing practice aids in visualizing designs before translating them into clay.	10	6
<b>2. Hand-building Techniques</b>	<b>1.1</b>	Beginning with fundamental methods with demonstration like pinching, coiling, slip casting, slab building, and extruding, they will explore the intricate nuances of clay manipulation. Through a lens of design thinking, students will not only master these techniques but also imbue their creations with creativity, purpose, and innovative design elements.	20	2,4,5
	<b>2.2</b>	pottery making on wheel Demonstration	15	4,5
<b>3. Firing processes (gas, wood or electric kiln)</b>	<b>3.1</b>	Firing processes (gas, wood, or electric kiln): Introduction to different types of kilns and their construction. Select a firing method based on the nature of the work.	10	
<b>4. Teachers specific</b>				

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct instruction: Demonstrate clay preparation. Illustrate various pottery-making techniques. Provide a demonstration class for wheel pottery.</p> <p>Interactive instruction: Prepare a presentation for a class to deliver a tutorial on the historical and contemporary styles of pottery, encompassing its creation, and various firing methods. Include discussions on both functional and creative aspects.</p> <p>An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>														
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1. Mattison, Steve. *The complete potter: the complete reference to tools, materials and techniques for all potters and ceramicists*. Apple Press, 2003.
2. Amicone, Silvia, Patrick Sean Quinn, Miroslav Marić, Neda Mirković-Marić, and Miljana Radivojević, eds. *Tracing Pottery-Making Recipes in the Prehistoric Balkans 6th–4th Millennia BC*. Archaeopress Publishing Ltd, 2019.

3. Olsen, Frederick L. *The Kiln book: materials, specifications & construction*. krause publications, 2000.
4. Turner, Anderson, ed. *Surface Decoration: Finishing Techniques*. The American Ceramic Society, 2008.
5. Martin, Andrew. *The essential guide to mold making & slip casting*. Sterling Publishing Company, 2006.

### Suggested Readings

1. Mattison, Steve. *The complete potter: the complete reference to tools, materials and techniques for all potters and ceramicists*. Apple Press, 2003.
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MGU-UGP (HONOURS)

## Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>A Brief History of Art: Prehistory and the Ancient Times (Minor for others)</b>					
<b>Type of Course</b>	<b>DSC C</b>					
<b>Course Code</b>	<b>MG4DSCSCL202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course is intended to be a broad survey that equips students with an introduction, an essential chronology, and the general art historical context of art practices in Europe, India, Middle East, China and Japan. Covers art history from prehistory and the ancient times analysing and contextualising major art/cultural practices.					
<b>Semester</b>	<b>4</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>		<b>1</b>		<b>75</b>
<b>Pre-requisites</b>						

## MGU-UGP (HONOURS)

### COURSE OUTCOMES (CO)

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



5	Explain the historical junctures and major shifts in conception of art as a cultural expression.	U	7
6	Build a perspective on different practices and its historical premises and contextual delineations.	C	6,10
7	Appraise critical questions on the practice of art against contemporary contexts which ought to be discussed along in the prospective semester.	E	1,2
<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)

Module	Unit	Course description	Hrs	CO No.
<b>1)Introduction and Prehistory:</b>	1.1	General Introduction to the art practices of the world in its synchronic as well as diachronic frameworks.	1	1
	1.2	General Understanding of way of life and major finds, its characteristics touching upon cave paintings, pottery, plastic arts and megalithic culture around the world including prehistoric sites in India.	9	1,3,5
<b>2)River Valley Civilizations : Understanding the art in early urban cultures</b>	2.1	Art of the Nile Valley (Egypt) Brief overview of context, style and religious ideology within the purview of Pyramids, Temples and Murals. Material Culture, architectural design and innovation, formalistic stylizations and conventions in representation. The scribes and the art of the book.	5	
	2.2	Art of the Tigris and Euphrates Valleys (Mesopotamia) : The Idea of city states : Sumerian, Akkadian, Assyrian and Babylonian conceptions of plastic arts, architecture within its dynastic and religious context.	5	
	2.3	Indus Valley: Material culture and expressions, urban planning, bronze and terracotta and trade relations with other civilizations.	5	
	2.4	Yellow and Yangtze valleys: Early expressions in bronze culture, jade culture, the myth and ritual basis and symbolic expressions.	2	
	2.5	Aegean Sea: Helladic, Cycladic, Minoan and Mycenaean cultures from the Greek Bronze Age	2	

	2.6	Other civilizations : The Aztecs, The Maya and The Incas: Society, Religion, Cosmology and Art and Architecture	1	1,2,3,4
<b>3)Art of the Ancient:</b>	3.1	Classical Greek and Roman art and architecture : Geometric, Archaic, Classical, and Hellenistic periods of Greek Art; Estrucan and Greco-roman period of Art ; Art of Pompeii  Socio-cultural contexts, stylistic and formalistic specifications, Architectural innovations and influences. Pottery, monumental sculpture and statuary, architecture, mosaics and panel paintings.	15	2,3,4,6,7
	3.2	Art of ancient Persia: The Medes and Achaemenid, Zoroastrianism, Sasanians, Parthians, Sogdians ( the persian diaspora) Bronze and metal works, Colossal statues, Reliefs and stucco work, Architecture and murals	10	
	3.3	Art of Ancient India: Mauryan period architecture and sculpture, contributions of Sungas, Kushanas, Andras, Vakatakas, Satavahanas and Gupta period of Temple Architecture; focus: Ajanta and Ellora.  Three schools of Indian Art : Mathura, Gandhara and Amaravathi.  Rock cut Architecture in contextual discussion with Buddhism, Jainism and rise of Hinduism and other schools of thought.	10	
	3.4	Art of Ancient China: Material culture, Shang, Zhou Dynasties; bronze culture ancestor worship and architecture.	3	
	3.5	Art of Ancient Japan: Jomon, Yayoi periods and Kofun Era of cultural activity.	2	
<b>4)Summary and Assignment</b>	4.1	Summarising the art of the world and its synchronic dimensions within a diachronic world history. Mapping the interrelationships these river valley civilisations had with each other, substantiating it with archeological evidence and arguments.	5	3,7
<b>5)Teacher Specific Content</b>				

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>● 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.</li> <li>● Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</li> <li>● Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</li> <li>● Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</li> <li>● Incorporate critique sessions where students present their work, and constructive feedback is provided.</li> <li>● Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</li> </ul>														
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="532 940 1182 1476"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></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><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Practical Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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> <p><b>Note: Notebook submissions can be assessed either during the course period or at the end of the course.</b></p>	Criteria	Marks	<b>Theory Components</b>		Classroom Exercise participation/ any such projects	15	Notebook Submission	10	<b>Total</b>	<b>25</b>	<b>Practical Component</b>		<b>Viva Voce</b>	<b>15</b>
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<b>Practical Component</b>															
<b>Viva Voce</b>	<b>15</b>														

	<p><b>B. End Semester Evaluation (ESE)</b></p> <p>End Semester Evaluation (ESE) shall be conducted as <b>Take- Home Exam</b>. The following format can be used for the question paper.</p> <table border="1" data-bbox="532 380 1182 772"> <thead> <tr> <th data-bbox="540 390 1052 443">Criteria</th> <th data-bbox="1060 390 1174 443">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="540 453 1174 527"><b>Theory Components</b></td> </tr> <tr> <td data-bbox="540 537 1052 621">Long Answer type question: 2 out of 3 (2 x 25)</td> <td data-bbox="1060 537 1174 621"><b>50</b></td> </tr> <tr> <td colspan="2" data-bbox="540 632 1174 705"><b>Practical Component</b></td> </tr> <tr> <td data-bbox="540 716 1052 768">Visual Response</td> <td data-bbox="1060 716 1174 768"><b>35</b></td> </tr> </tbody> </table> <p>Note: A <b>visual response</b> 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> <p>Practical Component ESE- 50 mark Theory Component ESE- 35 mark*</p> <p>*to be converted to 17.5 i.e. (Mark X 0.5)</p>	Criteria	Marks	<b>Theory Components</b>		Long Answer type question: 2 out of 3 (2 x 25)	<b>50</b>	<b>Practical Component</b>		Visual Response	<b>35</b>
Criteria	Marks										
<b>Theory Components</b>											
Long Answer type question: 2 out of 3 (2 x 25)	<b>50</b>										
<b>Practical Component</b>											
Visual Response	<b>35</b>										
	<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

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2. Gardner, Helen, 1878-1946. Gardner's Art through the Ages. New York :Harcourt Brace Jovanovich, 1975.
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7. Chang, Kwang-chih. Art, myth, and ritual : the path to political authority in ancient China. Cambridge: Harvard University Press, 1983.
8. Ray, Niharranjan. Maurya and Post-Maurya Art: A Study in Social and Formal Contrasts. India: Indian Council of Historical Research, 1975.

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11. Koch, Ebba. Mughal Architecture: An Outline of Its History and Development, 1526-1858. India: Primus Books, 2014.
12. Chaturvedi, Patanjali Nandan. Encyclopaedia of Indian Art and Architecture. India: MD Publications, 2009.

#### **SUGGESTED READINGS**

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2. Gombrich, E. H. (Ernst Hans), 1909-2001. The Story of Art. Oxford :Phaidon, 1978.
3. Benzel, Kim; Art of the Ancient Near East: A Resource for Educators. New York: Metropolitan Museum of Art. (Also exists online at: <http://www.metmuseum.org/learn/for-educators/publications-for-educators/the-art-of-the-ancient-near-east>)
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9. Heilbrunn Timeline of Art History from the Metropolitan Museum of Art: <http://www.metmuseum.org/toah/>
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14. Rawson, Jessica. Ancient China: Art and Archaeology. United Kingdom: Trustees of the British Museum, 1980.
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21. Canby, Sheila R.. The golden age of Persian art, 1501-1722. London: British Museum, 1999.
22. The Arts of Persia. India: Yale University Press, 1989.
23. Stierlin, Henri. Persian Art & Architecture. Iran: Thames & Hudson, 2012.
24. Huntington, Susan L., Huntington, John C.. The Art of Ancient India: Buddhist, Hindu, Jain. Japan: Motilal Banarsidass, 2014.
25. Kramrisch, Stella. The Art of India: Traditions of Indian Sculpture, Painting and Architecture. India: Motilal Banarsidass, 1987.
26. Nath, R.. Indigenous Characteristics of Mughal Architecture. India: Indian History and Culture Society, 2004.
27. Herrmann, Moritz. Mughal Architecture. Germany: GRIN Verlag, 2011.

(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

<b>Programme</b>						
<b>Course Name</b>	<b>Pottery Making</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	MG4SECSCL200					
<b>Course Level</b>	200 - 299					
<b>Course Summary</b>	<p>This course offers an introduction to pottery making, covering various techniques and tools. Students will delve into the history of pottery, study different types of clay, and gain hands-on experience in pinching, wheel work, and kiln firing pottery.</p> <p>Pottery making, being a timeless art form, serves as an outlet for creativity and self-expression while playing a significant role in various cultural traditions worldwide. Teaching 'pottery making' not only equips students with a valuable skill and helps develop their artistic abilities but also fosters an appreciation for the historical and cultural significance of pottery.</p>					
<b>Semester</b>	<b>4</b>	Credits			<b>3</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	45
			3			
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	gain an understanding of the rich history of pottery, exploring its cultural significance worldwide. This knowledge will provide context for their own creative endeavours.	U	1,3,4,6,7,8,10
2	learn various pottery-making techniques and tools, offering students a comprehensive introduction to the diverse aspects of this art form.	S	1,2,3
3	study different types of clay, learning about their properties and suitability for various pottery techniques, enhancing their ability to make informed decisions in their artistic practice.	C	1,2,3
4	Through hands-on activities in pinching, wheel work, and kiln firing, participants will develop practical skills, gaining confidence in their ability to create pottery using different methods.	C	1,2,3,10
5	Pottery making, as a timeless art form, will serve as a platform for students to express their creativity and individuality. The course aims to foster a sense of personal expression through the medium of clay.	Ap	4,10
6	instills in students an appreciation for the historical and cultural significance of pottery. Participants will develop a deeper understanding of how pottery has played a role in various cultural traditions worldwide.	U	1,3,4,6,7,8,10
<p><b>*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1. Introduction to Pottery: History and Significance.</b>	<b>1.1</b>	Understanding different types of clay and their characteristics. Demonstrating the preparation of clay for further work.	5	1,3
	<b>1.2</b>	Introduction to the functional and creative aspects of pottery. Reference to historical and contemporary pottery styles for inspiration in developing individual artistic styles. Regular drawing practice aids in visualizing designs before translating them into clay.	5	6
<b>2. Hand-building Techniques</b>	<b>1.1</b>	Beginning with fundamental methods with demonstration like pinching, coiling, slip casting, slab building, and extruding, they will explore the intricate nuances of clay manipulation. Through a lens of design thinking, students will not only master these techniques but also imbue their creations with creativity, purpose, and innovative design elements.	15	2,4,5
	<b>2.2</b>	pottery making on wheel Demonstration	10	4,5
<b>3. Firing processes (gas, wood or electric kiln)</b>	<b>3.1</b>	Firing processes (gas, wood, or electric kiln): Introduction to different types of kilns and their construction. Select a firing method based on the nature of the work.	10	
<b>4. Teachers specific Content</b>				



<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct instruction: Demonstrate clay preparation. Illustrate various pottery-making techniques. Provide a demonstration class for wheel pottery.</p> <p>Interactive instruction: Prepare a presentation for a class to deliver a tutorial on the historical and contemporary styles of pottery, encompassing its creation, and various firing methods. Include discussions on both functional and creative aspects.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>										
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="509 743 1159 1083"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td><b>Practical Components</b></td> <td></td> </tr> <tr> <td>Studio involvement</td> <td>15</td> </tr> <tr> <td>Viva Voce</td> <td>10</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Practical Components</b>		Studio involvement	15	Viva Voce	10	<b>Total</b>	<b>25</b>
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6. Mattison, Steve. *The complete potter: the complete reference to tools, materials and techniques for all potters and ceramicists*. Apple Press, 2003.
7. Amicone, Silvia, Patrick Sean Quinn, Miroslav Marić, Neda Mirković-Marić, and Miljana Radivojević, eds. *Tracing Pottery-Making Recipes in the Prehistoric Balkans 6th–4th Millennia BC*. Archaeopress Publishing Ltd, 2019.
8. Olsen, Frederick L. *The Kiln book: materials, specifications & construction*. Krause Publications, 2000.
9. Turner, Anderson, ed. *Surface Decoration: Finishing Techniques*. The American Ceramic Society, 2008.
10. Martin, Andrew. *The essential guide to mold making & slip casting*. Sterling Publishing Company, 2006.

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**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>Paper Making</b>					
<b>Type of Course</b>	<b>VAC</b>					
<b>Course Code</b>	<b>MG4VACSCL200</b>					
<b>Course Level</b>	<b>200 -299</b>					
<b>Course Summary</b>	<p>This course explores traditional and contemporary handmade paper-making methods, emphasizing artistic, environmental, and cultural aspects. Students can create functional or non-functional objects using the handmade papers.</p> <p>Handmade paper making combines art, craftsmanship, and sustainability. This course is essential for students in visual arts, environmental studies and history, teaching them the value of traditional crafts in the contemporary world.</p>					
<b>Semester</b>	<b>4</b>	<b>Credits</b>			<b>3</b>	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>				<b>45</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Mastery in various techniques of handmade paper making.	A	1
2	Understanding the environmental benefits of handmade paper.	U	3
3	Ability to create and innovate with handmade paper as an artistic medium.	C	2
4	Development of artistic skills in creating aesthetically pleasing and unique paper products.	C	4
5	Ability to conduct research on new materials and methods in paper making.	U	5
6	Enhanced teamwork skills through collaborative projects and workshops.	K	2

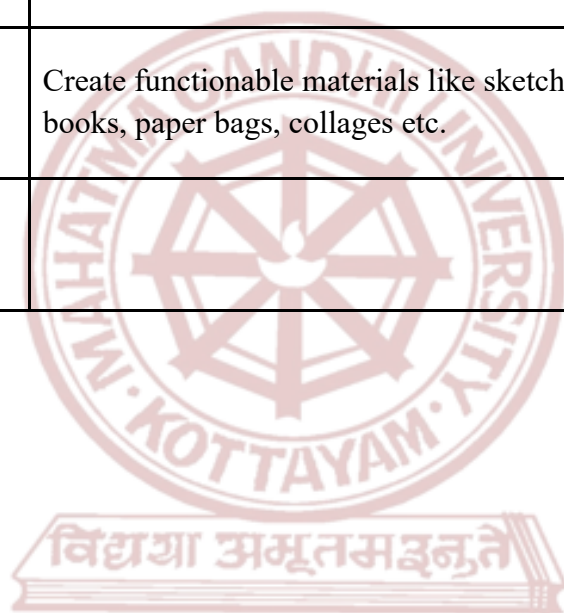
*\*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Units	Course description	Hrs	CO No
<b>1.Introduction to Basic Techniques of paper making</b>	<b>1.1</b>	Introduce the historical relevance of paper and the different regional techniques of paper making	5	1,6
	<b>1.2</b>	Materials Exploration Enquire regarding the availability of suitable fibrous material for paper making. Collect the material	10	3,5,6
<b>2.prepare pulp and other materials</b>	2.1	Prepare pulp, net frame, and other materials for papermaking	10	5

<b>3. Experiment different possibilities</b>	3.1	Understanding and applying colours in paper making. Incorporating materials like leaves, flowers, or threads.	5	3
	3.2	Environmental Impact- eco-friendly Materials: Using sustainable and recycled materials. Minimizing Waste: Efficient use of resources.	5	3
	3.3	Create functional materials like sketch books, paper bags, collages etc.	10	2,5
<b>4. Teachers specific Content</b>				



**MGU-UGP (HONOURS)**

## Syllabus

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct instruction: Commence with structured lectures on fundamental artistic techniques, detailing step-by-step processes and principles. Deliver in-depth lectures, illustrating advanced artistic techniques and exploring aesthetic concepts through examples and case studies. Present comprehensive insights into the intersection of art with environmental concerns, covering sustainable practices and their impact. Guide students through the intricate process of artistic paper making, providing clear instructions on traditional and contemporary methods. Tailor discussions to address teachers' specific needs, offering guidance on integrating the modules into their teaching curricula.</p> <p>Interactive Instruction: Facilitate hands-on sessions where students actively practice basic artistic techniques, fostering immediate application of theoretical knowledge. Conduct workshops that encourage experimentation with advanced techniques, promoting creative expression and deeper aesthetic . Engage students in discussions, group activities, and projects that explore the practical implementation of sustainable art practices. Organize hands-on paper-making sessions, allowing students to apply the learned techniques in creating unique artistic papers. Establish a collaborative environment for teachers, incorporating group discussions and practical activities to address their specific challenges and needs.</p> <p>An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>										
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT (HONOURS)</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="509 1381 1154 1738"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Studio involvement</td> <td>15</td> </tr> <tr> <td>Viva Voce</td> <td>10</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Practical Components</b>		Studio involvement	15	Viva Voce	10	<b>Total</b>	<b>25</b>
Criteria	Marks										
<b>Practical Components</b>											
Studio involvement	15										
Viva Voce	10										
<b>Total</b>	<b>25</b>										

### B. End Semester Evaluation (ESE)

Criteria	Marks
<b>Practical Components</b>	
Final Work	35
Viva Voce	15
<b>Total</b>	<b>50</b>

Note: Viva voce can be conducted online if necessary.


### References

1. **Japanese Papermaking: Traditions, Tools, and Techniques”** by Timothy Barrett.
2. **“Handmade Paper from Naturals”** by Diane Flowers.
3. **The Art of Papermaking** by Bernard Toale
4. **Papermaking: The History and Technique of an Ancient Craft** by Dard Hunter
5. **The Art of Papermaking with Plants** by Marie-Jeanne Lorente

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# Syllabus

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>
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<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>
<b>Course Name</b>	<b>Internship</b>
<b>Course type</b>	<b>INT</b>
<b>Course code</b>	<b>MG4INTSCL200</b>
<b>Course Level</b>	<b>200-299</b>
<b>Semester</b>	<b>4</b>
<b>Credits</b>	<b>2</b>
<b>Duration</b>	<b>Summer Vacation</b>

### Nature of Internship

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

### Objectives:

- To provide students with practical exposure to the professional environment of fine arts.
- To develop different skills in studio assistance( including material preparation, organization), and collaboration with artists and local craftsman.

**or**

- To familiarize students with the process of exhibition setup, including handling and displaying artwork.
- To enhance students' understanding of the roles and responsibilities involved in the art industry.
- To encourage networking and collaboration opportunities within the local art community.



### Procedure

- The internship coordinator/ student will communicate with local artists or galleries to secure internship placements for students.
- Students will attend an orientation session to familiarize themselves with the internship objectives, procedures, and responsibilities. Interns will work under the guidance of experienced artists in their studios, assisting with various tasks such as preparing materials, cleaning, and organizing **or** Interns will also participate in exhibition setup and dismantling, including handling artwork, arranging displays, and assisting with promotional activities.
- Throughout the internship, students will maintain a reflective journal to document their experiences, challenges, and learnings. At the end of the internship period, students will submit a report summarizing their activities and reflections.
- All communications with the host organization and the confirmation of the student placed must be completed before Summer Vacation and need to inform the internship coordinator.

### Responsibilities

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

### MODE OF ASSESSMENT

#### A. Continuous Comprehensive Assessment (CCA)

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

#### B. End Semester Evaluation (ESE)

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



**SEMESTER 5**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>				
<b>Course Name</b>	<b>Art Practice: On object</b>				
<b>Type of Course</b>	<b>DSC</b>				
<b>Course Code</b>	<b>MG5DSCSCL300</b>				
<b>Course Level</b>	<b>300 - 399</b>				
<b>Course Summary</b>	<p>This course focuses on exploring various possibilities of studio practices. Course is intended to create an awareness of the studio as a productive space more like a lab of experimentation. Looking into different potentialities to explore the equipment, tools, and materials, as well as how to execute artworks or occupy the studio space.</p> <p>Helps in understanding a studio orientation followed by creative practice. It aids in developing a specific type of disciplined practice and should be regarded as foundational, providing a basic understanding.</p>				
<b>Semester</b>	<b>5</b>	<b>Credits</b>		<b>4</b>	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Total Hours
			<b>3</b>	<b>1</b>	
<b>Pre-requisites</b>					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	understanding of a diverse array of studio practices, encompassing various techniques, tools, and materials.	U	1,3,4,7,10
2	understanding of a skill set that extends beyond conventional approaches.	U	1,3,4,7,10
3	Understanding the studio as a dynamic and productive space, akin to a laboratory for artistic experimentation, is the goal of this outcome.	U	1,3,4,10
4	understanding of the studio's potential for fostering creativity and innovation.	U	1,4,10
5	Analyze the possibilities offered by different equipment, tools, and materials within the studio environment.	An	1,4,10
6	Evaluate the available resources for artistic expression.	E	1,4,10
7	equip students with the skills and knowledge necessary for the effective execution of artworks within the studio setting.	A	1,4,9,10
8	Create practical insights into techniques for producing art and efficiently utilizing the studio space.	C	1,4,10
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### MGU-UGP (HONOURS)

#### Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
<b>1. Collecting reference materials</b>	1.1	students have to observe their surroundings. They can use different tools such as sketching, photography, videography, collected objects, books, audio etc.	10	2
<b>2. Analyzing References</b>	2.1	Read each reference material intensely. Critically analyze the material and bring intersections of different reading possibilities through group discussions.	10	3,4,

<b>3. Visualization</b>	1.3	Develop a visualization of the work and think about the artistic references.	15	5,6,7,8,9
<b>4. Image making</b>	1.4	Process of image making; experiment with different mediums of choice. Bring back and forth the references. Continue discussions.	40	1
<b>5. Teachers specific Content</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i> discuss and evaluate with examples.</p> <p><i>Interactive Instruction:</i> Library work, Group and individual discussions. common reading sessions.</p> <p>An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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**MGU-UGP (HONOURS)**

# Syllabus

<b>Assessment Types</b>	<p style="text-align: center;"><b>MODE OF ASSESSMENT</b></p> <p style="text-align: center;"><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 70%;">Criteria</th> <th style="width: 30%;">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="text-align: center;"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Studio involvement</td> <td style="text-align: center;">5</td> </tr> <tr> <td>In- Class discussions</td> <td style="text-align: center;">5</td> </tr> <tr> <td>Workbook</td> <td style="text-align: center;">5</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>25</b></td> </tr> <tr> <td colspan="2" style="text-align: center;"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td style="text-align: center;"><b>15</b></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	<b>Practical Components</b>		Final Work	10	Studio involvement	5	In- Class discussions	5	Workbook	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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## References

- Dombois, Florian, Ute Meta Bauer, Claudia Mareis, and Michael Schwab. *Intellectual birdhouse. Artistic practice as research*. Koenig Books, 2012.
- Bell, Desmond. *Research in the Creative and Media Arts: Challenging Practice*. Routledge, 2019.

## SUGGESTED READINGS

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MGU-UGP (HONOURS)

Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Collective and Collaborative Practice: On Object</b>					
<b>Type of Course</b>	<b>DSC</b>					
<b>Course Code</b>	<b>MG5DSCSCL301</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<p>This course will introduce students to various aspects of collective and collaborative art making, with a specialization in participatory art , site specific, collaborative and dialogic art. While providing a careful reading of our everyday spaces and social engagements, the primary focus of this course will be making a critical discourse of collective art in the premises of community, public sphere, and collective consciousness.</p> <p>This course incorporates a workshop-based teaching methodology as well as a variety of exercises to emphasize critical familiarity with collective and participatory art making. Regular group reading sessions, as well as introductions to various historical junctures with a focus on the contemporary relevance of such practises, will be an imperative objective of this course.</p> <p>Following the completion of foundational studio-based courses in the previous semesters, this course will employ an intermediate scenario in which students can pose questions about what constitutes individuality and collective embodiment in socio-cultural settings. Each module is designed to locate numerous intersectional—such as gender, race, caste, language, etc.—and trans-regional aspects of art practice ,while anchoring them on sociopolitical and ethical implications. As part of this course, students will gain substantial knowledge and expert advice from professionals in these fields.</p>					
<b>Semester</b>	<b>5</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		
<b>Pre-requisites, if any</b>						



## COURSE OUTCOMES (CO)

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

*\*Remember (K), 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) Introduction to participatory art and collaborative art	1.1	<ul style="list-style-type: none"> <li>Introduction to the genealogies of participatory art and collaborative art projects and artists.</li> <li>Students must read and participate in group reading sessions.</li> </ul>	15	1, 4
	1.2	<ul style="list-style-type: none"> <li>Individual presentations by students based on important participatory art and collaborative art projects in contemporary art and making aware of critical and ethical implications of such projects.</li> </ul>		3, 4
2) Critical reflections	2.1	<ul style="list-style-type: none"> <li>Critical and conceptual analysis of spectatorship and art projects in historical context.</li> </ul>	15	2, 4
3) Introduction to site-specific art.	3.1	<ul style="list-style-type: none"> <li>A historical and critical analysis of site-specific art projects.</li> <li>Students must read and participate in group reading sessions.</li> </ul>	15	1

	3.2	<ul style="list-style-type: none"> <li>Individual presentations by students based on important site-specific art in contemporary art and making aware of critical and ethical implications of such projects.</li> </ul>		3, 4
4) workshop	4.1	<ul style="list-style-type: none"> <li>The primary goal of this practical group workshop is to conceptualize collaborative art projects among students while emphasizing on domains of shared experiences, situations, and communication skills.</li> <li>While researching the essential terms and challenges identified in students introductory presentations, elaborating on numerous practical approaches and creative examples from our contemporary time period will be a prime priority.</li> <li>Each group (which consists of 2–3 students) must contribute to the final results based on their capacity and skill sets.</li> </ul>	20	5
	4.2	<ul style="list-style-type: none"> <li>Display and presentation of intended group projects.</li> </ul>		5
	4.3	<ul style="list-style-type: none"> <li>Students must write a review about their individual engagements in group activity</li> </ul>		5
	4.4	Studio time- continue the class exercise and enhance their individual observation skills based on their understanding of the classroom exercise.	10	
5) Teacher specific content				

MGU-UGP (HONOURS)

## Syllabus

<p>Teaching and Learning Approach</p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i></p> <ul style="list-style-type: none"> <li>● Deliver lectures on historical and theoretical contexts of collaborative, site-specific, and public art, featuring case studies and examples. Facilitate discussions on readings, artworks, and current issues in the field, encouraging critical thinking and dialogue among students.</li> <li>● Conduct workshops and studio sessions focusing on collaborative methods, site analysis, and conceptual development for public art projects.</li> <li>● Instruct students on documenting and presenting their artworks effectively, including digital documentation, artist statements, and public presentations.</li> <li>● Reflection and Evaluation : Allocate time for students to reflect on their learning experiences and assess their progress towards course objectives, providing feedback for improvement.</li> </ul> <p><i>Interactive Instruction:</i></p> <ul style="list-style-type: none"> <li>● Organize field trips to relevant sites and public art installations, providing opportunities for firsthand observation, analysis, and discussion.</li> <li>● Group Projects : Assign collaborative projects where students work in teams to conceptualize, design, and execute site-specific artworks for public spaces, fostering teamwork and interdisciplinary collaboration.</li> <li>● Critique Sessions: Facilitate critique sessions where students present and receive feedback on their projects, emphasizing constructive dialogue and reflection. Documentation and Presentation</li> </ul> <p>An additional 15 hours of studio time should be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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- Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London and New York: Verso, (2012).
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- Kester, Grant. "Conversation pieces: The role of dialogue in socially-engaged art." *Theory in contemporary art since* (1985): 76-100.
- Kester, Grant H. *Collaboration, Art, And Subcultures, Notebook Videobrasil 02-Art Mobility Sustainability* (2006): 10-35.2.
- Kwon, Miwon. "One place after another." *Cambridge, Massachusetts and London* (2002).
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- Lacy, Suzanne. "Time in place: New genre public art a decade later." *The practice of public art*. Routledge, 2008. 18-32.

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MGU-UGP (HONOURS)

Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>Aesthetic Concepts in Asian Art</b>					
<b>Type of Course</b>	<b>DSC</b>					
<b>Course Code</b>	<b>MG5DSCSCL302</b>					
<b>Course Level</b>	<b>300- 399</b>					
<b>Course Summary</b>	<p>This fifth semester course is intended to provide an idea of Aesthetics as an axiological discipline. Further discussing Aesthetics within the milieu of artistic expressions in a variety of social circumstances and specifically its Asian context. Here, Asia is conceived in its continental dimension giving special attention to the varied aesthetic practices in India. This course introduces not only Sanskrit aesthetic concepts but also discusses aesthetics within different world views such as the Islamic, Buddhist etc. Further the course illustrates major early (Indian) scholarly interventions in defining or redefining aesthetic concepts. The outlook that this course tries to discuss is not limited to the axiological paradigms but places aesthetics contextually, to what defined or actualised various art practices in India and elsewhere in their specific cultural contexts.</p>					
<b>Semester</b>	<b>5</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>	<b>1</b>			<b>60</b>
<b>Pre-requisites, if any</b>						

### 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 (K), 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	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>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</p>
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Assessment Types	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></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><b>Total</b></td> <td><b>30</b></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	<b>Theory Components</b>		Classroom Exercise participation/ any such projects	20	Notebook Submission	10	<b>Total</b>	<b>30</b>									
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	<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. Bhat, Govind Keshav. *Rasa Theory and Allied Problems*. India: M.S. University of Baroda, 1984.
2. Pandey, Kanti Chandra. *Comparative Aesthetics: Western aesthetics*. India: Chowkhamba Sanskrit Series Office, 1950.
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## SUGGESTED READINGS

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14. Gonzalez, Valerie. Beauty and Islam: Aesthetics in Islamic Art and Architecture. Iran: Bloomsbury Publishing, 2001.
15. Dhamija, Jasleen. Indian Folk Arts and Crafts. India: National Book Trust, India, 1992.
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.



**MGU-UGP (HONOURS)**

## Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>				
<b>Course Name</b>	<b>Other Modernism(s) (Specialization: Art History and Aesthetics)</b>			
<b>Type of Course</b>	<b>DSE</b>			
<b>Course Code</b>	<b>MG5DSESL300</b>			
<b>Course Level</b>	<b>300 - 399</b>			
<b>Course Summary</b>	<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>			
<b>Semester</b>	<b>5</b>	Credits	<b>4</b>	Total Hours

<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>	<b>1</b>			<b>60</b>
<b>Pre-requisites, if any</b>						

### 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.	K	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 (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)

Module	Units	Course description	Hrs	CO No.
<b>1.The "Primitive" Unconscious of Modern Art</b>	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
<b>2. Otherness</b>	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
<b>3.Critical introduction to Nationalism</b>	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. Problematise 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
<b>4. Critical Perspectives on Modernism</b>	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				
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Teaching and Learning Approach	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>● 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.</li> <li>● Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</li> <li>● Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</li> <li>● Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</li> <li>● Incorporate critique sessions where students present their work, and constructive feedback is provided.</li> <li>● Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</li> </ul>										
Assessment Types	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="495 1121 1133 1514"> <thead> <tr> <th data-bbox="495 1121 971 1186">Criteria</th> <th data-bbox="971 1121 1133 1186">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="495 1186 1133 1274"><b>Theory Components</b></td> </tr> <tr> <td data-bbox="495 1274 971 1379">Classroom Exercise participation/ any such projects</td> <td data-bbox="971 1274 1133 1379">20</td> </tr> <tr> <td data-bbox="495 1379 971 1446">Notebook Submission</td> <td data-bbox="971 1379 1133 1446">10</td> </tr> <tr> <td data-bbox="495 1446 971 1514"><b>Total</b></td> <td data-bbox="971 1446 1133 1514"><b>30</b></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	<b>Theory Components</b>		Classroom Exercise participation/ any such projects	20	Notebook Submission	10	<b>Total</b>	<b>30</b>
Criteria	Marks										
<b>Theory Components</b>											
Classroom Exercise participation/ any such projects	20										
Notebook Submission	10										
<b>Total</b>	<b>30</b>										

	<p><b>B. End Semester Evaluation (ESE)</b></p> <p>End Semester Evaluation (ESE) shall be conducted as <b>Take- Home Exam</b>. The following format can be used for the question paper.</p> <table border="1" data-bbox="496 338 1151 709"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></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><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table> <p>Note: A <b>visual response</b> 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	<b>Theory Components</b>		Long Answer type question: 2 out of 3 (2 x 25)	50	Visual Response	20	<b>Total</b>	<b>70</b>
Criteria	Marks										
<b>Theory Components</b>											
Long Answer type question: 2 out of 3 (2 x 25)	50										
Visual Response	20										
<b>Total</b>	<b>70</b>										
	<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>										

## Syllabus

### 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/>
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9. *Arts and crafts movement: Modern reinventions* by Naman P Ahuja.
10. Limbu, Subash Thebe. "Adivasi Futurism." (2020).



MGU-UGP (HONOURS)

## Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA(Hons) - Sculpture</b>					
<b>Course</b>	<b>Terracotta and Ceramics (Specialization: Terracotta and Ceramics)</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG5DSESCCL301</b>					
<b>Course Level</b>	<b>300- 399</b>					
<b>Course Summary</b>	<p>This course introduces students to the artistic possibilities of working with terracotta and ceramics. Participants will engage in hands-on experiences while gaining an understanding of the historical, cultural, and contemporary significance of these mediums. The course covers terracotta making, firing techniques, preparation of different glazes, and kiln construction.</p> <p>Terracotta and ceramics have played integral roles in artistic expression for centuries, offering a unique avenue for creativity and cultural exploration. Understanding these materials provides fine arts students with a deeper appreciation for traditional and contemporary art forms, while also equipping them with practical skills for artistic expression.</p>					
<b>Semester</b>	<b>5</b>	<b>Credits</b>			<b>4</b>	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>1</b>	<b>3</b>	<b>1</b>	<b>1</b>	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	achieve hands-on mastery in working with terracotta and ceramics, demonstrating proficiency in various techniques such as terracotta making, firing, glaze preparation, and kiln construction.	S	2
2	gain a comprehensive understanding of the historical, cultural, and contemporary significance of terracotta and ceramics, allowing them to contextualize their artistic endeavors within broader cultural and artistic traditions.	U	1,3,4,6,7,8,9,10
3	develop technical proficiency in firing techniques specific to terracotta and ceramics, enabling them to achieve desired outcomes in terms of form, texture, and glazing.	C	2
4	learn the preparation and application of various glazes, expanding their repertoire of artistic possibilities and allowing for greater creativity in ceramic artworks.	K,S	2
5	acquire knowledge and skills related to kiln construction, providing them with the ability to understand and build kilns for firing their terracotta and ceramic creations.	S,C	1,2,3
6	deeper appreciation for the artistic expression facilitated by terracotta and ceramics, fostering a connection between traditional and contemporary art forms.	Ap	1,3,4,6,7,8,10
*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

## MGU-UGP (HONOURS)

### COURSE CONTENT

#### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1.Exploring the clay bodies</b>	1.1	Explore different types of clay along with the scientific, cultural, geographical and historical understanding of terracotta and ceramics.	10	1,2,6
<b>2.Create a Drawing for clay modeling</b>	2.1	Create a few drawings and select one drawing for further clay modeling.	10	1,2,5

<b>3.Making Terracotta Sculpture</b>	3.1	Learn to build a structure depending on the idea that is conceived in clay. And leave it to dry once it is done.	25	1,3,5
<b>4.Terracotta firing</b>	4.1	Use a gas kiln or wooden kiln for firing. Describe all the nuances of terracotta firing.	30	3,5
<b>5.Teachers specific Module</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: In the initial module, students will embark on an immersive exploration of various clay types, delving into the scientific, cultural, geographical, and historical dimensions of terracotta and ceramics. Through interactive lectures, research projects, and group discussions, students will gain a comprehensive understanding of the material, laying the foundation for their exploration of terracotta sculpture.</p> <p>The practical aspect of the course begins with hands-on sessions in making terracotta sculptures. The teaching approach involves demonstrating clay preparation techniques and guiding students in constructing structures based on their conceptual ideas. These sessions will emphasize the fusion of creativity and craftsmanship. Students will engage in active practice, allowing them to hone their skills and develop a tactile understanding of working with terracotta. Subsequently, the terracotta firing module will cover the use of gas kilns or wooden kilns. The teaching approach will involve detailed explanations of the nuances of terracotta firing, encompassing temperature control, kiln loading, and other critical factors. Practical firing sessions supervised by instructors will provide students with direct experience in the firing process. This approach ensures a well-rounded learning experience, combining theoretical knowledge with practical skills in the captivating realm of terracotta sculpture.</p> <p>Interactive Instruction: Lectures, library references and discussions.</p>
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<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>15</td> </tr> <tr> <td>Studio involvement</td> <td>10</td> </tr> <tr> <td>Viva Voce</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>30</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Practical Components</b>		Final Work	15	Studio involvement	10	Viva Voce	5	<b>Total</b>	<b>30</b>
	Criteria	Marks											
<b>Practical Components</b>													
Final Work	15												
Studio involvement	10												
Viva Voce	5												
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	<p><b>B. End Semester Evaluation (ESE)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>50</td> </tr> <tr> <td>Technique Exploration</td> <td>10</td> </tr> <tr> <td>Viva Voce</td> <td>10</td> </tr> <tr> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Practical Components</b>		Final Work	50	Technique Exploration	10	Viva Voce	10	<b>Total</b>	<b>70</b>
Criteria	Marks												
<b>Practical Components</b>													
Final Work	50												
Technique Exploration	10												
Viva Voce	10												
<b>Total</b>	<b>70</b>												

### References

1. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
2. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
3. Levy, Matt, Takuro Shibata, and Hitomi Shibata. *Wild Clay: Creating Ceramics and Glazes from Natural and Found Resources*. Bloomsbury Publishing, 2022.
4. Rösch, Petra. *Chinese wood sculptures of the 11th to 13th centuries: Images of Water-Moon Guanyin in northern Chinese temples and Western collections*. Columbia University Press, 2007.
5. Hasluck, Paul N. *Manual of traditional wood carving*. Courier Corporation, 1977.

### SUGGESTED READINGS

1. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
2. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
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# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course</b>	<b>Metal Casting: Sand Casting</b>					
<b>Type of Course</b>	<b>SEC</b>					
<b>Course Code</b>	<b>MG5SECSCL300</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<p>Metal is a crucial material in many disciplines, including visual art. There are many traditional methods of metal casting that vary by region. In this course, students will learn the basic characteristics of metal and its modeling. Sand casting is one of the easiest methods for metal casting. Students will gain an understanding of the quality variations in different metals and learn to create forms through the sand casting technique.</p> <p>Metal casting, a manufacturing process involving pouring molten metal into a mold and allowing it to solidify, results in a three-dimensional metal object. This age-old process has been integral for millennia, remaining a fundamental method for producing diverse metal parts and products. The course uniquely adapts this process to empower students to excel in the field of metal art, with sand casting being one of the techniques covered.</p>					
<b>Semester</b>	<b>5</b>	Credits		<b>3</b>	Total Hours	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical		Others
			<b>3</b>			<b>45</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	gaining an understanding of the quality variations in different metals and learning to create forms through the sand casting technique contributes to the development of comprehensive portfolios. This involves showcasing artistic evolution, technical skills, and conceptual depth, particularly in the context of metal art.	K	1,2,3,4,10
2	learn metal casting, a manufacturing process integral for producing diverse metal parts and products. This knowledge can be applied in proposing projects, addressing goals and artistic intent within the field of metal art.	C	1,2,3,4,5,10
3	by covering metal casting techniques like sand casting, contributes to mastering concept note writing. Students can articulate their understanding of quality variations in metals and the creative process involved in metal casting more effectively.	I	1,2,4
4	Learning about metal casting techniques, especially through sand casting, aligns with documenting artwork professionally. This includes understanding the process, capturing it visually, and providing informative details for documentation.	C	1,2,4
5	excel in the field of metal art, enhancing their communication skills. This involves discussing and articulating ideas related to metal casting, providing and receiving feedback, and fostering professional relationships within the metal art community.	S	1,3,4,5,9
6	By the end of a metal casting course, participants should be equipped with the knowledge and skills necessary to effectively participate in or lead metal casting processes in various works.	A	2,3,4,5,9
<p><i>*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Units	Course description	Hrs	CO No
1.Introduction to metal casting	1.1	Overview of the history and evolution of metal casting. exploration of different styles and traditions in metal casting.	10	1,4
2.Sand casting	2.1	create a form in any of the solid materials .	20	3
3.Exhibition and Presentation	3.1	Tips for presenting and showcasing metal art projects. Preparing for potential exhibitions or public displays.	15	4,6
4. Teachers specific Module				

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Direct Instruction:</b> Introduce the different kinds of metals and their characteristics. Before starting the practice, explain the casting process. Showcase different types of casting methods and examples of works created through these techniques. Ensure that workbook activities are integrated and continued throughout the course.</p> <p><b>Interactive Instruction:</b> Discuss the origins of the metals and explore the sociological and environmental aspects associated with metal casting (especially in Indian context). Provide library references and encourage students to conduct further research on these topics.</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>												
	<b>A. Continuous Comprehensive Assessment (CCA)</b>												
	<table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>10</td> </tr> <tr> <td>Studio involvement</td> <td>10</td> </tr> <tr> <td>Viva Voce</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Practical Components</b>		Final Work	10	Studio involvement	10	Viva Voce	5	<b>Total</b>	<b>25</b>
Criteria	Marks												
<b>Practical Components</b>													
Final Work	10												
Studio involvement	10												
Viva Voce	5												
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	<b>B. End Semester Evaluation (ESE)</b>												
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Criteria	Marks												
<b>Practical Components</b>													
Final Work	35												
Viva Voce	15												
<b>Total</b>	<b>50</b>												
	Note: Viva voce can be conducted online if necessary.												

## MGU-UGP (HONOURS)

### References

1. Neely, John. "Practical metallurgy and materials of industry." (*No Title*) (1994).
2. Chastain, Steve. *Metal casting: a sand casting manual for the small foundry*. Vol. 1. Stephen Chastain, 2004.

### SUGGESTED READINGS

1. Neely, John. "Practical metallurgy and materials of industry." (*No Title*) (1994).
2. Chastain, Steve. *Metal casting: a sand casting manual for the small foundry*. Vol. 1. Stephen Chastain, 2004.



**Semester 6**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA(Hons.) Sculpture</b>					
<b>Course</b>	<b>Art Historical Site Visit</b>					
<b>Type of Course</b>	<b>DSC</b>					
<b>Course Code</b>	<b>MG6DSCSCL300</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<p>This course centers around field visits and interactions, delving into the potential of direct engagement with sites, artworks, institutions, and people. The field visits will encompass various historically significant art sites, art colleges, museums, community spaces, galleries, etc. Students will be urged to compile a visual diary documenting their journey as the ultimate outcome of the course.</p> <p>The course facilitates students in gaining a firsthand understanding of sites and materials during travel, providing a unique life experience in art and society. This exposure enables individuals to contemplate alternative possibilities for their artistic practice.</p>					
<b>Semester</b>	<b>6</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will recall and identify key artistic concepts, historical facts, and cultural contexts encountered during field visits to various art sites and institutions.	K	10
2	Participants will demonstrate an understanding of the relationships between different art forms, historical periods, and societal influences through the analysis and interpretation of artworks and cultural phenomena.	U	1
3	Through direct engagement with materials during travel, students will apply their knowledge to practical situations, gaining hands-on experience in artistic practices and techniques.	A	2
4	Participants will critically analyze and evaluate the significance of diverse art forms, historical sites, and cultural expressions, developing the ability to assess the impact of these elements on their own artistic perspectives.	An	1,6
5	Students will synthesize their experiences and observations, creating a visual diary that captures the essence of their journey, reflecting on the interconnectedness of art, culture, and society.	C	7
6	The course will encourage students to reflect on their personal growth, fostering an evaluative mindset that allows them to assess the impact of their experiences on their artistic practices and perspectives.	E	10
<p><i>*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1. Introduction to the area of study and site selection</b>	1.1	Significance of site visits for BFA students Criteria for site selection-historical importance/cultural relevance/artistic significance	5	1,4
<b>2. Preparing for Site Visit</b>	2.1	Researching selected art sites, understanding cultural contexts	5	1,4
<b>3. On site Exploration and Analysis</b>	3.1	Guided site visits- curatorial walk and extended discussions under the mentorship of Expert teachers and a participation in a discourse of different point of views, questionings and critical perspectives Independent site exploration- Student learners may draw, photograph, take video, do performance, or do other projects according to personal interests	60	2,3,5
<b>4. Post Visit Reflection and Presentation</b>	4.1	Facilitate reflections on the site visit experience Develop skills in presenting and sharing insights	5	5,6
<b>5. Teacher Specific Content</b>				

Teaching and Learning Approach	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Site visits of places of art historical importance and making drawings, sketches, and comment on the real experience of seeing historical work of arts</p>
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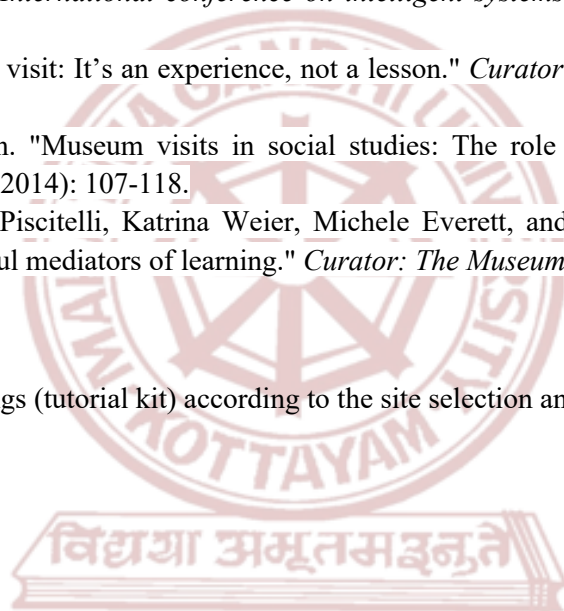
Assessment Types	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="511 346 1130 951"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Workbook/ notes/ creative intervention</td> <td>10</td> </tr> <tr> <td>Exploration skill</td> <td>10</td> </tr> <tr> <td>Discussions</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Workbook/ notes/ creative intervention	10	Exploration skill	10	Discussions	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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<b>Viva Voce</b>	<b>35</b>																

## References

1. Synnestvedt, Anita. "Who wants to visit a Cultural Heritage Site? A walk through an Archaeological Site with a Visual and Bodily Experience." In *Images, representations and heritage: moving beyond modern approaches to archaeology*, pp. 333-351. Boston, MA: Springer US, 2006.
2. Cameron, Catherine M., and John B. Gatewood. "Excursions into the unremembered past: What people want from visits to historical sites." *The public historian* 22, no. 3 (2000): 107-127
3. Krantz, Amanda, and Stephanie Downey. "Thinking about art: The role of single-visit art museum field trip programs in visual arts education." *Art Education* 74, no. 3 (2021): 37-42.
4. Maach, Ilyas, Ahmed Azough, and Mohammed Meknassi. "Development of a use case for virtual reality to visit a historical monument." In *2018 International conference on intelligent systems and computer vision (ISCV)*, pp. 1-4. IEEE, 2018.
5. Duke, Linda. "The museum visit: It's an experience, not a lesson." *Curator: the museum journal* 53, no. 3 (2010): 271-279.
6. Kaschak, Jennifer Cutsforth. "Museum visits in social studies: The role of a methods course." *Social Studies Research and Practice* 9, no. 1 (2014): 107-118.
7. Anderson, David, Barbara Piscitelli, Katrina Weier, Michele Everett, and Collette Tayler. "Children's museum experiences: Identifying powerful mediators of learning." *Curator: The Museum Journal* 45, no. 3 (2002): 213-231.

## SUGGESTED READINGS

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



MGU-UGP (HONOURS)

Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons)- Sculpture</b>					
<b>Course Name</b>	<b>Studio Practice: On Object</b>					
<b>Type of Course</b>	<b>DSC</b>					
<b>Course Code</b>	<b>MG6DSCSCL301</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<p>The course Studio Practice: on object fosters the development of an independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices. As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>					
<b>Semester</b>	<b>6</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>		<b>1</b>		<b>75</b>



## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Cultivate the experiences and artistic knowledge gained in previous courses to diligently nurture a personal project.	C	1,3,6,8
2	Understand your practice's historical coordinates and reflect a critical view of contemporary art practices.	U	1,3,6,8
3	Expand a greater degree of rigour and thoughtful engagement, creative practice and related processes.	A	1,4
4	Evaluate your own progress with the intent of working towards advancement while utilizing the resources provided.	E	1,4
5	Establish a self-critical strategy for implementing the project using the concepts of temporality and spatiality.	U	1,6
6	Design and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts.	C	4,3,9
*Remember (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	Course description	Hrs	CO No.
<b>1) Advanced Studio Practice</b>	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	1,2,5

<b>2) Professional Development</b>	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	20	5,6
<b>3) Artistic Practice as Research</b>	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	20	5,6
<b>4) Exhibition Preparation</b>	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	20	1,2,5,6
<b>5) Teacher specific module</b>	<p style="text-align: center;"> <b>MGU-UGP (HONOURS)</b>   <b>Syllabus</b> </p>		

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i></p> <ul style="list-style-type: none"> <li>● Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project.</li> <li>● Encourage students to reflect on their progress and artistic decisions.</li> <li>● Summarize key points and assign any follow-up tasks or readings.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p><i>Interactive Instruction:</i></p> <ul style="list-style-type: none"> <li>● Students participate in peer critique sessions to discuss and evaluate each other's work.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p>An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>																
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="537 1188 1149 1759"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Studio involvement</td> <td>10</td> </tr> <tr> <td>Individual Project Design</td> <td>10</td> </tr> <tr> <td>Discussions</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Studio involvement	10	Individual Project Design	10	Discussions	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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<b>B. End Semester Evaluation (ESE)</b>	
<b>Criteria</b>	<b>Marks</b>
<b>Practical Components</b>	
Final Display	35
Conceptual concerns	15
<b>Total</b>	<b>50</b>
<b>Theory Component</b>	
<b>Viva Voce</b>	<b>35</b>

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

## References

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

## SUGGESTED READINGS

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- Lien, Marianne Elisabeth, and Brigitte Nerlich. *The politics of food*. Berg Publishers, 2004.



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Studio Project: On Object</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG6DSESCCL300</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<p>The course Studio Project: On Object fosters the development of an independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices. As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>					
<b>Semester</b>	<b>6</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>	<b>1</b>			<b>60</b>

<b>Pre-requisites</b>	
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### COURSE OUTCOMES (CO)

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


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

### MGU-UGP (HONOURS)

### COURSE CONTENT

#### Content for Classroom transaction (Sub-units)

Module	Course description	Hrs	CO No.
<b>1. Advanced Studio Practice</b>	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	10	1,2,5

<b>2. Professional Development</b>	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	5,6
<b>3. Artistic Practice as Research</b>	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	15	5,6
<b>4. Exhibition Preparation</b>	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	20	1,2,5,6
<b>5. Teacher specific module</b>			

MGU-UGP (HONOURS)

## Syllabus

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i></p> <ul style="list-style-type: none"> <li>● Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project.</li> <li>● Encourage students to reflect on their progress and artistic decisions.</li> <li>● Summarize key points and assign any follow-up tasks or readings.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p><i>Interactive Instruction:</i></p> <ul style="list-style-type: none"> <li>● Students participate in peer critique sessions to discuss and evaluate each other's work.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p>An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>												
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Criteria	Marks												
<b>Practical Components</b>													
Individual Project Design	15												
Studio involvement	10												
Viva Voce	5												
<b>Total</b>	<b>30</b>												



<b>B. End Semester Evaluation (ESE)</b>	
<b>Criteria</b>	<b>Marks</b>
<b>Practical Components</b>	
Final Work	50
Conceptual Concerns	10
Viva Voce	10
<b>Total</b>	<b>70</b>

## References

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

## SUGGESTED READINGS

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- Lien, Marianne Elisabeth, and Brigitte Nerlich. *The politics of food*. Berg Publishers, 2004.



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>				
<b>Course Name</b>	<b>Modern Art in Kerala: An overview Specialization: Art History and Aesthetics)</b>				
<b>Type of Course</b>	<b>DSE</b>				
<b>Course Code</b>	<b>MG6DSESCCL301</b>				
<b>Course Level</b>	<b>300-399</b>				
<b>Course Summary</b>	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.				
<b>Semester</b>	<b>6</b>	Credits		<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	
<b>Pre-requisites</b>		<b>3</b>	<b>1</b>		<b>60</b>

### 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 (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	Unit	Course description	Hrs	CO No.
<b>1: The Rise of Modernism in Kerala</b>	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
<b>2. Print culture and Visualities</b>	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
<b>3. Institutions and art pedagogies</b>	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
<b>4. Malayali Diaspora and the emergence of Regional artworlds and</b>	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

<b>Contemporary issues</b>	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
<b>5. Teacher Specific Content</b>				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Active co-operative learning, Seminar, Gallery visit and Group discussion, Presentation by individual student/ Group representative, individual curation and exhibition making.										
Assessment Types	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></td> </tr> <tr> <td>Class Participation and Engagement</td> <td>15</td> </tr> <tr> <td>Assignment and Presentations</td> <td>15</td> </tr> <tr> <td><b>Total</b></td> <td><b>30</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Theory Components</b>		Class Participation and Engagement	15	Assignment and Presentations	15	<b>Total</b>	<b>30</b>
Criteria	Marks										
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Class Participation and Engagement	15										
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<b>Total</b>	<b>30</b>										

## 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
<b>Theory Components</b>	
Long Answer type question: 2 out of 3 (2 x 25)	50
Visual Response	20
<b>Total</b>	<b>70</b>

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



# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>Concepts of Aesthetics in Western Art (Specialization: Art history and Aesthetics)</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG6DSESCCL302</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<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. 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>					
<b>Semester</b>	<b>6</b>	<b>Credits</b>			<b>4</b>	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>	<b>1</b>			<b>60</b>
<b>Pre-requisites</b>						

## 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 (K), 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"> <li>● 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.</li> <li>● Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</li> <li>● Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</li> <li>● 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.</li> <li>● Incorporate critique sessions where students present their work, and constructive feedback is provided.</li> <li>● Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</li> </ul>
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Assessment Types	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="495 331 1128 877"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></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><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Practical Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Theory Components</b>		Classroom Exercise participation/ any such projects	15	Notebook Submission	10	<b>Total</b>	<b>25</b>	<b>Practical Component</b>		<b>Viva Voce</b>	<b>15</b>		
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	<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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#### 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

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- 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

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>				
<b>Course</b>	<b>Ceramics and Pottery ( Specialization: Terracotta and Ceramics)</b>				
<b>Type of Course</b>	<b>DSE</b>				
<b>Course Code</b>	<b>MG6DSESCCL303</b>				
<b>Course Level</b>	<b>300 - 399</b>				
<b>Course Summary</b>	<p>This course introduces students to the artistic possibilities of working with pottery and ceramics. Participants will engage in hands-on experiences while gaining an understanding of the historical, cultural, and contemporary significance of these mediums. The course covers Ceramic making, firing techniques, preparation of different glazes, and kiln construction.</p> <p>Pottery and ceramics have played integral roles in artistic expression for centuries, offering a unique avenue for creativity and cultural exploration. Understanding these materials provides fine arts students with a deeper appreciation for traditional and contemporary art forms, while also equipping them with practical skills for artistic expression.</p>				
<b>Semester</b>	<b>6</b>	Credits		<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical 1	
<b>Pre-requisites</b>			<b>4</b>		

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	achieve hands-on mastery in working with terracotta and ceramics, demonstrating proficiency in various techniques such as terracotta making, firing, glaze preparation, and kiln construction.	S	2
2	gain a comprehensive understanding of the historical, cultural, and contemporary significance of terracotta and ceramics, allowing them to contextualize their artistic endeavors within broader cultural and artistic traditions.	U	1,3,4,6,7,8,9,10
3	develop technical proficiency in firing techniques specific to terracotta and ceramics, enabling them to achieve desired outcomes in terms of form, texture, and glazing.	C	2
4	learn the preparation and application of various glazes, expanding their repertoire of artistic possibilities and allowing for greater creativity in ceramic artworks.	K/S	2
5	acquire knowledge and skills related to kiln construction, providing them with the ability to understand and build kilns for firing their terracotta and ceramic creations.	S/C	1,2,3
6	deeper appreciation for the artistic expression facilitated by terracotta and ceramics, fostering a connection between traditional and contemporary art forms.	Ap	1,3,4,6,7,8,10
<p><i>*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
<b>1.Exploring the clay bodies</b>	<b>1.1</b>	Explore different types of clay along with the scientific, cultural, geographical and historical understanding of terracotta and ceramics.	10	1,2,6
<b>2. Clay Preparation</b>	<b>2.1</b>	Practice clay preparation for Ceramic.	15	1

<b>3. Biscuit Firing</b>	<b>3.1</b>	learn biscuit firing using gas or electric kiln.	10	3,4
<b>4. Glazes and Firing</b>	<b>4.1</b>	Learn glaze preparation and application.	10	4
	<b>4.1</b>	Use a gas kiln or electric kiln for firing. Describe all the nuances of ceramic firing.	15	3,5
<b>5. Teachers Specific</b>				

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: In the foundational module, students embark on a multifaceted journey into the world of ceramics. Through interactive lectures and discussions, they gain insights into the scientific, cultural, geographical, and historical dimensions of terracotta and ceramics. Research projects and group discussions deepen their understanding, while hands-on workshops in ceramic sculpture cultivate creativity and practical skills. Peer reviews and critiques enhance collaborative learning, fostering an environment where students actively engage with the material and each other.</p> <p>The subsequent modules focus on the practical aspects of ceramic arts. Biscuit firing techniques are elucidated through step-by-step demonstrations, ensuring students comprehend safety protocols and kiln operation. The glazing module emphasizes both theoretical instruction and practical application, allowing students to experiment with various techniques on their sculptures. The nuances of ceramic firing, whether utilizing gas or electric kilns, are explored through hands-on sessions supervised by instructors. A unique module tailored for educators delves into intensive discussions on effective teaching strategies, classroom activities, and the significance of displaying student artwork, creating a holistic approach to learning and teaching in the realm of ceramic arts.</p> <p>Interactive Instruction: Lectures, library references and discussions.</p> <p>An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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1. Sarnecka, Zuzanna, and Agnieszka Dziki, eds. *The Materiality of Terracotta Sculpture in Early Modern Europe*. Routledge, 2023.
2. Saraswati, Baidyanath. *Pottery-making cultures and Indian civilization*. Abhinav publications, 1978.
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5. Hasluck, Paul N. *Manual of traditional wood carving*. Courier Corporation, 1977.

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**MGU-UGP (HONOURS)**

## Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course</b>	<b>Metal Casting: Lost Wax Method</b>					
<b>Type of Course</b>	<b>SEC</b>					
<b>Course Code</b>	<b>MG6SECSCL300</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<p>The participant gets to learn the Italian method of metal casting/ lost wax metal casting. This course includes wax modeling, wax casting, lost wax method, metal firing and pouring and finishing.</p> <p>Metal casting is a manufacturing process in which molten metal is poured into a mold and allowed to solidify, creating a three-dimensional metal object. This process has been used for thousands of years and remains a fundamental method for producing a wide range of metal parts and products. This unique process adapted for the students to excel in the field of metal art. Italian casting or investment casting is one among them, which is more widely adapted for sculpture making.</p>					
<b>Semester</b>	<b>6</b>	Credits			<b>3</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			<b>2</b>	<b>1</b>		<b>60</b>
<b>Pre-requisites</b>						



## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	synthesize their knowledge and skills in various metal casting techniques, including wax modeling, casting, and finishing, to develop comprehensive portfolios that showcase their artistic evolution, technical skills, and conceptual depth.	C	1,2,3,4,5,10
2	apply their knowledge of the Italian method of metal casting, specifically in wax modeling, casting, and the lost wax method, to craft effective project proposals. This involves using acquired knowledge in a practical context.	A	1,3,4,10
3	Understanding and mastering the Italian method of metal casting involves analyzing the intricacies of the process and synthesizing this knowledge to effectively articulate concepts, themes, and intentions in written concept notes.	U	1,4
4	apply their understanding of each stage in metal casting (wax modeling, casting, metal firing, and finishing) to document artwork professionally. This process involves both application and synthesis of knowledge.	A	1,3,4
5	apply their communication skills in discussing and articulating ideas related to metal casting. Additionally, participants will evaluate and provide feedback, fostering professional relationships within the metal art community.	A	1,3,4,5,9
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

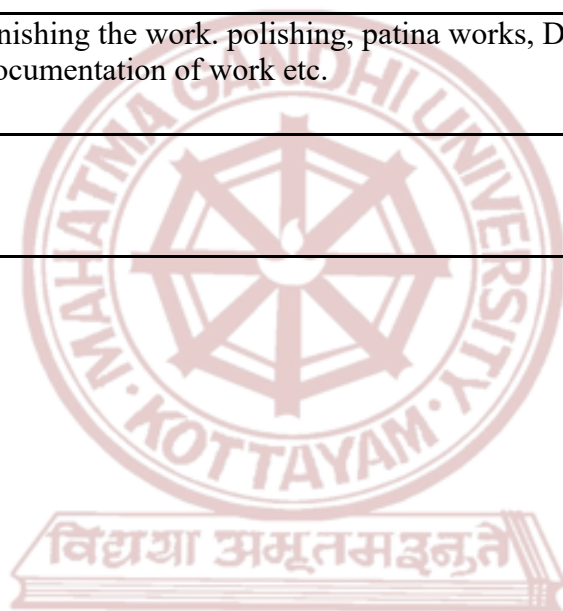
## COURSE CONTENT

# Syllabus

### Content for Classroom transaction (Sub-units)

Module	Unit	Course description	Hrs	CO No.
1.Introduction to Lost wax casting	1.1	Overview of the history and evolution of metal casting. Exploration of different styles and traditions in metal casting.	5	1,2
2.Create an object in wax	2.1	Create a few drawings and select one appropriate for the lost wax metal casting technique. Prepare wax for modeling.	5	2,3,4

	2.2	Create a wax model based on the drawing.	10	4
3.Casting process	3.1	Create a mould for firing.	10	2,4
	3.2	dewaxing process.	10	4,5
	3.3	Metal pouring	10	4,5
4.Final execution	4.1	finishing the work. polishing, patina works, Display and documentation of work etc.	10	3,4,5
5.Teachers Specific				



MGU-UGP (HONOURS)

## Syllabus

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Initiate the module with detailed lectures, providing a comprehensive overview of the lost wax casting process, historical context, and the intricacies involved. Guide students through the process of creating a wax model, emphasizing design considerations, and the use of tools. Break down the casting process, covering mold preparation, wax removal, and metal pouring stages with step-by-step explanations. Provide insights into the final execution phase, including finishing techniques, polishing, and presentation considerations. Address educators' specific needs through tailored discussions, focusing on integrating lost wax casting into curricula, addressing challenges, and enhancing teaching methodologies.</p> <p>Interactive Instruction: Conduct discussions and Q&amp;A sessions to engage students actively in understanding the theoretical aspects of lost wax casting. Organize practical workshops, allowing students hands-on experience in shaping and refining their wax objects under guidance. Facilitate live demonstrations and interactive sessions where students actively participate in aspects of the casting process. Encourage peer reviews and collaborative discussions to refine the execution of the cast objects, fostering a constructive learning environment. Engage teachers in workshops where they can gain hands-on experience and share insights, promoting a supportive community for the effective teaching of lost wax casting.</p> <p><i>Interactive Instruction:</i> Library references, reading and discussions</p> <p>An additional 30 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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## Syllabus

<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Studio involvement</td> <td>10</td> </tr> <tr> <td>Discussions</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>15</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></td> </tr> </tbody> </table> <p>Practical Component CCA 15 mark Theory Component CCA 15 mark* *to be converted to 7.5(i.e. Mark X 0.5)</p>	Criteria	Marks	<b>Practical Components</b>		Studio involvement	10	Discussions	5	<b>Total</b>	<b>15</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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### References

1. Neely, John. "Practical metallurgy and materials of industry." (*No Title*) (1994).
2. Chastain, Steve. *Metal casting: a sand casting manual for the small foundry*. Vol. 1. Stephen Chastain, 2004.

### SUGGESTED READINGS

1. Neely, John. "Practical metallurgy and materials of industry." (*No Title*) (1994).
2. Chastain, Steve. *Metal casting: a sand casting manual for the small foundry*. Vol. 1. Stephen Chastain, 2004.



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course</b>	<b>Cyanotype Printing</b>					
<b>Type of Course</b>	<b>VAC</b>					
<b>Course Code</b>	<b>MG6VACSCL300</b>					
<b>Course Level</b>	<b>300 - 399</b>					
<b>Course Summary</b>	<p>“Cyanotype Print Making” invites students to dive into the historical and innovative world of cyanotype printing. This course covers the foundational techniques of creating cyanotypes, including preparing chemicals, selecting suitable materials for prints, and understanding the effects of light exposure. By exploring both traditional and contemporary methods, students will experiment with this unique form of photographic printing to develop artworks that interweave texture, narrative, and conceptual depth. The inclusion of digital manipulation and mixed media approaches encourages students to broaden their creative boundaries. Through practical workshops, critical discussions, and individual exploration, participants will master the cyanotype process and learn how to integrate these techniques into their broader artistic practice.</p>					
<b>Semester</b>	<b>6</b>	Credits			<b>3</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites</b>			<b>3</b>			<b>45</b>

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Master the cyanotype process: Students will learn to prepare chemicals, coat surfaces, expose, and develop prints, achieving proficiency in basic and advanced cyanotype techniques.	A,S	3,10
2	Creative experimentation: Develop the ability to experiment with various substrates, digital negatives, and post-processing techniques to create unique and innovative cyanotype prints.	A	1,3,4
3	Integration of digital tools: Utilize digital tools to create negatives and manipulate images, blending traditional printmaking with contemporary digital practices.	A,S	3,10
4	Conceptual development: Encourage students to develop and execute conceptually driven projects using cyanotype printing as a primary medium, fostering a deep understanding of the process's artistic potential.	C	1,2,3
5	Critical engagement and presentation: Develop skills in critiquing cyanotype works, both their own and those of others, and learn effective presentation techniques for displaying cyanotype prints.	C,S	1,4
<p><i>*Remember (K), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

Syllabus

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

modules	un its	course description	Hrs	co.no
<b>1. Fundamentals of Cyanotype Printing</b>	1.1	Introduction to the History and Techniques of Cyanotype (cyanotype printmaking, Chemical components, functions and the Safety precautions)	5	1
	1.2	Preparing and Coating Paper <ul style="list-style-type: none"> <li>● Selecting paper and materials for coating</li> <li>● Techniques for even coating</li> <li>● Experimenting with coating techniques</li> </ul>	5	1,2
<b>2. Image Preparation and Exposure</b>	2.1	Creating Digital Negatives <ul style="list-style-type: none"> <li>● Basics of digital negative creation</li> <li>● Adjusting images for cyanotype printing</li> </ul>	5	3
	2.2	Exposure Techniques <ul style="list-style-type: none"> <li>● Understanding UV light sources and exposure times</li> <li>● Test strips and exposure adjustments</li> <li>● Practicing exposure with various negatives and light sources</li> </ul>	10	1,3
<b>3. Developing and Post-Processing</b>	3.1	Developing Cyanotypes <ul style="list-style-type: none"> <li>● Washing and drying techniques</li> <li>● Toning and Coloring</li> <li>● Introduction to toning agents and methods to alter print color</li> <li>● Experimenting with toning and coloring techniques</li> </ul>	10	1,2
	3.2	Engage in creative experiments with cyanotype by practicing different and unique techniques in cyanotype printing.	10	4,5
<b>4. Teacher- Specific</b>	4.1			

**Teaching and Learning Approach**

**Classroom Procedure (Mode of transaction)**

Direct Instruction:

Direct instruction encompasses lectures and demonstrations aimed at imparting foundational knowledge and technical skills in cyanotype printmaking. Through structured presentations, instructors provide students with essential information regarding cyanotype chemistry, exposure techniques, and historical context. Demonstrations offer visual guidance on

the practical aspects of preparing chemicals, coating surfaces, and executing cyanotype prints. Direct instruction serves as the backbone for students to grasp fundamental concepts and techniques necessary for cyanotype printmaking.

Interactive Instruction:

Interactive instruction fosters active participation and collaborative learning opportunities among students. Hands-on studio work allows students to apply theoretical knowledge acquired through direct instruction in practical scenarios. Group discussions provide platforms for students to exchange ideas, share experiences, and offer feedback to peers. Critique sessions enable students to analyze and evaluate cyanotype prints, facilitating constructive dialogue and enhancing critical thinking skills. Interactive instruction encourages students to explore diverse approaches to cyanotype printmaking, experiment with different materials and techniques, and develop their artistic voice through creative exploration.

An additional 15 hours of studio time shall be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.

Syllabus



<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Final Work</td> <td>10</td> </tr> <tr> <td>Studio involvement</td> <td>10</td> </tr> <tr> <td>Viva Voce</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Practical Components</b>		Final Work	10	Studio involvement	10	Viva Voce	5	<b>Total</b>	<b>25</b>
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Final Work	10												
Studio involvement	10												
Viva Voce	5												
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#### References

1. Ware, Mike. "Cyanotype: The History, Science and Art of Photographic Printing in Prussian Blue". Science Museum, 1999.
2. James, Christopher. "The Book of Alternative Photographic Processes". Delmar Cengage Learning, 2015.

#### Suggested Readings

1. Atkins, Anna. "Photographs of British Algae: Cyanotype Impressions". The New York Public Library, 1843.
2. Moote, Gordon. "The Cyanotype Manual: The Step-by-Step Guide to the Historic Photographic Process". Focal Press, 2020.

This course outline provides a comprehensive framework for engaging with cyanotype printmaking, fostering technical skills, creative exploration, and conceptual development.



**SEMESTER 7**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>				
<b>Course Name</b>	<b>Studio Practice and Beyond</b>				
<b>Type of Course</b>	<b>DCC</b>				
<b>Course Code</b>	<b>MG7DCCSCL400</b>				
<b>Course Level</b>	<b>400 - 499</b>				
<b>Course Summary</b>	<p>This studio course fosters the development of an independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices. As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>				
<b>Semester</b>	<b>7</b>	<b>Credits</b>		<b>4</b>	<b>Total Hours</b>
<b>Course Details</b>	Learning	Lecture	Tutorial	Practical	

	Approach		3	1		75
<b>Pre-requisites</b>						

### COURSE OUTCOMES (CO)

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

# Syllabus

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Module	Course description	Hrs	CO No.
<b>1. Advanced Studio Practice</b>	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	1,2,5
<b>2. Professional Development</b>	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	20	5,6
<b>3. Artistic Practice as Research</b>	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	20	5,6
<b>4. Thesis Exhibition Preparation</b>	The culminating module of the BFA program, students conceive and execute a thesis exhibition. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	20	1,2,5,6

5. Teacher specific module			
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<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i></p> <ul style="list-style-type: none"> <li>● Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project.</li> <li>● Encourage students to reflect on their progress and artistic decisions.</li> <li>● Summarize key points and assign any follow-up tasks or readings.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p><i>Interactive Instruction:</i></p> <ul style="list-style-type: none"> <li>● Students participate in peer critique sessions to discuss and evaluate each other's work.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p>An additional 15 hours of studio time should be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.</p>
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# Syllabus

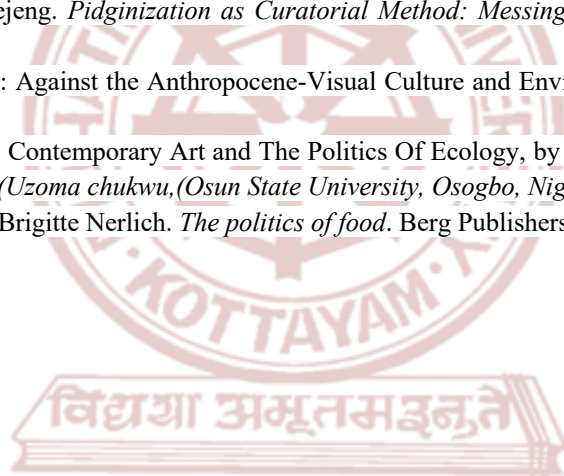
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## References

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

## SUGGESTED READINGS

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



MGU-UGP (HONOURS)

# Syllabus





# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons)- Sculpture</b>				
<b>Course Name</b>	<b>Understanding New Media Art</b>				
<b>Type of Course</b>	<b>DCC</b>				
<b>Course Code</b>	<b>MG7DCCSCL401</b>				
<b>Course Level</b>	<b>400- 499</b>				
<b>Course Summary</b>	<p>This course explores the theoretical foundations, historical evolution, and critical perspectives surrounding New Media Art. The course is designed to provide students with a comprehensive understanding of the unique intersection between art and technology. Through a curated exploration of key concepts, historical movements, and contemporary debates, students will develop the analytical tools necessary to engage critically with the dynamic and rapidly evolving field of New Media Art.</p>				
<b>Semester</b>	<b>7</b>	Credits		<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others
		<b>1</b>	<b>3</b>		
<b>Pre-requisites</b>					

## Syllabus

### COURSE OUTCOMES (CO)

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

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

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Modules	Unit	Course description	Hrs	CO No.
1. Introduction to New Media Art	1.1	Definitions and Characteristics	5	1,4
	1.2	Historical Context: Evolution from Traditional to New Media	3	1,4
	1.3	Key Theories and Concepts in New Media Art	2	1,4
2. Digital Art and Its Forms	2.1	Digital Painting and Drawing	4	1,8
	2.2	Generative Art and Algorithms	4	1,8
	2.3	Pixel Art and 8-bit Aesthetics	3	1,8
3. Sound and New Media Art	3.1	Sound Art and its Role in New Media	5	1,8
	3.2	Audiovisual Installations	5	1,8
	3.3	Experimental Music and Digital Soundscapes	3	1,8

4. Critical Issues in New Media Art and Future Trends and Emerging Technologies	4.1	Ethics and Privacy in New Media	5	7,4
	4.2	Cultural and Social Implications	5	7,4
	4.3	Accessibility and Inclusivity in New Media	3	7,4
	4.4	The Role of AI in New Media Art	5	2,3
	4.5	BioArt and Biotechnology in Art	5	2,3
	4.6	Blockchain and Digital Art	3	2,3
5. Teacher' Specific Content				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Active co-operative learning, Seminar, Group Assignments Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representative, individual presentations.										
Assessment Types	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Theory Components</b></td> </tr> <tr> <td>Class Participation and Engagement</td> <td>15</td> </tr> <tr> <td>Assignment and Presentations</td> <td>15</td> </tr> <tr> <td><b>Total</b></td> <td><b>30</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Theory Components</b>		Class Participation and Engagement	15	Assignment and Presentations	15	<b>Total</b>	<b>30</b>
Criteria	Marks										
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Class Participation and Engagement	15										
Assignment and Presentations	15										
<b>Total</b>	<b>30</b>										

### 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
<b>Theory Components</b>	
Long Answer type question: 2 out of 3 (2 x 25)	50
Visual Response	20
<b>Total</b>	<b>70</b>

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.

#### References

#### Text Book:

1. Manovich, Lev. The Language of New Media. MIT Press, 2001.
2. Paul, Christiane. Digital Art. Thames & Hudson, 2003.
3. Rush, Michael. New Media in Art. Thames & Hudson, 2005.
4. Dixon, Steve. Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation. MIT Press, 2007.
6. കോളേജം, സുധീഷ് . കലാവസ്തുവിന്റെ വർത്തമാനം, തിരുവനന്തപുരം: കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്. 2023.

#### Suggested Readings:

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



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Reflecting Practice/Curatorial Practices</b>					
<b>Type of Course</b>	<b>DCC</b>					
<b>Course Code</b>	<b>MG7DCCSCL402</b>					
<b>Course Level</b>	<b>400 - 499</b>					
<b>Course Summary</b>	<p>Curatorial Practices is a practice-based as well as workshop-oriented course that focuses various perspectives on exhibition making and other forms of visual art disseminations. Curatorial practice can be described as a cultural practice that expands as a tool for generating, communicating, and reflecting experience and knowledge.</p> <p>The primary starting point for this course is to analyse and observe the forms and structures of students' own work in relation to examples of exhibition models and other forms of cultural mediation in a transdisciplinary and transcultural setting. Regular visits to exhibitions and other curatorial cultural ventures in Kochi and outside the city are essential, as is encouraging students to examine them through a critical lens in order to engage in dialogue about such display practices.</p> <p>This course will enable students in executing their final display projects using different approaches of conception, organisation, and implementation of curatorial projects, as well as theoretical tools for analysis, discussion, and future development of exhibitions.</p>					
<b>Semester</b>	<b>7</b>	<b>Credits</b>			<b>4</b>	<b>Total Hours:</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites</b>		<b>1</b>	<b>3</b>			<b>60</b>

## COURSE OUTCOMES (CO)

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

**\*Remember (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)

Module	Units	Course description	Hrs	CO No.
<b>1) Introduction module</b>	1.1	Brief introduction to historical developments of curatorial practices and other exhibition models such as : Global and local biennales, triennales, Documenta, Manifestas , etc.	5	1
	2.1	Critical examinations of above mentioned various exhibitory models through reading critical text from various authors	10	3
<b>2) Critical reflections of various exhibition practices</b>	2.2	Examination on instrumental curation (misunderstood term) and expanded idea of 'curatorial'.	10	3, 1
	3.1	This module introduces the practical experiences of curation-making and helps to develop an area of interest and a conceptual framework.	10	4
<b>3) Practical module</b>	3.2	Select artwork or any kind of materials related to the conceptual framework after a brainstorming session.	10	

4) display	4.1	Examine the nuances of display and exhibition making, and incorporate the conceptual framework into an exhibition format.	15	5
5) Teacher specific module				
Teaching and Learning Approach	<b>Classroom Procedure (Mode of transaction)</b>			
	<p data-bbox="431 470 672 501"><i>Direct Instruction:</i></p> <ul data-bbox="464 541 1479 1031" style="list-style-type: none"> <li data-bbox="464 541 1479 737">● Conduct a lecture or presentation on fundamental concepts of curatorial practices, including exhibition design, collection management, curatorial ethics, etc. Utilize visual aids, case studies, and examples from renowned exhibitions to illustrate key points. Encourage note-taking and questions for clarification.</li> <li data-bbox="464 747 1479 1031">● Organize a visit to a local gallery, museum, or exhibition space relevant to curatorial practices. Provide guided tours or prompts for students to observe and analyze the curatorial decisions, exhibition layout, and interpretation strategies. Encourage students to engage with gallery staff or curators to gain insights into their practices and decision-making processes. Facilitate a debriefing session after the visit to discuss observations and reflections as a class.</li> </ul> <p data-bbox="431 1073 727 1104"><i>Interactive Instruction:</i></p> <ul data-bbox="464 1144 1479 1425" style="list-style-type: none"> <li data-bbox="464 1144 1479 1346">● Divide students into small groups and assign them a curatorial project or task, such as curating a virtual exhibition, creating a thematic collection, or drafting exhibition proposals. Provide guidance and support as groups work collaboratively to complete the task. Encourage groups to present their projects to the class and engage in peer feedback and discussion.</li> <li data-bbox="464 1356 1479 1425">● Provide any additional resources or assignments for further exploration of curatorial practices.</li> </ul>			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>	
	<b>A. Continuous Comprehensive Assessment (CCA)</b>	
	<b>Criteria</b>	<b>Marks</b>
	<b>Practical Components</b>	
	Display	15
	Class Participation and Engagement	15
<b>Total</b>	<b>30</b>	
	<b>B. End Semester Evaluation (ESE)</b>	
	<b>Criteria</b>	<b>Marks</b>
	<b>Practical Components</b>	
	Display	50
	Viva Voce	20
	<b>Total</b>	<b>70</b>
Note: For the ESE, students shall present detailed photographic/videographic documentation of the display done at the end of this course.		

## References

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

## Suggested reading

1. O'Neill, Paul. The Culture of Curating and the Curating of Culture (s). Mit Press, 2016.
2. Rogoff, Irit. "The expanding field." The curatorial: A philosophy of curating (2013): 41-48.



3. Moreno, Marta Mantecón. "Beatrice von Bismarck, Jörn Schaffaff y Thomas Weski (Eds.) Cultures of the Curatorial." *Exit Book: revista de libros de arte y cultura visual* 17 (2012): 76-77.
4. On Curating journals, *Eflux Journals* etc.
5. Smith, Terry. "What is Contemporary Curatorial Thought?" *Thinking Contemporary Curating* (2012): 249-258.



**MGU-UGP (HONOURS)**

## **Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>History of Exhibition Practices</b>					
<b>Type of Course</b>	<b>DCE</b>					
<b>Course Code</b>	<b>MG7DCESCL400</b>					
<b>Course Level</b>	<b>400 - 499</b>					
<b>Course Summary</b>	<p>This course explores the evolution of exhibitions in fine arts, spanning from pre-modern times to contemporary trends. Through five modules, students look into the significance of exhibitions in art dissemination, investigating the transition from early salons to modern galleries and beyond. They examine curatorial strategies, design principles, and the impact of technology and globalization on exhibition practices. Case studies illuminate influential art movements and key players in exhibition history. Ethical considerations, such as representation and accessibility, are also addressed. Through research, critical analysis, and hands-on projects, students develop a comprehensive understanding of how exhibitions shape art reception, cultural discourse, and societal narratives. This course equips aspiring artists, curators, and scholars with the knowledge and skills necessary to navigate and contribute to the dynamic world of exhibition practice.</p>					
<b>Semester</b>	<b>7</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites</b>			<b>3</b>	<b>1</b>		<b>60</b>

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop a comprehensive understanding of the historical evolution of exhibition practices in the context of fine arts, spanning from pre-modern times to contemporary trends.	U	1

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

## Syllabus

### COURSE CONTENT

#### Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs	CO No.
<b>1</b>	<b>Module 1: Introduction to Exhibition Practice</b>	<b>12</b>	<b>1,2,3,4,5</b>
1.1	Overview of exhibition practice in the context of fine arts	4	1,2,3

1.2	Understanding the role of exhibitions in the dissemination and reception of art	4	4,5,
1.3	Examination of different types of exhibitions (e.g., solo exhibitions, group exhibitions, thematic exhibitions)	4	3,4,5
<b>2</b>	<b>Module 2: Pre-Modern Exhibition Practices</b>	<b>12</b>	<b>2,5</b>
2.1	Exploration of historical exhibitions and display methods prior to the modern era	4	2
2.2	Study of early museums, galleries, and salons	4	2
2.3	Analysis of the role of patronage, collectors, and institutions in shaping exhibition practices	4	5
<b>3</b>	<b>Module 3: Modern Exhibition Practices</b>	<b>12</b>	<b>3, 5,6</b>
3.1	Examination of key developments in exhibition practices from the 19th century to the present	4	3,5
3.2	Survey of influential art movements and their impact on exhibition design and curation	4	6
3.3	Analysis of the rise of public and private galleries, biennales, and art fairs	4	6
<b>4</b>	<b>Module 4: Curatorial Strategies and Exhibition Design and Contemporary Trends and Issues</b>	<b>24</b>	<b>3,4,5,6</b>
4.1	Study of curatorial methodologies and approaches to exhibition design	4	3,4
4.2	Exploration of the relationship between space, audience, and artwork in exhibition settings	4	5
4.3	Case studies of innovative curatorial projects and exhibitions	4	5, 6
4.4	Investigation of current trends and issues in exhibition practice	4	4
4.5	Analysis of the role of technology, globalization, and social media in shaping contemporary exhibitions	4	4,5
4.6	Exploration of ethical considerations, such as representation, accessibility, and cultural sensitivity in exhibition curation	4	5

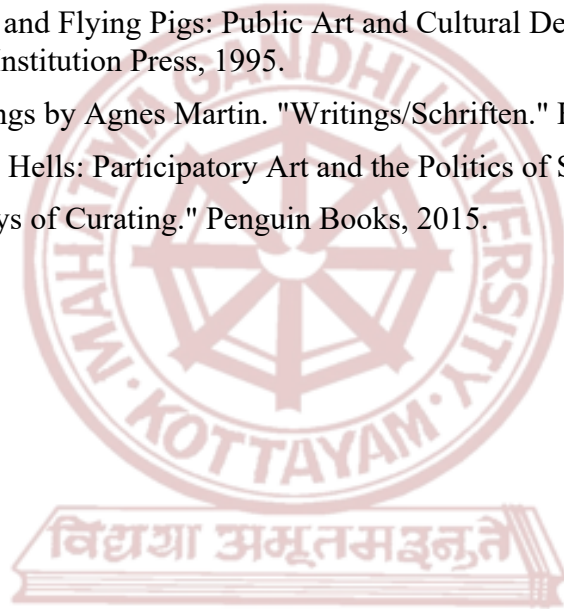
5	<b>Teacher Specific Content</b>		
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<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brainstorming lecture, Explicit Teaching, Active cooperative learning, Seminar, Gallery visit and Group discussion, Presentation by individual student/ Group representative, individual curation and exhibition making.</p>																						
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">Criteria</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="text-align: center;"><b>Theory Components</b></td> </tr> <tr> <td>Class exercise submission</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Participation in the class discussions and activities</td> <td style="text-align: center;">5</td> </tr> <tr> <td>Viva voce</td> <td style="text-align: center;">5</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>30</b></td> </tr> </tbody> </table> <p><b>B. End Semester Evaluation (ESE)</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">Criteria</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="text-align: center;"><b>Theory Components</b></td> </tr> <tr> <td>Class Exercise</td> <td style="text-align: center;">50</td> </tr> <tr> <td>Viva voce</td> <td style="text-align: center;">20</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>70</b></td> </tr> </tbody> </table> <p>Note: class exercise needs to be submitted to the examiners prior to the evaluation date.</p>	Criteria	Marks	<b>Theory Components</b>		Class exercise submission	20	Participation in the class discussions and activities	5	Viva voce	5	<b>Total</b>	<b>30</b>	Criteria	Marks	<b>Theory Components</b>		Class Exercise	50	Viva voce	20	<b>Total</b>	<b>70</b>
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Viva voce	20																						
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### Suggested Text books/Essays

- Greenberg, Reesa, et al. Eds. "Thinking About Exhibitions." Routledge, 1996.

2. O'Doherty, Brian. "Inside the White Cube: The Ideology of the Gallery Space." University of California Press, 2000.
3. Reesa, Greenberg, Bruce W. Ferguson, and Sandy Nairne. Eds. "Thinking About Exhibitions." Routledge, 1996.
4. Bürger, Peter. "Theory of the Avant-Garde." Translated by Michael Shaw. University of Minnesota Press, 1984.
5. Altshuler, Bruce. "The Avant-Garde in Exhibition: New Art in the 20th Century." Harry N. Abrams, 1994.
6. Belting, Hans. "The End of the History of Art?" University of Chicago Press, 1987.
7. Doss, Erika. "Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities." Smithsonian Institution Press, 1995.
8. Martin, Agnes, and Writings by Agnes Martin. "Writings/Schriften." Hatje Cantz, 1992.
9. Bishop, Claire. "Artificial Hells: Participatory Art and the Politics of Spectatorship." Verso Books, 2012.
10. Obrist, Hans Ulrich. "Ways of Curating." Penguin Books, 2015.



**MGU-UGP (HONOURS)**

## Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Artistic Practice as Research: On Object</b>					
<b>Type of Course</b>	<b>DCE</b>					
<b>Course Code</b>	<b>MG7DCESCL401</b>					
<b>Course Level</b>	<b>400 - 499</b>					
<b>Course Summary</b>	<p>This course is designed as a mentorship program. Students can develop their ongoing practice in a research-based environment. The practice will build upon their development thus far, and further guidance will be provided after each student's work presentation. Subsequent discussions will be conducted on a one-on-one basis.</p> <p>The course requires compulsory studio practice with the support of various other resources. It also encourages interdisciplinary possibilities in creative practice.</p>					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture 1	Tutorial 3	Practical	Others	
<b>Pre-requisites</b>						

## Syllabus

### COURSE OUTCOMES (CO)

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

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

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



<b>4. Develop a creative intervention</b>	4.1	This module focuses on the creative practice of each student with the assistance of previous discussions.	15	
<b>5. Teacher specific content</b>	5.1			

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i></p> <ul style="list-style-type: none"> <li>Lectures and slide presentations will cover various artistic practices and projects. Teachers should introduce different kinds of artistic practices, engage in discussions on the topics, and endeavor to connect them with students' works.</li> </ul> <p><i>Interactive Instruction:</i></p> <ul style="list-style-type: none"> <li>Initiate one-on-one discussions and exercises tailored to each student's ideas and working style. These discussions should follow a mentorship model, providing personalized guidance and support to facilitate individual growth and development.</li> </ul>										
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT (HONOURS)</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td><b>Theory Components</b></td> <td></td> </tr> <tr> <td>presentation/ research/ analysis/ creativity</td> <td>20</td> </tr> <tr> <td>Participation in the classroom discussions and activities</td> <td>10</td> </tr> <tr> <td><b>Total</b></td> <td><b>30</b></td> </tr> </tbody> </table>	Criteria	Marks	<b>Theory Components</b>		presentation/ research/ analysis/ creativity	20	Participation in the classroom discussions and activities	10	<b>Total</b>	<b>30</b>
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<b>Total</b>	<b>30</b>										

<b>B. End Semester Evaluation (ESE)</b>	
<b>Criteria</b>	<b>Marks</b>
<b>Theory Components</b>	
Final Work	35
Viva voce	15
<b>Total</b>	<b>50</b>

### References

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

### SUGGESTED READINGS

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

Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Introduction to Art and Critical theory</b>					
<b>Type of Course</b>	<b>DCE</b>					
<b>Course Code</b>	<b>MG7DCESCL402</b>					
<b>Course Level</b>	<b>400 - 499</b>					
<b>Course Summary</b>	<p>This seventh semester course has a lecture-seminar format that culminates in group discussions in which all participants are required to participate. The course explores critical theory's foundational ideas and theorists and analyzes a few pertinent art readings.</p> <p>The study of critical theories as a specific form of conversation about art is the focus of this course. This course integrates theory and practice by giving students the chance to develop their critical thinking abilities and take a stance on critique of current art and culture. It needs a more comprehensive, interdisciplinary discussion on the nature of contemporary experience to comprehend the shifting dynamics of art criticism. It's important to keep in mind that art critics and contemporary artists have studied a wide range of topics, including psychology, philosophy, politics, religion, and history, all while examining how criticism has evolved.</p>					
<b>Semester</b>	<b>7</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>	<b>1</b>			<b>60</b>
<b>Pre-requisites</b>						

**COURSE OUTCOMES (CO)**

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

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs	CO No.
	<b>Lectures and Group Discussions based on Texts and Readings, Review and Presentations by Students</b>	60	
<b>1</b>	<b>Formalism and Modern Avant-Garde</b>	15	1,2,3,5,6,7
1.1	"The Aesthetic Hypothesis"		
1.2	"Art and Life"		
1.3	"Avant-Garde and Kitsch"		
1.4	"Towards a Newer Laocoon"		
<b>2</b>	<b>Abstract Expressionism, Minimalism and Conceptual Art</b>	15	1,2,3,5,6,7
2.1	"Abstract Expressionism, Weapon of the Cold War"		
2.2	"The American Action Painters"		
2.3	"ABC Art"		
2.4	"Art and Objecthood"		
<b>3</b>	<b>Semiotics, Semantics, and Structuralism</b>	15	1,2,3,5,6,7
3.1	"Semiotics and Art History"		
3.2	"General Semantics and Modern Art"		

3.3	"The Structuralism of Claude Levi Strauss and the Visual Art"		
<b>4</b>	<b>Marx, Frankfurt School, and Origins of Postmodernism</b>	15	1,2,3,5,6,7
4.1	"Marxism and Art"		
4.2	"Art as a Form of Negative Dialectics: 'Theory' in Adorno's Aesthetic Theory"		
4.3	"The Work in the Age of Mechanical Reproduction"		
4.4	"Ways of Seeing"		
<b>5</b>	<b>Teacher Specific content</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>● 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.</li> <li>● Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</li> <li>● Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</li> <li>● Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</li> <li>● Incorporate critique sessions where students present their work, and constructive feedback is provided.</li> <li>● Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</li> </ul>
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**Assessment Types****MODE OF ASSESSMENT****A. Continuous Comprehensive Assessment (CCA)**

Criteria	Marks
<b>Theory Components</b>	
Class exercise submission	20
Participation in the class discussions and activities	5
Viva voce	5
<b>Total</b>	<b>30</b>

**B. End Semester Evaluation (ESE)**

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

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
<b>Total</b>			<b>70</b>

# Syllabus

**References**

1. Wood, Paul, Leon Wainwright, and Charles Harrison, eds. *Art in Theory: The West in the World-An Anthology of Changing Ideas*. John Wiley & Sons, 2020.
2. Kant, Immanuel, selections from *Critique of Judgment* (1790), in Charles Harrison, Paul Wood, and Jason Gaiger, *Art in Theory; 1648-1815*, (2000), 780-788.
3. Baudelaire, Charles, *The Painter of Modern Life*, trans. J. Mayne, (New York), 1-40.
4. Bell, Clive, "The Aesthetic Hypothesis," in *Art*, (London, 1931), 3-30.
5. Fry, Roger, "Art and Life," in *Vision and Design*, (London, 1920), 1-15.
6. Greenberg, Clement, "Avant-Garde and Kitsch," in Francis Frascina, ed., *Pollock and After: The Critical Debate*, (New York, 1985), 21-33.
7. Greenberg, Clement, "Towards a Newer Laocoon," in Frascina, 35-46.

8. Rosenberg, Harold. "The American action painters." *Art news* 51.8 (1952): 22.
9. Eva, Cockcroft, and Frascina Francis. "Abstract Expressionism, Weapon of the Cold War." *Pollock and After: The Critical Debate, Harper and Row [FP 1974]* (1985).
10. Bal, Mieke, and Norman Bryson. "Semiotics and art history." *The art bulletin* 73.2 (1991): 174-208.
11. Liepe, Lena. "What is the difference between iconography and semiotics?." *ICO Iconographisk Post. Nordisk tidskrift för bildtolkning–Nordic Review of Iconography* 3-4 (2023): 39-55.
12. BLOODSTEIN, OLIVER. "GENERAL SEMANTICS AND MODERN ART." *ETC: A Review of General Semantics*, vol. 1, no. 1, 1943, pp. 12–23. *JSTOR*, <http://www.jstor.org/stable/42581178>. Accessed 21 Jan. 2024.
- 13.
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15. MELANEY, WILLIAM D. "Art as a Form of Negative Dialectics: 'Theory' in Adorno's Aesthetic Theory." *The Journal of Speculative Philosophy*, vol. 11, no. 1, 1997, pp. 40–52. *JSTOR*, <http://www.jstor.org/stable/25670205>. Accessed 21 Jan. 2024.
16. Benjamin, Walter. "The work of art in the age of mechanical reproduction." *A museum studies approach to heritage*. Routledge, 2018. 226-243.
17. Lang, Berel, and Forrest Williams. "Marxism and art: writings in aesthetics and criticism." (1973).
18. Berger, John. "Ways of seeing." *Living with Contradictions*. Routledge, 2018. 189-198.

(following any standard reference format like APA, MLA, Chicago....)

(Repeat for 6 units each of 15 hrs Duration)

## SUGGESTED READINGS

1. Wood, Paul, Leon Wainwright, and Charles Harrison, eds. *Art in Theory: The West in the World-An Anthology of Changing Ideas*. John Wiley & Sons, 2020.
2. Kant, Immanuel, selections from *Critique of Judgment* (1790), in Charles Harrison, Paul Wood, and Jason Gaiger, *Art in Theory; 1648-1815*, (2000), 780-788.
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6. Greenberg, Clement, "Avant-Garde and Kitsch," in Francis Frascina, ed., *Pollock and After: The Critical Debate*, (New York, 1985), 21-33.
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12. BLOODSTEIN, OLIVER. "GENERAL SEMANTICS AND MODERN ART." *ETC: A Review of General Semantics*, vol. 1, no. 1, 1943, pp. 12–23. *JSTOR*, <http://www.jstor.org/stable/42581178>. Accessed 21 Jan. 2024.
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15. MELANEY, WILLIAM D. "Art as a Form of Negative Dialectics: 'Theory' in Adorno's Aesthetic Theory." *The Journal of Speculative Philosophy*, vol. 11, no. 1, 1997, pp. 40–52. *JSTOR*, <http://www.jstor.org/stable/25670205>. Accessed 21 Jan. 2024.
16. Benjamin, Walter. "The work of art in the age of mechanical reproduction." *A museum studies approach to heritage*. Routledge, 2018. 226-243.
17. Lang, Berel, and Forrest Williams. "Marxism and art: writings in aesthetics and criticism." (1973).
18. Berger, John. "Ways of seeing." *Living with Contradictions*. Routledge, 2018. 189-198.



**MGU-UGP (HONOURS)**

## Syllabus



**SEMESTER 8**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Extending the Studio Project: On Object</b>					
<b>Type of Course</b>	<b>DCC</b>					
<b>Course Code</b>	<b>MG8DCCSCL400</b>					
<b>Course Level</b>	<b>400 -499</b>					
<b>Course Summary</b>	<p>This Course fosters the development of an independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices. As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>					
<b>Semester</b>	<b>8</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	<b>75</b>
			<b>3</b>	<b>1</b>		
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

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

*\*Remember (K), Understand (U), Apply (A), Analyze (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.
<b>1) Advanced Studio Practice</b>	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	1,2,5

<b>2) Professional Development</b>	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	5,6
<b>3) Artistic Practice as Research</b>	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	15	5,6
<b>4) Degree Show/Final Thesis Exhibition</b>	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	15	1,2,5,6
<b>5) Teacher specific module</b>			

Syllabus

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i></p> <ul style="list-style-type: none"> <li>● Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project.</li> <li>● Encourage students to reflect on their progress and artistic decisions.</li> <li>● Summarize key points and assign any follow-up tasks or readings.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p><i>Interactive Instruction:</i></p> <ul style="list-style-type: none"> <li>● Students participate in peer critique sessions to discuss and evaluate each other's work.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul>																
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="511 1033 1208 1604"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Studio involvement</td> <td>10</td> </tr> <tr> <td>Individual Project Design</td> <td>10</td> </tr> <tr> <td>Discussions</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Studio involvement	10	Individual Project Design	10	Discussions	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
Criteria	Marks																
<b>Practical Components</b>																	
Studio involvement	10																
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Discussions	5																
<b>Total</b>	<b>25</b>																
<b>Theory Component</b>																	
<b>Viva Voce</b>	<b>15</b>																

## B. End Semester Evaluation (ESE)

Criteria	Marks
<b>Practical Components</b>	
Final Display	35
Conceptual concerns	15
<b>Total</b>	<b>50</b>
<b>Theory Component</b>	
<b>Viva Voce</b>	<b>35</b>

Practical Component ESE- 50 mark

Theory Component ESE- 35 mark\*

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

## References

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

## SUGGESTED READINGS

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



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Art and Critical theory: After 1960s</b>					
<b>Type of Course</b>	<b>DCC</b>					
<b>Course Code</b>	<b>MG8DCCSCL401</b>					
<b>Course Level</b>	<b>400 -499</b>					
<b>Course Summary</b>	<p>This eighth semester course has a lecture-seminar format that culminates in group discussions in which all participants are required to participate. The course explores critical theory's foundational ideas and theorists and analyses a few pertinent art readings.</p> <p>The study of critical theories as a specific form of conversation about art is the focus of this course. This course integrates theory and practice by giving students the chance to develop their critical thinking abilities and take a stance on critique of current art and culture. It needs a more comprehensive, interdisciplinary discussion on the nature of contemporary experience to comprehend the shifting dynamics of art criticism. It's important to keep in mind that art critics and contemporary artists have studied a wide range of topics, including psychology, philosophy, politics, religion, and history, all while examining how criticism has evolved.</p>					
<b>Semester</b>	<b>8</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites</b>		<b>3</b>		<b>1</b>		<b>75</b>



## COURSE OUTCOMES (CO)

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

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Unit	Course description	Hrs	CO No.

	<b>Lectures and Group Discussions based on Texts and Readings; Review and Presentations by Students</b>		
<b>1</b>	<b>Post Structuralism, Deconstruction, and Psychoanalytic Criticism</b>	15	1,3,4,5,6,7
1.1	"Phantasmagorical Research: How Theory Becomes Art in the Work of Roland Barthes"		
1.2	"The photographic message"		
1.3	"The truth in Painting"		
1.4	"This is not a Pipe"		
1.5	"Surrealism and Psychoanalysis"		
1.6	Deleuze, Guattari and contemporary art		
<b>2</b>	<b>Feminist Theories</b>	20	1,3,4,5,6,7
2.1	"Bodies That Matter: On the Discursive Limits of Sex"		
2.2	"The MoMA's Hot Mamas"		
<b>3</b>	<b>Post Modern Pop and other simulations</b>	20	1,3,4,5,6,7
3.1	"Pop Art Redefined"		
3.2	"Simulacra and Simulations"		
<b>4</b>	<b>Post colonial theories</b>	20	1,3,4,5,6,7
4.1	"Coloniality and Modernity/Rationality."		

4.2	“The Idea of Provincializing Europe”		
4.3	"Can the subaltern speak?"		
5	<b>Teacher Specific content</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>● 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.</li> <li>● Facilitate regular discussion sessions to encourage students to analyze and interpret images collaboratively. This can include group discussions, library work, case studies, and presentations.</li> <li>● Integrate practical workshops where students apply theoretical knowledge to real-world contexts. Provide hands-on experience in analyzing and creating visual content.</li> <li>● Assign regular tasks, assignments, and projects that challenge students to apply their learning in practical scenarios.</li> <li>● Incorporate critique sessions where students present their work, and constructive feedback is provided.</li> <li>● Integrate technology tools for visual analysis, allowing students to explore digital platforms and multimedia content.</li> </ul>
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# Syllabus

**Assessment Types****MODE OF ASSESSMENT****A. Continuous Comprehensive Assessment (CCA)**

Criteria	Marks
<b>Theory Components</b>	
Class exercise submission	20
Participation in the class discussions and activities	5
<b>Total</b>	<b>25</b>
<b>Practical Components</b>	
<b>Viva Voce</b>	<b>15</b>

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)**

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

Criteria	Marks
<b>Theory Components</b>	
Long Answer type question: 2 out of 3 (2 x 25)	50
<b>Total</b>	<b>70</b>
<b>Practical Component</b>	
<b>Visual Response</b>	<b>20</b>

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.

**References**

1. Wood, Paul, Leon Wainwright, and Charles Harrison, eds. Art in Theory: The West in the World-An Anthology of Changing Ideas. John Wiley & Sons, 2020.

2. Busch, Kathrin. "Phantasmagorical Research: How Theory Becomes Art in the Work of Roland Barthes." *Artistic Research and Literature*. Brill Fink, 2019. 185-193.
3. Barthes, Roland. "The photographic message." *Theorizing communication: readings across traditions* (2000): 191-199.
4. Derrida, Jacques. *The truth in painting*. University of Chicago Press, 2020.
5. Foucault, Michel. *This is not a pipe*. No. 24. Univ of California Press, 1983.
6. KAPLAN, DONALD M. "Surrealism and Psychoanalysis: Notes on a Cultural Affair." *American Imago*, vol. 46, no. 4, 1989, pp. 319–27. *JSTOR*, <http://www.jstor.org/stable/26303838>. Accessed 21 Jan. 2024.
7. Zepke, Stephen. "Deleuze, Guattari and contemporary art." *Gilles Deleuze: Image and Text* (2009): 176-97.
8. Butler, Judith. *Bodies that matter: On the discursive limits of sex*. Taylor & Francis, 2011.
9. Duncan, Carol. "The MoMA's Hot Mamas." *Art Journal*, vol. 48, no. 2, 1989, pp. 171–78. *JSTOR*, <https://doi.org/10.2307/776968>. Accessed 21 Jan. 2024.
10. Gablik, Suzi, et al. *Pop art redefined*. Frederick A. Praeger, 1969.
11. Baudrillard, Jean. *Simulacra and simulation*. University of Michigan press, 1994.
12. Quijano, Aníbal. "Coloniality and modernity/rationality." *Cultural studies* 21.2-3 (2007): 168-178.
13. Chakrabarty, Dipesh. "The idea of provincializing Europe." *Provincializing Europe: Postcolonial thought and historical difference* (2000): 3-23.
14. Spivak, Gayatri Chakravorty. "Can the subaltern speak?." *Imperialism*. Routledge, 2023. 171-219.

(Following any standard reference format like APA, MLA, Chicago....)

(Repeat for 6 units each of 15 hrs Duration)

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1. Wood, Paul, Leon Wainwright, and Charles Harrison, eds. *Art in Theory: The West in the World-An Anthology of Changing Ideas*. John Wiley & Sons, 2020.
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7. Zepke, Stephen. "Deleuze, Guattari and contemporary art." *Gilles Deleuze: Image and Text* (2009): 176-97.
8. Butler, Judith. *Bodies that matter: On the discursive limits of sex*. Taylor & Francis, 2011.
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13. Chakrabarty, Dipesh. "The idea of provincializing Europe." *Provincializing Europe: Postcolonial thought and historical difference* (2000): 3-23.
14. Spivak, Gayatri Chakravorty. "Can the subaltern speak?." *Imperialism*. Routledge, 2023. 171-219.



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Artistic Practice and Beyond: On Object</b>					
<b>Type of Course</b>	<b>DCE</b>					
<b>Course Code</b>	<b>MG8DCESCL400</b>					
<b>Course Level</b>	<b>400 -499</b>					
<b>Course Summary</b>	<p>This course fosters the development of an independent artistic learning - creative practice as research - which constitutes creative research, under intensive individual mentorship. By developing and submitting a body of practical work, the course aims to establish and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts. This course provides learners how to design their final project with communication, propagation, and curatorial relationships. Furthermore, students must maintain a workbook which keeps track of their research, references, and exhibition strategies.</p> <p>This final year core practice course is a culmination of previous years' learning, in which students are guided towards their artistic research through multiple encounters with various artistic methodologies and techniques. While you worked independently in the early years of your degree, the majority of projects designed by lecturers allowed you to explore personal interests and improve your practices. As an outcome, the final degree show will be developed and curated in conjunction with the Curatorial Practices course to generate, communicate, and reflect visual experience and knowledge.</p>					
<b>Semester</b>	<b>8</b>	<b>Credits</b>			<b>4</b>	<b>Total Hours</b>
<b>Course Details</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Others</b>	<b>75</b>
		<b>3</b>		<b>1</b>		
<b>Pre-requisites</b>						

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Cultivate the experiences and artistic knowledge gained in previous courses to diligently nurture a personal project.	C	1,3,6,8
2	Understand your practice's historical coordinates and reflect a critical view of contemporary art practices.	U	1,3,6,8
3	Expand a greater degree of rigour and thoughtful engagement, creative practice and related processes.	A	1,4
4	Evaluate your own progress with the intent of working towards advancement while utilizing the resources provided.	E	1,4
5	Establish a self-critical strategy for implementing the project using the concepts of temporality and spatiality.	U	1,6
6	Design and demonstrate a critical practice within your creative advancement across a range of artistic mediums and concepts.	c	4,3,9
*Remember (K), Understand (U), Apply (A), Analyze (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.
<b>1. Advanced Studio Practice</b>	This module focuses on refining students' artistic skills and conceptual development through advanced studio work. Emphasis is placed on individual exploration, experimentation with diverse media, and critical analysis of personal artistic practice. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	1,2,5

<b>2. Professional Development</b>	Individual project design, reflections from previous projects and executing a timeline for realizing the final project. Students engage in intensive studio sessions, receive personalized feedback, and participate in group critiques to enhance their creative process.	15	5,6
<b>3. Artistic Practice as Research</b>	Through studio-based exploration, theoretical readings, and dialogues with peers and faculty, students investigate the role of the artist as a researcher and the potential for artistic practice to generate new knowledge and insights. The module culminates in the development of a research-based artwork or project that demonstrates the intersection of artistic expression and scholarly inquiry.	15	5,6
<b>4. Degree Show/Final Thesis Exhibition</b>	The culminating module of the BFA program, students conceive and execute a final thesis exhibition or degree show. Building on skills acquired throughout the program, students curate, present, and critically reflect on a cohesive body of artwork that represents their artistic vision and conceptual concerns. Emphasis is placed on professionalism, presentation, and engagement with peers and the public.	15	1,2,5,6
<b>5. Teacher specific module</b>			

Syllabus



<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><i>Direct Instruction:</i></p> <ul style="list-style-type: none"> <li>● Present project objectives, guidelines, and expectations. Provide demonstrations of techniques and processes relevant to the project.</li> <li>● Encourage students to reflect on their progress and artistic decisions.</li> <li>● Summarize key points and assign any follow-up tasks or readings.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul> <p><i>Interactive Instruction:</i></p> <ul style="list-style-type: none"> <li>● Students participate in peer critique sessions to discuss and evaluate each other's work.</li> <li>● Students work on projects while receiving guidance and feedback from the mentor or guide.</li> </ul>																
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <table border="1" data-bbox="509 1033 1208 1604"> <thead> <tr> <th>Criteria</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Practical Components</b></td> </tr> <tr> <td>Studio involvement</td> <td>10</td> </tr> <tr> <td>Individual Project Design</td> <td>10</td> </tr> <tr> <td>Discussions</td> <td>5</td> </tr> <tr> <td><b>Total</b></td> <td><b>25</b></td> </tr> <tr> <td colspan="2"><b>Theory Component</b></td> </tr> <tr> <td><b>Viva Voce</b></td> <td><b>15</b></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	<b>Practical Components</b>		Studio involvement	10	Individual Project Design	10	Discussions	5	<b>Total</b>	<b>25</b>	<b>Theory Component</b>		<b>Viva Voce</b>	<b>15</b>
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## B. End Semester Evaluation (ESE)

Criteria	Marks
<b>Practical Components</b>	
Final Display	35
Conceptual concerns	15
<b>Total</b>	<b>50</b>
<b>Theory Component</b>	
<b>Viva Voce</b>	<b>35</b>

Practical Component ESE- 50 mark

Theory Component ESE- 35 mark\*

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

## References

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

## SUGGESTED READINGS

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



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA - Sculpture</b>					
<b>Course Name</b>	<b>Professional Practices for Fine Arts: On Object</b>					
<b>Type of Course</b>	<b>DCE</b>					
<b>Course Code</b>	<b>MG8DCESCL401</b>					
<b>Course Level</b>	<b>400 - 499</b>					
<b>Course Summary</b>	<p>This workshop-based course is designed to equip Bachelor of Fine Arts students with essential professional skills required for success in the art world. Through practical exercises and real-world applications, students will learn the intricacies of portfolio development, proposal writing, concept note creation, work documentation, and effective communication strategies for presenting and discussing their artistic endeavors. This course emphasizes hands-on experience to bridge the gap between academic training and the demands of a professional artistic career.</p> <p>Each module combines theoretical knowledge with practical application through hands-on workshops, group activities, and critiques. Additionally, these modules provide a comprehensive framework for students to master essential professional practices within the 90-hour timeframe of one semester.</p> <p>Throughout the course, participants will engage in practical workshops, peer critiques, and real-world simulations to apply the skills learned in class. By the end of the course, students will be well-prepared to navigate the professional aspects of a career in the fine arts and present themselves confidently in the competitive art world.</p>					
<b>Semester</b>	<b>8</b>	Credits			<b>4</b>	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		<b>3</b>		<b>1</b>		<b>75</b>

## COURSE OUTCOMES (CO)

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

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1		<b>Introduction to Professional Practices in Fine Arts</b>	15	1,5
	1.1	Overview of the professional art world. Hands-on exercises in self-reflection and goal setting		
	1.2	Understanding the importance of professional practices for career advancement		
	1.3	Introduction to portfolio development and its significance		
2		<b>Portfolio Development and Organization</b>	20	1,5
	2.1	In-depth exploration of diverse artistic portfolios		
	2.2	Technical aspects of documenting and presenting artwork		
	2.3	Practical guidance on selecting and arranging works for maximum impact. Individual and group critiques for refining and improving portfolios		
3		<b>Crafting Compelling Proposals</b>	15	2,3
	3.1	The role of proposals in the art world. Key components of an effective proposal. Hands-on exercises in drafting, revising, and presenting proposals. Critiques and peer reviews to enhance proposal writing skills		
4		<b>Professional Artwork Documentation and Communication</b>	25	4,5

	4.1	Best practices for visually documenting artwork. Image editing and enhancement techniques. Creating informative captions and labels. Mock exhibition scenarios for practicing professional communication		
5	5.1	<b>Teacher specific content</b>		



**MGU-UGP (HONOURS)**

## Syllabus

**Teaching and Learning Approach**

**Classroom Procedure (Mode of transaction)**

*Direct Instruction:*

- Lectures and slide presentations on various artistic practices projects. Workshop instructions.
- Introduce the topic of professional practices in the fine arts and its importance in developing a successful career as an artist. Provide an outline of the lesson objectives and what students can expect to learn.
- Conduct a lecture or presentation on key concepts related to professional practices in the fine arts, such as portfolio development, networking, self-promotion, gallery representation, etc. Utilize multimedia resources, examples, and case studies to enhance understanding. Encourage students to take notes and ask questions for clarification.
- Facilitate a class discussion to encourage active engagement and critical thinking.

*Interactive Instruction:*

- Divide students into small groups and assign them a task related to professional practices, such as creating a mock portfolio, developing a marketing plan for an art exhibition, or analyzing successful artist case studies.
- Conduct a workshop or hands-on activity to help students develop practical skills relevant to professional practices in the fine arts. Examples could include creating an artist statement, designing a website/portfolio, preparing artwork for exhibition, or practicing networking techniques. Provide demonstrations, step-by-step instructions, and individualized feedback as students work on their projects.

An additional 15 hours of studio time should be provided for students to complete their work within the allotted days. This time would be considered self-study, during which they can revisit the classroom exercises.

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA)</b>															
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### References

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



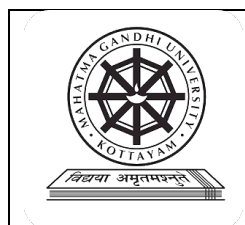
## SUGGESTED READINGS

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



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>					
<b>Course Name</b>	<b>Curatorial Practices: On Object</b>					
<b>Type of Course</b>	<b>DCE</b>					
<b>Course Code</b>	<b>MG8DCESCL402</b>					
<b>Course Level</b>	<b>400 - 499</b>					
<b>Course Summary</b>	<p>Curatorial Practices is a practice-based as well as workshop-oriented course that focuses various perspectives on exhibition making and other forms of visual art disseminations. Curatorial practice can be described as a cultural practice that expands as a tool for generating, communicating, and reflecting experience and knowledge.</p> <p>The primary starting point for this course is to analyse and observe the forms and structures of students' own work in relation to examples of exhibition models and other forms of cultural mediation in a transdisciplinary and transcultural setting. Regular visits to exhibitions and other curatorial cultural ventures in Kochi and outside the city are essential, as is encouraging students to examine them through a critical lens in order to engage in dialogue about such display practices.</p> <p>This course will enable students in executing their final display projects using different approaches of conception, organisation, and implementation of curatorial projects, as well as theoretical tools for analysis, discussion, and future development of exhibitions.</p>					
<b>Semester</b>	<b>8</b>	Credits			<b>4</b>	Total Hours:
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites</b>			<b>3</b>	<b>1</b>		<b>75</b>

### COURSE OUTCOMES (CO)

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

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
<b>1) Introduction module</b>	1.1	Brief introduction to historical developments of curatorial practices and other exhibition models such as : Global and local biennales, triennales, Documenta, Manifestas , etc.	10	1
	2.1	Critical examinations of above mentioned various exhibitory models through reading critical text from various authors	10	3
<b>2) Critical reflections of various exhibition practices</b>	2.2	Examination on instrumental curation (misunderstood term) and expanded idea of 'curatorial'.	15	3, 1
	3.1	This module introduces the practical experiences of curation-making and helps to develop an area of interest and a conceptual framework.	10	4
<b>3) Practical module</b>	3.2	Select artwork or any kind of materials related to the conceptual framework after a brainstorming session.	10	
	4.1	Examine the nuances of display and exhibition making, and incorporate the conceptual framework into an exhibition format.	20	5
<b>4) display</b>				
<b>5) Teacher specific module</b>				

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

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																
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6. O'Neill, Paul. *The Culture of Curating and the Curating of Culture* (s). Mit Press, 2016.
7. Rogoff, Irit. "The expanding field." *The curatorial: A philosophy of curating* (2013): 41-48.
8. Moreno, Marta Mantecón. "Beatrice von Bismarck, Jörn Schafaff y Thomas Weski (Eds.) *Cultures of the Curatorial*." *Exit Book: revista de libros de arte y cultura visual* 17 (2012): 76-77.
9. On Curating journals, *Eflux Journals* etc.
10. Smith, Terry. "What is Contemporary Curatorial Thought?" *Thinking Contemporary Curating* (2012): 249-258.

## Suggested reading

6. O'Neill, Paul. *The Culture of Curating and the Curating of Culture* (s). Mit Press, 2016.
7. Rogoff, Irit. "The expanding field." *The curatorial: A philosophy of curating* (2013): 41-48.
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MGU-UGP (HONOURS)

Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BFA (Hons.) Sculpture</b>
<b>Course Name</b>	<b>Capstone Project</b>
<b>Course type</b>	<b>PRJ</b>
<b>Course code</b>	<b>MG8PRJSCL400</b>
<b>Course Level</b>	<b>400-499</b>
<b>Semester</b>	<b>8</b>
<b>Credits</b>	<b>12</b>

## Credits: 12 credits

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.

## Syllabus

### Objectives

- To enable students to undertake in-depth research on a chosen topic within the field of fine arts.
- To encourage students to integrate theoretical knowledge with practical artistic practice.
- To develop students' critical thinking, analytical, and research skills.
- To foster creativity and innovation in artistic expression.
- To provide students with a platform to showcase their artistic talents and conceptual understanding.

### **Procedure**

- Students will select a research topic in consultation with their academic advisor, considering their interests, strengths, and career goals.
- Students will conduct extensive research on their chosen topic, utilizing a variety of scholarly sources, including books, journals, articles, and online resources.
- Students will engage in artistic practice to explore and experiment with different techniques, mediums, and approaches relevant to their research topic.
- They will document their artistic process, including sketches, drafts, photographs, and videos, to support their dissertation.
- The project shall critically analyze their artistic work in relation to the theoretical framework of their research, identifying connections, insights, and implications.
- 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**

- 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.
- Research must be conducted by students in an ethical and comprehensive manner, with proper citation of all sources and acknowledgement of outside assistance.
- To get advice and comments on the status of their research, students should meet with their academic advisor on a regular basis.
- Research activities should be clearly and neatly documented by students, together with notes, bibliographies, and documentation of their creative work.
- Students are required to fulfill 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
<b>Total</b>	<b>60</b>

### 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
<b>Total</b>	<b>140</b>