



MAHATMA GANDHI UNIVERSITY, KERALA

Abstract

Art History (Minor) - Fourth Semester - Substitution of a course and approval of the syllabus for the same - Approved - Orders Issued.

ACA 16

No. 10784/ACA 16/2025/MGU

Priyadarsini Hills, Dated: 17.11.2025

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), held on 22.10.2025.

3. Orders of the Professor in charge of the Vice Chancellor under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, dated. 17.11.2025.

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), deliberated on substituting the course **MG4DSCAHY200 : 20th Century Indian Art**, with **MG4DSCAHY200: Theories of Perception**, in the Fourth Semester syllabus of Art History (Minor) and has submitted recommendations, vide paper read as (2) above.

(Syllabus for the new course is attached as Annexure).

Considering the urgency of the matter, sanction has been accorded by the Professor in charge of 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 aforementioned recommendations.

Orders are issued accordingly.

SUDHA MENON J

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
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File No. 111121/AC A16-3 /2025/ACA 16

Forwarded / By Order

Section Officer

	Mahatma Gandhi University Kottayam
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Programme						
Course Name	Theories of Perception					
Type of Course	DSC C					
Course Code	MG4DSCAHY200					
Course Level	200-299					
Course Summary	This course offers a comprehensive exploration of aesthetics from the Indian subcontinent, examining the philosophical foundations, theoretical frameworks, and practical applications of its aesthetic thought from classical to contemporary periods. Through theoretical study, critical analysis, and comparative approaches, students will engage with major conceptual theories including Rasa, Dhvani, Alamkara, Riti, Vakrokti, and their intersections with frameworks like Tinai, Akam, and Puram. The course emphasizes close reading of contemporary scholarship and situates this body of aesthetic thought within global philosophical discourse..					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1		75
Pre-requisites, if any	NA					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate comprehensive understanding of major Indian aesthetic theories including Rasa, Dhvani, Alamkara, Riti, and Vakrokti with their philosophical foundations.	U,S	1,2
2	Analyze Dravidian aesthetic frameworks including Tinai, Akam-Puram and their distinctive contributions to Indian aesthetic thought.	U,An	3,4
3	Evaluate comparative aesthetic theories including Mimesis vs Anukarana Vada, and other East-West aesthetic dialogues.	A,S	2,4,9

4	Demonstrate the ability to articulate informed interpretations of Indian aesthetics through written essays, oral presentations, and comparative analysis.	U	7,8,10
5	Analyze the contributions of major Indian aesthetic theorists from classical to contemporary periods.	A,E	7,8
6	Develop research skills through exploration of primary texts and contemporary scholarship in Indian aesthetics.	S,E	4,7,8
7	Critically assess the application of Indian aesthetic principles across various art forms including literature, performance, visual arts, and cinema.	S,C	1,2
8	Engage with interdisciplinary perspectives connecting Indian aesthetics with philosophy, literary theory, cultural studies, and art history.	C,S	4,9,10
*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 (Units)

Module	Units	Course description	Hrs	CO No.
1	Theories of affect and meaning			1,2, 3
	1.1	Historical Overview: Vedic Roots to Classical Development	4	
	1.2	Theories of Meaning: <i>Dhvani</i> (Suggestion), <i>Sphota</i> (Manifestation), and <i>Apoha</i> (Exclusion)	3	
	1.3	Rasa Theory: Bharata's <i>Natyasastra</i> and Abhinavagupta's Commentary on Aesthetic Experience	3	
	1.4	<i>Alamkara</i> , <i>Riti</i> , and <i>Vakrokti</i> : Theories of Figuration, Style, and Oblique Expression	3	
2	Theories of Ecology and Poetics			1,2, 3
	2.1	<i>Tinai</i> Concept: Ecological Poetics and Cultural Landscapes in Sangam Literature	3	
	2.2	<i>Akam</i> and <i>Puram</i> : Interior and Exterior Domains in Dravidian Aesthetics	3	
	2.3	Bhakti Aesthetics: Tamil Saint-Poets and Regional Devotional Traditions	3	
	2.4	Folk and Tribal Aesthetic Traditions: Orality and Performance	3	
3	Theories of Representation and Embodiment			4, 5

	3.1	Close Reading: Parul Dave-Mukherji - Who's Afraid of Mimesis? Contesting the Common Sense of Indian Aesthetics through the Theory of Mimesis or <i>Anukārana Vada?</i> ."	10	
	3.2	Close Reading: Gopal Guru - "The Aesthetics of Touch: Skin as a Site of the Political "	10	
4	Practical Component			6,7,8
	4.1	Practical Component (Suggested Methods: Research Roundtable/ Visual Response/ Seminar/ Workshop/ Exhibition)	30	
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture (PowerPoint presentation), Interactive Instruction: Outdoor Visits, Tutorials, Group Discussion, Demonstration of experiments, Assignments, Class Projects. Workshop and Seminar.		
Assessment Types	MODE OF ASSESSMENT (Theory)		
	A. Continuous Comprehensive Assessment (CCA) 30 Marks		
	CO	Criteria	Marks (30)
	CO1, CO2, CO3	Written Assignment	15
	CO4, CO5, CO6, CO7, CO8	Presentation	15
	B. End Semester Evaluation (ESE) 70 Marks Mode of Examination: Theory - Take Home /Open Book		
	CO	Assessment Criteria & Description	Marks (70)
	CO1, CO2	Module 1(Written Exam)	15
	CO3, CO4	Module 2 (Written Exam)	15
	CO5, CO6	Module 3 (Written Exam)	20
	CO7, CO8	Module 4 (Research Roundtable/ Visual Response/ Seminar/ Workshop/ Exhibition)	20
Question Paper Model	Take Home/ Open Book		
	Section A (Short Answer Type)	4 x 5 = 20	
	Section B (Essay Type)	15 x 2 = 30	
	Section C (Practical Project Evaluation)	20 x 1 = 20	
Note*: The Open Book Exam will be conducted at the college level. The University’s current QB pattern is not applicable. Learning material will be provided by the course coordinator.			

References

- Chakrabarti, Arindam, editor. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury Academic, 2016.
- Dave-Mukherji, Parul. "Who's Afraid of Mimesis? Contesting the Common Sense of Indian Aesthetics through the Theory of Mimesis or *Anukārana Vada*?" *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*, edited by Arindam Chakrabarti, Bloomsbury Academic, 2016, pp. 79-98
- Guru, Gopal. "The Aesthetics of Touch: Skin as a Site of the Political." *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*, edited by Arindam Chakrabarti, Bloomsbury Academic, 2016, pp. 249-262.
- Pollock, Sheldon. "The Social Aesthetic and Sanskrit Literary Theory." *Journal of Indian Philosophy*, vol. 29, no. 1/2, 2001, pp. 197–229. JSTOR, www.jstor.org/stable/23496731.
- Raja, K. Kunjunni. *Indian Theories of Meaning*. Adyar Library and Research Centre, 1977.
- Schwartz, Susan L. *Rasa: Performing the Divine in India*. Columbia University Press, 2004.
- Vatsyayan, Kapila. *Bharata: The Nāṭyaśāstra*. Sahitya Akademi, 1996.



MGU-UGP (HONOURS)

Syllabus