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COURSE OUTLINE	<p>Indian folk artistry is uniquely recognized all over the world not only for richness of aesthetics but also as indicators of age-old habitual belief. They comprise of tacit knowledge that is protected by passing on through generations. Having said that one must also consider the folk artists as creative individuals with adequate freedom of expression to keep the tradition alive and going. In India, the mainstream academic style of art synergized with the principle of vernacular art and culture to boost 'Nationalistic' idea as well as 'Modernism' since pre-colonial era. (The course traces the journey of an array of indigenous art styles from traditional to contemporary and comments on sustainability of culture through preservation, conservation and paradigm shift</p>

COURSE DETAILS

S. No	Module ID/ Lecture ID	Lecture Title/Topic
1	M1_L1	Changing Definition of Folk and Minor Art
2	M1_L2	Timelines and Regions: General Mapping
3	M1_L3	Traditional Roots: Elements and Principles
4	M1_L4	Timelessness: Primitive Connection
5	M1_L5	Evolution in Purpose: Ritualistic to Propagative
6	M1_L6	Contemporary Practice
7	M2_L7	Classification and Connections: Traditional Roots
8	M2_L8	Early Literary Resources
9	M2_L9	Mythical Associations
10	M2_L10	Idea of Nationalism and Modernism in the Context of Folk Art-I & II

11	M2_L11	Relevance of the Art Practice
12	M3_L12	Contextualization and Decontextualization
13	M3_L13	Concept of Communication for Social Purpose
14	M3_L14	Aesthetic Perspective
15	M3_L15	Secularity and Religious Plurality
16	M3_L16	Ethnographic perspective on the study of Folk Art and Culture
17	M3_L17	About the Exponents who brought the culture under the Limelight
18	M4_L18	Commonality and Congruity in the Diverse Content of Art
19	M4_L19	School of Art in Madhubani Painting
20	M4_L20	Art as a Feminine Preserve vs the Male painters of Madhubani
21	M4_L21	Yamapata, Pytkar and other art practice of Jharkhand: Yamapata by the Jadopatias, Sohari Painters and their Art
22	M4_L22	Patachitra of Bengal
23	M4_L23	Patachitra of Odisha
24	M5_L24	Continuum of the Practice: Ancient Centres, Contemporary Scenario, Method and Material - 1
25	M5_L25	Continuum of the Practice: Ancient Centres, Contemporary Scenario, Method and Material - 2
26	M5_L26	Continuum of the Practice: Ancient Centres, Contemporary Scenario, Method and Material - 3
27	M5_L27	Case study - 1: Gond Art
28	M5_L28	Case study - 2: Bengal Patachitra
29	M5_L29	Case study - 3: Madhubani Paintings
30	M6_L30	Characteristics of Contemporary Collection- Semiotic Analysis

31	M6_L31	Characteristics of Contemporary Collection- Thematic and Iconic Analysis
32	M6_L32	Characteristics of Contemporary Collection of Indian Folk and Minor Art
33	M6_L33	Thematic Change in Contemporary Collection of Indian Folk and Minor Art
34	M6_L34	Individual Expression in Contemporary Collection of Indian Folk and Minor Art
35	M7_L35	Cultural Condition: Colonial and Postcolonial Bengal - Part I
36	M7_L36	Cultural Condition: Colonial and Postcolonial Bengal - Part II
37	M7_L37	Contextualizing Folk idiom - Part I
38	M7_L38	Contextualizing Folk idiom - Part II
39	M7_L39	Contextualizing Folk idiom - Part III
40	M7_L40	Coexistence and Collaborations with Mainstream Art
41	M7_L41	Alternative Context: Place of Folk Art in Contemporary Lifestyle
42	M7_L42	Need of Paradigm Shift - I
43	M7_L43	Need of Paradigm Shift - II
44	M7_L44	Endnote

References if Any: