<div align="center">**Image and Perception**</div>

Course Description

This interdisciplinary course explores visual literacy and intelligence at the intersection of creative practice, art history, and philosophy. Students will examine diverse visual works from Eastern and Western traditions – including paintings, photographs, and digital media – to develop skills in visual analysis and cultural interpretation. The course addresses fundamental questions about visual experience: How do we derive meaning from images? How do different cultures construct visual significance through spiritual, social, and aesthetic frameworks? How have artists subjectively represented the world through space, form, and color? Students will explore both the tangible and ineffable aspects of visual experience, examining how seeing and creating images can teach us about perception itself. Special attention will be given to Indian artistic traditions including tantric art, temple architecture, and miniature as well as modern painting. The course combines theoretical engagement with hands-on creative practice, helping students develop visual acumen and aesthetic judgment.

Course Intended Learning Objectives (Aim)

1. **Visual Analysis and Interpretation:** Analyze visual works to demonstrate understanding of how spiritual, cultural, and social contexts shape *meaning-making*.

2. **Creative Practice:** Complete concept-based image-making projects that demonstrate understanding of visual principles and personal creative development.

3. **Critical Writing:** Produce clear, well-researched papers that combine visual analysis with theoretical frameworks and cultural perspectives.

4. **Visual Vocabulary:** Develop sophisticated language for discussing form, content, space, color, scale, and symbolic meaning in visual culture.

5. **Philosophical Understanding:** Engage with key concepts in philosophy of art and perception.

Course Evaluation

Written Papers (40% total)

Paper 1: Visual Analysis (20%)
Length: 800-1000 words
Choose one artwork and demonstrate understanding of an analytical approach that reveals different aspects of visual meaning.

Paper 2: Visual Interpretation (20%)
Length: 800-1000 words
Compare and contrast two (or more) visual works, examining how formal/cultural/philosophical/cognitive frameworks influence interpretation and meaning making.

Photography Project (50%)

Continuous evaluation*

Concept-Based Image-Making
Create a series of photographs exploring a specific concept from the course (such as sacred space, socio-cultural identity, or phenomenology of seeing), accompanied by a 300-word artist statement connecting your work to course readings and discussions.

Participation (10%)

Regular attendance, thoughtful contribution to discussions, and preparation evidenced through engagement with readings.

Grading

JSLH approves the use of this rubric for FINAL ASSESSMENT grading as indicated below:

O (80% and Above) [8.0]	Outstanding	Exceptional knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and extraordinary critical and analytical ability
A+ (75%-79%) [7.5]	Excellent	Sound knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and critical and analytical ability

A (70%-74%) [7.0]	Very Good	Sound knowledge of the subject matter, excellent organizational capacity, ability to synthesize ideas, rules and principles, critically analyse existing materials and originality in thinking and presentation
A- (65%-69%) [6.0]	Good	Good understanding of the subject matter, ability to identify issues and provide balanced solutions to problems and good critical and analytical skills
B+ (60%-64%) [5.0]	Fair	Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems and reasonable critical and analytical skills. Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems and reasonable critical and analytical skills
B (55%-59%) [4.0]	Satisfactory	Adequate knowledge of the subject matter to go to the next level of study and reasonable critical and analytical skills
B- (50%-54%) [3.0]	Acceptable	Limited knowledge of the subject matter and irrelevant use of materials and, poor critical and analytical skills
P1 (45-49.9) [2]	Marginal	Poor comprehension of the subject matter; poor critical and analytical skills and marginal use of the relevant materials.
P2 (40- 44.9) [1]	Very marginal	Bare minimum comprehension of the subject matter; incoherent articulation.
F	Fail	Course needs to be repeated. Level of understanding is well below required standard of critical and creative thinking.

Academic Integrity

A Note on Classroom Punctuality/Conduct:

JSLH conducts all classes on a foundation of professionalism. It is expected that students should be present in class and seated within five minutes of the class start time. Students arriving after a ten-minute window from the designated start time will be refused entry/attendance. Please show courtesy to your instructors and co-learners by observing punctuality. Please also note that the seminar room is a place for free expression and critical thinking, and this comes with a responsibility on the part of students to respect opinions expressed and actively participate in the work of the classroom discussion.

A Note on Plagiarism:

In line with JGU policy, JSLH operates a zero-tolerance approach to Plagiarism. The unacknowledged use of material by others within your work is a violation of academic integrity and all reported cases will be investigated before potential disciplinary action. Instructors will address methods of citation and presentation within written work.

Disability Support and Accommodation Requirements:

JGU endeavors to make all its courses accessible to students. All students with a known disability needing academic accommodations are required to register with the Disability Support Committee dsc@jgu.edu.in. The Committee has so far identified the following conditions that could possibly hinder student's overall well-being. These include physical and mobility related difficulties; visual impairment; hearing impairment; medical conditions; specific learning difficulties e.g. dyslexia; mental health. The Disability Support Committee maintains strict confidentiality in its discussions.

Keyword Syllabus

Philosophy; photography; image; art history; experiential learning

Course Schedule*

Week 1: Introduction, Syllabus Overview, Expectations, Foundation of the Image

Excerpts from Goodman's *Languages of Art*

Week 2: Critique, Deconstructing the Camera, Technical Foundations

Week 3: Critique, Deconstructing the Image, Picture Space

Week 4: Field Visit – Photo Walk

Week 5: Critique, Visual Analysis

Excerpts from *Elements of Art, Principles of Design*

Introduction to Paper 1

Week 6: Critique, Visual Analysis Exercise, Colour Theory

Excerpts from Ctein's *Post Exposure*

Week 7: Critique, Visual Analysis Exercise, Form & Content

Excerpts from Rudolf Arnheim's *Visual Art and Perception*

Paper 1 due

Week 8: History of Photography, Landscape & Portraiture

Excerpts from Teju Cole, Gaskell & Gujral

Week 9: Field Visit – Photo Walk

Week 10: Critique, Semiotics, *Rasa* theory

Excerpts from B.N. Goswami's *Conversations*

Week 11: Critique, Politics of the Image

Excerpts from Vicki Goldberg, Susan Sontag, John Berger

Introduction to Paper 2

Week 12: Critique, The Unconscious in Perception

Excerpts from Carl Jung's *Man and His Symbols*, Eric Kandel's *Age of Insight*

Week 13: Field Visit – Photo Walk

Week 14: Beauty, Surrealism

      Excerpts from Diana Eck, A. Coomaraswamy, Ajit Mookherjee

      Paper 2 due

Week 15: Final Critique, Revision, Comments

*This schedule is tentative and subject to change as and when required

Materials for Photography Project

- Digital camera or smartphone
- Access to photo editing software, Adobe CC