



MAHATMA GANDHI UNIVERSITY, KERALA

Abstract

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

ACA 16

No. 5591/ACA 16/2026/MGU

Priyadarsini Hills, Dated: 02.06.2026

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 modify the Course Content of DSC/DSE/SEC type courses, to modify the Mode of Assessment of DSC type courses, to modify the Teaching and Learning Approach, References and Suggested Readings of the course MG5DSCSCL300: Art Practice: On Object, to rectify the typographical error in the Course Name in the detailed syllabus page of the course MG5DSESCL301: Terracotta and Pottery, in the Fifth Semester syllabus of **Bachelor of Fine Arts (Honours) Sculpture** 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) Sculpture** 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. 19215/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: Art Practice: On Object

Course Code: MG5DSCSCL300

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units (Modified)	Course Description	Hrs	CO No. (Modified)	Page No.
1	1.1	No Change	No Change	No Change	125
2	2.1				
3	Existing			Proposed	
	1.3			3.1	
4	Existing			Proposed	
	1.4	4.1			
5	Teacher Specific Content				

Teaching and Learning Approach (Modified)	Classroom Procedure (Mode of transaction)	Page No.
	<p><i>Direct Instruction:</i> Initiate a group discussion regarding diverse creative methodologies by integrating contemporary art practices rooted in studio work. Explain the concept of the 'studio' as an evolving, experimental space. Encourage students to engage consistently with their workbook activities throughout the course. Furthermore, ensure the discussion covers professional practices such as exhibition display, documentation, portfolio development, and the maintenance of work-notes.</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>	125

Mode of Assessment(Modified)

A.Continuous Comprehensive Assessment(CCA)- 30 Marks	Page No
Components	126
a. Studio involvement, Reading sessions	
b. Observation of practical skills	
c. In- Class discussions	
d. Workbook	
e. Viva Voce	

B. End Semester Evaluation(ESE)- 70 Marks	Page No						
Practical (Display Valuation)	126						
The End Semester Evaluation (ESE) shall be conducted as a display valuation along with a viva voce.							
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 60%;">Components</th> <th style="width: 40%;">Marks</th> </tr> </thead> <tbody> <tr> <td>Work Display</td> <td style="text-align: center;">50</td> </tr> <tr> <td>Viva Voce</td> <td style="text-align: center;">20</td> </tr> </tbody> </table>		Components	Marks	Work Display	50	Viva Voce	20
Components		Marks					
Work Display		50					
Viva Voce	20						

References (Modified)	Page No.
<ul style="list-style-type: none"> Steinbach, Kenneth. Creative Practices for Visual Artists: Time, Space, Process. United Kingdom, Taylor & Francis, 2018. Sullivan, Graeme. Art Practice as Research: Inquiry in Visual Arts. United Kingdom, SAGE Publications, 2010. Dombois, Florian. Intellectual birdhouse: artistic practice as research. Netherlands, Rodopi. Bell, Desmond. Research in the Creative and Media Arts: Challenging Practice. United Kingdom, Taylor & Francis, 2019. 	127

Suggested Readings (Modified)	Page No.
<ul style="list-style-type: none"> Steinbach, Kenneth. Creative Practices for Visual Artists: Time, Space, Process. United Kingdom, Taylor & Francis, 2018. Sullivan, Graeme. Art Practice as Research: Inquiry in Visual Arts. United Kingdom, SAGE Publications, 2010. Dombois, Florian. Intellectual birdhouse: artistic practice as research. Netherlands, Rodopi. Bell, Desmond. Research in the Creative and Media Arts: Challenging Practice. United Kingdom, Taylor & Francis, 2019. 	127

Course Name: Collective and Collaborative Practice: On Object
Course Code: MG5DSCSCL301

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Units	Course Description	Hrs (Modified)	CO No (Modified)	Page No.
1	1.1	No Change	No Change	No Change	130
	1.2				
2	2.1				
3	3.1				
	3.2				
4	4.1		30	5	
	4.2				
	4.3				
	4.4				
5	Teacher Specific Content				

Mode of Assessment(Modified)

A.Continuous Comprehensive Assessment(CCA)- 30 Marks	Page No
Components	132
a. Studio involvement, Reading sessions	
b. Observation of practical skills	
c. In- Class discussions	
d. Workbook	
e. Viva Voce	

B. End Semester Evaluation(ESE)- 70 Marks	Page No
Practical (Display Valuation)	
The End Semester Evaluation (ESE) shall be conducted as a display valuation along with a viva voce.	

Components	Marks	
Work Display	50	132
Viva Voce	20	

Course Name: Aesthetic Concepts in Asian Art
Course Code: MG5DSCSCL302

Programme	BFA (Hons) Sculpture (Included)	Page No : 134
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Mode of Assessment(Modified)

A.Continuous Comprehensive Assessment(CCA)- 30 Marks		Page No
Criteria	Marks	137
Classroom Exercise Participation	10 Marks	
Seminar Presentation	10 Marks	
Written Assignment	10 Marks	

B. End Semester Evaluation(ESE)- 70 Marks	Page No
Mode of Exam: Theory (Open Book/Take-Home Exam)	137
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: Other Modernism(s)**Course Code: MG5DSEESCL300**

Programme	BFA (Hons) Sculpture (Included)	Page No : 140
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Serial Numbers (Modified)	Suggested Readings	
1	Hal Foster, The "Primitive" Unconscious of Modern Art, October , Autumn, 1985, Vol. 34 (Autumn, 1985), pp. 45-70 Published by: The MIT Press	Page No: 145
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	<i>Arts and crafts movement: Modern reinvoations</i> by Naman P Ahuja.	
5	Limbu, Subash Thebe. "Adivasi Futurism." (2020).	

Course Name: Terracotta and Pottery**Course Code: MG5DSEESCL301**

Course Name (Typographical error rectified)	Terracotta and Pottery	Page No. 146
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COURSE CONTENT**Content for Classroom transaction (Sub-units)**

Module	Units	Course Description	Hrs (Modified)	CO No (Modified)	Page No.
1	1.1	No Change	5	1,2,4,6	147,148
2	2.1		5	No Change	
3	3.1		20		
4	4.1		No Change		
5	Teacher Specific Content				

Course Name: Metal Casting: Sand Casting
Course Code: MG5SECSCL300

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Module	Units (Modified)	Course Description (Modified)	Hrs	CO No (Modified)	Page No.
1	1.1	No Change	No Change	No Change	152
2	2.1	Prepare the frame and sand for sand casting		2,3,5	
	2.2 (Included)	Create a solid sculpture according to the specified dimensions and form.			
	2.3 (Included)	Melt the metal and proceed with the pour.			
3	3.1	No Change	No Change		
4	Teacher Specific Content				