



MAHATMA GANDHI UNIVERSITY, KERALA

Abstract

Bachelor of Fine Arts (Honours) Painting - Fifth Semester - Modifications to the Course Content and Mode of Assessment - Approved - Orders Issued.

ACA 16

No. 5601/ACA 16/2026/MGU

Priyadarsini Hills, Dated: 03.06.2026

Read:- 1. U.O.No.5797/AC A16/2024/MGU, dated.27.06.2024.

2. Minutes of the meeting of the Expert Committee on Fine Arts (UG).

3. Orders of the Vice Chancellor under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, dated. 31.05.2026

ORDER

The syllabi of various Honours Under Graduate Programmes coming under The MGU-UGP (Honours) Regulations, 2024, have been approved vide paper read as (1) above and published on the website of the University.

The Expert Committee on Fine Arts (UG), discussed the need to include Module Numbers in the Course Content of the course MG5DSCPAI300: Body and Performance, to modify the Course Content of the course MG5SECPAI300: Time Based Media Practices: Video, to modify the Mode of Assessment of DSC/DSE type courses and to rectify the typographical errors in the Course Outcomes of DSC/DSE type courses, in the Fifth Semester syllabus of **Bachelor of Fine Arts (Honours) Painting** programme, and has submitted recommendations vide paper read as (2) above.

(Recommendations are attached as Annexure)

Considering the urgency, sanction has been accorded by the Vice Chancellor, in exercise of the powers of the Academic Council vested upon him under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, vide paper read as (3) above, to approve the said recommendations.

Hence, the Course Content and Mode of Assessment of the said courses in the Fifth Semester syllabus of **Bachelor of Fine Arts (Honours) Painting** programme, stands modified to this extent.

Orders are issued accordingly.

SIJI ANNA KURIEN

ASSISTANT REGISTRAR III
(ACADEMIC)
For REGISTRAR

Copy To

1. PS to VC
2. PA to Registrar/CE
3. Convenor, Expert Committee, Fine Arts (UG)
4. JR 2 (Admin)/DR 2, AR 3 (Academic)
5. JR/DR/AR (Exam)
6. Tabulation/Academic Sections concerned
7. AC C1/AC C2 Sections
8. IT Cell 3/OQPM1 Sections
9. PRO/IQAC/Records Sections
10. Stock File/File Copy

File No. 19214/AC A16-3/2026/ACA 16.

Forwarded / By Order

Section Officer

The document is digitally approved. Hence signature is not needed.

Annexure

Semester V

Course Name: Body and Performance

Course Code: MG5DSCPAI300

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains (Modified)	PO No.	Page No.
1	No Change	K	No Change	99
2				
3				
4				
5				
6				
		No Change		

Typographical Error Rectified	Remember (K)	Page No: 100
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COURSE CONTENT

Content for Classroom Transaction (Units)

Module (Numbers included)	Units	Course Description	Hrs	CO No.	Page No.
1 Introduction to Performance and Visual Art	1.1	No Change	No Change	No Change	100,101
	1.2				
	1.3				
2 Movement and	2.1				
	2.2				

Gesture	2.3	No Change	No Change	No Change
3	3.1			
Visual Concrete Poetry & Performance	3.2			
4	4.1			
Post Performance and Objects		Teacher Specific Content (Modified)		
5				

Mode of Assessment

A. Continuous Comprehensive Assessment(CCA)- 30 Marks (Modified)		Page No
Criteria	Marks (30)	101
Performance Projects	12	
Course Reflections (Notes/Sketches/Research)	10	
Studio Engagement	8	

B. End Semester Evaluation(ESE)- 70 marks (Modified)		Page No
Mode of Exam: Practical		101
Criteria	Marks (Total 70)	
Final Performance / Project	40	
Process Documentation Slide Presentation*	10	
Viva Voce	20	
NB: The question paper will be prepared by college level.		
* Since the practices covered in this module are challenging to assess using the current rubrics, documentation of the student process for the artwork will be included on semester-end slides.		
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, it ensures 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.

Course Name: Collective and Collaborative Practice: Overview
Course Code : MG5DSCPAI301

Typographical Error Rectified	Remember (K)	Page No: 104
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Mode of Assessment

A. Continuous Comprehensive Assessment(CCA)- 30 Marks (Modified)		Page No
Criteria	Marks (30)	106
Practical Projects	12	
Studio Engagement	10	
Workbook	8	

B. End Semester Evaluation(ESE)- 70 marks (Modified)		Page No
Mode of Exam: Practical		106
Criteria	Marks (Total 70)	
Final Projects	40	
Process Documentation Slide Presentation	10	
Viva Voce	20	
NB: The question paper will be prepared by college level.		
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, it ensures 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.

Course Name: Aesthetic Concepts in Asian Art

Course Code : MG5DSEPAI300

Typographical Error Rectified	Remember (K)	Page No: 109
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Mode of Assessment

A. Continuous Comprehensive Assessment(CCA)- 30 Marks (Modified)		Page No
Criteria		110
Classroom Exercise Participation	10 Marks	
Seminar Presentation	10 Marks	
Written Assignment	10 Marks	

B. End Semester Evaluation(ESE)- 70 marks (Modified)	Page No
Mode of Exam: Theory (Open Book/Take- Home Exam)	110
End Semester Evaluation (ESE) shall be conducted as Take-Home Exam. Mark distribution and Criteria: No Change	
NB: The question paper will be prepared by college level.	
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.	

Course Name: Printmaking Advanced**Course Code : MG5DSEPAI301**

Typographical Error Rectified	Remember (K)	Page No: 113
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Course Name: Other Modernism(s)**Course Code : MG5DSEPAI302****COURSE OUTCOMES (CO)**

CO No.	Expected Course Outcome	Learning Domains (Modified)	PO No.	Page No.
1	No Change	K	No Change	117
2		No Change		
3				
4				
5				

Typographical Error Rectified	Remember (K)	Page No: 117
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Course Name: Painting**Course Code : MG5DSEPAI303****COURSE OUTCOMES (CO)**

CO No.	Expected Course Outcome	Learning Domains (Modified)	PO No.	Page No.
1	No Change	K,U,A,S	No Change	121

2	No Change	No Change	No Change	
3				
4				
5				

Typographical Error Rectified	Remember (K)	Page No: 121
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Serial Numbers (Modified)	Suggested Readings	Page No: 123
1	Richter, Gerhard. "The daily practice of painting: writings and interviews, 1962-1993." (1995).	
2	Deleuze, Gilles, and Francis Bacon. <i>Francis Bacon: The logic of sensation</i> . U of Minnesota Press, 2003.	
3	Cézanne, Paul. <i>Conversations with Cézanne</i> . Univ of California Press, 2001.	

Course Name: Time Based Media Practices: Video
Course Code : MG5SECPAI300

Programme	BFA (Hons) Painting (Included)	Page No. 124
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COURSE CONTENT
Content for Classroom Transaction (Units)

Module (Numbers included)	Units (Modified)		Course Description	Hrs	CO No.	Page No.
1 Moving Images	Existing	Proposed	No Change	No Change	No Change	125,126
	1	1.1				
	Existing	Proposed				
	1.1	1.2				
2 Time Based Practice	Studio Work- Time Based Practice -Removed		<p>Temporality: The art form is inherently tied to the passage of time, often using repetition, duration, or sequence to create meaning.</p> <p>Multimedia integration: Artists working in this field may combine various media elements such as sound, image, text, and performance to create complex narratives or experiences.</p> <p>Interactivity: Time-based Media Arts can be interactive, allowing audiences to participate in the artwork's evolution through their actions or choices.</p> <p>Site-specificity and installation: Many time-based media works are designed for specific locations or environments, often incorporating spatial dimensions into the viewing experience.</p> <p>Cross-disciplinary nature: Time-based Media Arts draws from a wide range of disciplines including visual art, music, dance, theatre, literature, and technology, creating unique hybrid forms that defy</p>	No Change	No Change	125,126
	2.1 (Unit Number Included)					
	2.2 (Unit Number Included)					
	2.3 (Unit Number Included)					
	2.4 (Unit Number Included)					
	2.5 (Unit Number Included)					

			traditional categorization.		
	Existing	Proposed	student’s independent studio practice toward the development of a personal and informed body of advanced work incorporating the ideas of Digital Media and Time-based practices.	No Change	No Change
	2.1	2.6			
	Existing	Proposed	Building from the track to screen - introduction to digital audio; students will be able to learn more about the creation, presentation of the moving image and audio-visual digital media in this course.		
	2.2	2.7			
	Existing	Proposed	You will be encouraged to think about how modern visual culture and our familiarity with the “screen” could affect the content and presentation of a production;		
	2.3	2.8			
3 Reciprocities	Existing	Proposed	No Change		
	3	3.1			
3 Reciprocities	Existing	Proposed	No Change		
	3.1	3.2			
4	Teacher Specific Content				