



ALAGAPPA UNIVERSITY

(A State University Established in 1985)

Karaikudi - 630003, Tamil Nadu, India



 2017 Accredited with A+ Grade by NAAC (CGPA: 3.64)	 2018 MHRD Govt. of India Graded as Category - 1 & Granted Autonomy	 2018 MHRD UNIVERSITY OF INDIA Swachh Campus Rank : 4	 2019 NIRF NATIONAL INSTITUTIONAL RANKING FRAMEWORK Rank : 29	 2019 QS India Rank : 29 BRICS Rank : 194 Asia Rank : 216
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DEPARTMENT OF FINE ARTS



B.F.A., PAINTING

[Choice Based Credit System (CBCS)]

[For the candidates admitted from the academic year 2019-2020]

B.F.A PAINTING

Programme General Objectives

The general objective of the B.F.A program in Painting is to develop strong-minded graduates with high-quality skills in the field of Fine arts. The curriculum designed to assist the students in understanding the concept of visual communication design, the fundamental of visual art, Drawing and Painting such as oil painting, Watercolor Painting, as well as textile Design, Animation Design, and Graphics Design. At the end of the program, the student will gain in-depth knowledge in Painting subjects and play an active role in fine art research, government or non-government organization, and private sectors.

Programme Specific Objectives

1. To provide the student with pertinent information in the field of Painting.
2. To teach the student with a broad understanding of visual art and history of fine art.
3. To make professional artist, designer, Painting Artist, Printmaking Artist, Textile, Animation and Photography.
4. To provide in-depth knowledge to the students in the field of design that will give confidence to the student for self-employment in the field of visual art.
5. To enable the students for preparing various government and private sectors competitive examinations

Programme Outcome

On successful completion of the programme

1. The students will be able to engage in Professional Art field, Design field, and original research in history of fine art.
2. The skill-based courses support the student to develop entrepreneurship in the field of fine art.
3. The student acquired significant knowledge to clear the competitive examinations.

ALAGAPPA UNIVERSITY, KARAIKUDI – 630 003

CHOICE BASED CREDIT SYSTEM (CBCS)

REGULATIONS

BFA – PAINTING

(Applicable to all the candidates admitted from the academic year 2019-20 onwards)

1. ELIGIBILITY:

i) For Admission:

- A pass in the Higher Secondary Examination (Academic / Vocations Stream) conducted by the Government of Tamilnadu, or an examination accepted as equivalent thereto (like PUC) by the Syndicate, subject to such conditions as may be prescribed therefore.
- Age limit: As per the Govt Norms

ii) For the Degree: The candidates shall have subsequently undergone the prescribed course of study in the Department of Fine Arts, Alagappa University for a period of not less than four academic years, passed the examinations prescribed and fulfilled such conditions as have been prescribed therefore.

- 'Basics of Drawing and painting - A bridge course will be conducted to all students admitted in B.F.A.Painting from the date of admission.

2. DURATION:

The course is for a period of four years.

Each academic year shall comprise of two semester viz. Odd and Even semesters. Odd semesters shall be from June / July to October / November and Even Semesters shall be from November / December to April /May. There shall be not less than 90 working days which shall comprise 450 teaching clock hours for each semester. (Exclusive of the days for the conduct of University end-semester examinations).

3. MEDIUM OF INSTRUCTION

The medium of instruction for Bachelor of Fine Arts (B.F.A.) Programmes in Painting is English and Tamil.

4. THE CBCS SYSTEM:

Bachelor of Fine Arts (B.F.A.) Programmes in Painting shall be run on **Choice Based Credit System (CBCS)**. It is an instructional package developed to suit the needs of students to keep pace with the developments in higher education and the quality assurance expected of it in the light of liberalization and globalization in higher education.

5. COURSES IN PROGRAMMES:

The B.F.A. Programme consist many courses. The term ‘course’ is applied to indicate a logical part of the subject matter of the programme and is invariably equivalent to the subject matter of a ‘paper’ in the conventional sense. The following are the various categories of courses suggested for the UG programmes.

Part I– Language Courses (LC) (Tamil).

Part II– English Language courses (ELC) or special subject designed in lieu of.

The Language courses and English Language Courses are 2 each in number and the LC and ELC are meant to develop the students’ communicative skill at the UG level. Core courses are the basic courses compulsorily required for each of the programme of study.

Part III includes Core Course (CC), Allied Course (AC) and Elective Course (EC).

- i) **Core courses** are the basic courses compulsorily required for each of the programme of study. These will be related to the subject of programme in which the candidate gets his / her degree. **The number of Core Theory Courses shall be 8 and Practical courses shall be 18 for Bachelor of Fine Arts (B.F.A.) Programme in Painting.**
- ii) **Allied Courses** cover preferably two disciplines that are generally related to the main subject of the programme. **Each discipline shall provide 3 Allied Courses.** Total allied courses shall be 6 numbers.
- iii) **Elective Courses** are five in number for BFA Painting programme. Each discipline shall provide two set of Elective Courses (each set contain 5 Elective courses). Out of which, a student is required to choose five Elective courses from the options given in the respective Discipline. Ten Elective Courses are given to the students. A student shall choose five Elective Courses from the list of Elective Courses offered at their respective disciplines.

Selection of students to the EC:

The Department Committee shall follow a selection procedure on a first come first served basis, fixing the maximum number of students, giving counselling to the students etc. to avoid overcrowding to particular course (s) at the expense of some other courses. The Department shall provide all information relating to the ECs in each programme to all the students so as to enable them to choose their ECs.

Part IV: It consists of five categories:

- i. a) Those who have not studies Tamil upto XII standard and taken a Non-Tamil language under Part I shall take Tamil comprising of two courses (level will be at 6th Standard).
- b) Those who have studies Tamil upto XII standard and taken a non-Tamil language under Part I shall take advanced Tamil comprising of two core subjects.

ii. Non-major Elective (NME):

BFA Painting programme students have to undergo a total of two Non-Major Elective courses with 2 credits offered by other departments (one in III semester another in IV semester); alternately they can also choose MOOCs with only 2 credits (one in III semester another in IV semester). The earned credit will be transferred in the credit plan of programme.

A uniform time frame of 3 hours on a common day (Tuesday) shall be allocated for the Non-Major Electives.

Registration Process: Students have to register for the Non-Major Elective course within 15 days from the commencement of the semester either in the department or online. The list of registered candidates shall be submitted to Director, Curriculum Design and Development Cell.

iii. Self-Learning courses (MOOCs):

BFA Painting programme students have to undergo a total of 2 Self Learning Courses (MOOCs) one in III semester another in IV semester.

The actual credits earned through MOOCs shall be transferred in the credit plan of programme as extra credits.

If the Self Learning Course (MOOCs) is without credit, 2 Credit/course shall be given and transferred as extra credit.

While selecting the MOOCs, preference shall be given to the courses related to employability skills.

Selection of Self Learning courses shall be made and intimated within 15 days from the commencement of the semester.

iv. Skill Enhancement Courses: In view of enhancing the employable skills of the students, four skill oriented courses are given for students. First course in fifth Semester, Second course in Sixth semester, Third course in seventh semester and fourth course in eighth Semester.

v. UGC sponsored Environmental studies course in Second Semester

Extension and Extra Curricular Activities: These should be carried out outside the class hours

vi. Study Tour:

BFA Painting programme students are taken three educational excursions during the course of their study to visit various places of artistic or historical importance and interest; each tour shall have three weeks by train. The educational trip shall be organized of places covering different culture, museums, institutions and historical places of artistic and creative significance. First trip shall cover South India in fourth semester, Second study tour shall cover Middle India in sixth semester and third study tour shall cover North India in eight semester.

6. SEMESTERS:

An academic year is divided into two Semesters. In each semester, courses are offered in 15 teaching weeks and the remaining 5 weeks are to be utilized for conduct of examinations and evaluation purposes. Each week has 30 working hours spread over 5 / 6 days a week.

7. CREDITS:

The term “Credit” refers to the weightage given to a course, usually in relation to the instructional hours assigned to it. For instance, a six hour course is assigned four credits/. However, in no instance the credits of a course can be greater than the hours allotted to it.

One Credit is equivalent to one hour of teaching (lecture/tutorial) or two hours of practical work/project work/fieldwork. However, all courses need not carry the same weightage.

The total minimum credits, required for completing Bachelor of Fine Arts (B.F.A.) Programmes in Painting are 160. The details of credits for individual components and individual courses are given in Table – 1.

8. COURSE:

Each course is to be designed variously under lectures / tutorials / laboratory or field work / seminar / practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

9. EXAMINATIONS:

- i) There shall be examinations at the end of each semester, for odd semesters in the month of October / November, for even semesters in April / May. A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed courses in the subsequent examinations to be held in October / November or April / May.
- ii) A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulations prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programme.
- iii) The results of all the examinations will be published through the Department where the student underwent the course as well as through University Website.

10. CONDONATION:

Students must have 75% of attendance in each course for appearing the examination. Students who have 74% to 70% of attendance shall apply for condonation in the

prescribed form with the prescribed fee. Students who have 69% to 60% of attendance shall apply for condonation in prescribed form with the prescribed fee along with the Medical Certificate.

Students who have below 60% of attendance are not eligible to appear for the examination. They shall re-do the semester(s) after completion of the programme.

11. QUESTION PAPER PATTERN:

Core Papers Allied Papers

(Theory)

Part A

Ten questions (No choice) $10 \times 2 = 20$ marks $10 \times 1\frac{1}{2} = 15$

Two questions from each unit

Part B

Five questions (either or type) $5 \times 5 = 25$ marks $5 \times 3 = 15$

One question from each unit

Part C

Three questions out of five $3 \times 10 = 30$ marks $3 \times 10 = 30$

One question from each unit

Distribution of marks between Theory, Practical and Project:

Core / Elective	Int.	Ext.	Total
Theory papers	25	75	100
Practical papers	25	75	100
Project	25	75	100

12. EVALUATION:

The performance of a student in each course is evaluated in terms of percentage of marks with a provision for conversion to grade points. Evaluation for each course shall be done by a continuous internal assessment by the concerned course teacher as well as by an end semester examination and will be consolidated at the end of the course. The components for continuous internal assessment are:

Two tests - 15 marks (third / repeat test for genuine absentees)

Seminar / Quiz	-	5 marks
Assignments	-	5 marks

Total	-	25 Marks

Attendance need not be taken as a component for continuous assessment, although the students should put in a minimum of 75% attendance in each course. In addition to continuous evaluation component, the end semester examination, which will be a written type examination of at least 3 hours duration, would also form an integral component of the evaluation. The ratio of marks to be allotted to continuous internal assessment and to end semester examination is 25 : 75. the evaluation of laboratory component, wherever applicable. Will also be based on continuous internal assessment and on an end-semester practical examination.

13. PASSING MINIMUM:

The passing minimum for CIA shall be 40% out of 25/15* marks (i.e.10/6* marks) in Theory papers and 40% out of 40/10* marks (i.e. 16/4* marks) in Practical Examinations.

Failed candidates in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters. (2 chances will be given) by writing test and by submitting Assignments.

The passing minimum for University Examinations shall be 40% out of 75/60*marks (i.e.30/24* marks) for Theory papers and 40% out of 60/40* marks (i.e. 24/16* marks) for Practical papers.

* for allied courses

14. GRADING

Once the marks of the CIA and end-semester examinations for each of the courses are available, they will be added. The marks thus obtained will then be graded as per details provided in Table 3.From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively by **Grade Point Average (GPA)** and **Cumulative Grade Point Average (CGPA)**. These two are calculated by the following formulae.

$$\text{GPA} = \frac{\sum_{i=1}^n C_i G_i}{\sum_{i=1}^n C_i},$$

where 'C_i' is the Credit earned for the Course i in any semester ; 'G_i' is the Grade Point obtained by the student for the Course i and 'n' is the number of Courses **passed** in that
CGPA = GPA of all the Courses starting from the first semester to the current semester.

Note: The GPA and CGPA shall be calculated separately for the following five parts:

Part I: LCs; Part II : ELCs and Part III : CCs, ACs, ECs , Part IV: NME, SBC,ES,VE, Part V:VP.

15. CLASSIFICATION OF FINAL RESULTS (TABLE – 3)

- (i) For each of the three parts, there shall be separate classification on the basis of CGPA as indicated in Table – 3.
- (ii) For purpose of declaring a candidate to have qualified for the degree of Bachelor of Fine Arts (B.F.A.) Programmes in Painting in the First class/ Second class/Third class or First class with Distinction / Exemplary, the marks and the corresponding CGPA earned by the candidate in part III alone will be the criterion, provided he / she has secured the prescribed passing minimum in Part I, II, IV and V.

16. CONFERMENT OF THE BACHELOR'S DEGREE

A candidate shall be eligible for the conferment of the Degree of Bachelor of Fine Arts (B.F.A.) in Bharathanatyam/ Music (Vocal) only if he / she has earned the minimum required credits for the programme prescribed therefore (i.e.160 credits).

17. RANKING: UNIVERSITY RANK EXAMINATION

1. The University Rank Examination shall be conducted for the toppers (first toppers) of all the colleges (having passed their examinations in the first appearance within the prescribed duration of the programme. Absence from an examination shall not be taken as an attempt) including autonomous / non-autonomous ones and they are required to take two examinations.
2. The questions papers of the examinations comprise of objective type questions covering the core courses in each of the Programmes generally followed by both autonomous / non-autonomous streams.
3. The top scorers in this University Rank Examination would be declared as University Rank Holders, irrespective of their grades secured in their semester examinations.
4. Three Ranks shall be given for each of the Programmes if the student strength is below 20; upto 5 Ranks if the student strength is above 20 but below 50; upto 10 Ranks where the student strength exceeds 50 but less than 100; and upto 20 Ranks if the student strength is 100 and above.

18. GRIEVANCE REDRESSAL COMMITTEE

The College shall form a Grievance Reprisal Committee for each course in each department with the Course Teacher and the HOD as the members. This Committee shall solve all grievances relating to the Internal Assessment marks of the students.

20. TRANSFER OF CREDITS

Students are permitted to transfer their course credits from Centre for Distance Education (CDE) of Alagappa University to Regular Stream and vice-versa.

21. REVISION OF REGULATIONS AND CURRICULUM

The University may from time to time revise, amend and change the Regulations and Curriculum, if found necessary.



TABLE – 1

Details on the number of courses and credits per course in

Distribution of Marks:

(1)

Core / Allied / Elective

Sl. No.	Study Components	B.F.A.			
		Number of Courses	Credits per Course	Total Credits	Total Weekly hours / 180 weekly hours
1.	Language Course (LC)	2	3	6	16
2.	English Language Course (ELC)	2	3	6	16
3.	Core Course (CC) (Theory)	8	5/4	40	71
4.	Core Course (CC) (Practical)	17	3	51	73
5.	Allied Course (AC)	6	3	18	19
6.	Elective Courses (EC)	5	2	10	15
7.	Project (P)	1	6	8	10
8.	Part IV Courses:				
	a) Major / Non-major Electives	2	2	4	4
	b) Skill based subjects	4	1	4	12
	c) Environmental Studies	1	2	2	2
	d) AECC	1	2	2	2
9.	Part V: Extension activities	1	1	1	-
	Study Tour	3	4	12	-
	TOTAL			160	240

	Internal	External	Total
Theory papers	25	75	100
Practical papers	25	75	100

Table 2

Grading of the Courses

Marks	Grade Point	Letter Grade
96 and above	10	S⁺
91 – 95	9.5	S
86 – 90	9.0	D⁺⁺
81 – 85	8.5	D⁺
76 – 80	8.0	D
71 – 75	7.5	A⁺⁺
66 – 70	7.0	A⁺
61 – 65	6.5	A
56 – 60	6.0	B⁺
51 – 55	5.5	B
46 – 50	5.0	C⁺
40 – 45	4.5	C
Below 40	0	F

Table 3
Final Result

CGPA	Letter Point	Classification of Final Result
9.51 and above	S⁺	First Class – Exemplary
9.01 – 9.50	S	
8.51 – 9.00	D⁺⁺	First Class – Distinction
8.01 – 8.50	D⁺	
7.51 – 8.00	D	
7.01 – 7.50	A⁺⁺	First Class
6.51 – 7.00	A⁺	
6.01 – 6.50	A	
5.51 – 6.00	B⁺	Second Class
5.01 – 5.50	B	
4.51 – 5.00	C⁺	Third Class
4.00 – 4.50	C	
Below 4.00	F	Fail

Credit based weighted Mark System is adopted for individual semesters and cumulative semesters in the column ‘Marks Secured’ (for 100).



DEPARTMENT OF FINE ARTS
COURSE STRUCTURE UNDER CBCS PATTERN

BFA – PAINTING
(2019-20 ONWARDS)

COURSE CODE – 308

FIRST YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
I	Tamil	T	Tamil	308101	3	3	25	75	100
	English	T	English	308102	3	3	25	75	100
	CC - 1	T	Elements and principals of Art	308103	6	6	25	75	100
	CC - 2	P	Observational Study	308104	3	6	25	75	100
	CC - 3	P	Life Study	308105	2	4	25	75	100
	CC - 4	P	Clay Modelling	308106	2	4	25	75	100
	AECC-1	P	Communicative English	4NMEIC	2	2	25	75	100
			Library/ Yoga			2			
TOTAL					21	30			700
II	Tamil	T	Tamil	308201	3	3	25	75	100
	English	T	English	308202	3	3	25	75	100
	CC - 5	T	Methods and Materials	308203	6	6	25	75	100
	CC - 6	P	Still life Study	308204	3	6	25	75	100
	CC - 7	P	Nature study	308205	2	4	25	75	100
	CC - 8	P	Print Making	308206	2	4	25	75	100
	AECC-2	T	Environmental Study	4BES2	2	2	25	75	100
			Library/ Yoga			2			
		6	TOTAL		21	30			700

DEPARTMENT OF FINE ARTS
COURSE STRUCTURE UNDER CBCS PATTERN
BFA – PAINTING
(2019-20 ONWARDS)

COURSE CODE – 308

SECOND YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
III	CC- 9	T	History of Indian Art	308301	5	5	25	75	100
	CC- 10	P	Composition	308302	3	6	25	75	100
	CC- 11	P	Figure Study	308303	3	6	25	75	100
	CC- 12	P	Photography	308304	3	6	25	75	100
	EC - 1	P	Visual Design/	308305/	2	4	25	75	100
			Pattern Design	308306					
	MNE-1	T/P	NME		2	3	25	75	100
SLC-1	T/P	MOOCs		Extra Credit	-	-	-	-	
		7	TOTAL		18	30			600
IV	CC- 13	T	History of Western Art	308401	5	5	25	75	100
	CC - 14	P	Pictorial Composition	308402	3	6	25	75	100
	CC - 15	P	landscape Painting	308403	3	6	25	75	100
	CC - 16	P	Computer Graphics	308404	3	6	25	75	100
	EC - 2	P	Colour Grading/	308405/	2	4	25	75	100
			CAD-Textile Design	308406					
	Study Tour-1	P	Cultural Study- South India	308407	4	-	25	75	100
	MNE-2	T/P	NME		2	3	25	75	100
SLC-2	T/P	MOOCs		Extra Credit	-	-	-	-	
		8	TOTAL		22	30			700

DEPARTMENT OF FINE ARTS
COURSE STRUCTURE UNDER CBCS PATTERN
BFA – PAINTING
(2019-20 ONWARDS)

COURSE CODE – 308

THIRD YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
V	CC - 17	T	Indian Painting	308501	4	4	25	75	100
	CC - 18	P	Creative Composition	308502	3	6	25	75	100
	CC - 19	P	Folk and Tribal Painting	308503	3	6	25	75	100
	CC - 20	P	Digital Illustration	308504	3	6	25	75	100
	EC - 3	P	Rotoscope/	308505/	3	6	25	75	100
			Textile Printing	308506					
Skill Enhancement Course-1	P	Art restoration and Conservation	308507	1	2	25	75	100	
		6	TOTAL		17	30			600
VI	CC - 21	T	History of Asian Art	308601	4	4	25	75	100
	CC - 22	P	Abstract Composition	308602	3	6	25	75	100
	CC - 23	P	Miniature Paining	308603	3	6	25	75	100
	CC - 24	P	Digital Story Board	308604	3	6	25	75	100
	EC - 4	P	3D Animation Design/	308605/	3	6	25	75	100
			Apparel Design	308606					
Skill Enhancement Course-2	P	Art Direction & Production Design	308607	1	2	25	75	100	
Study Tour-2	P	Cultural Study- Middle India	308608	4	-	25	75	100	
		7	TOTAL		21	30			700

DEPARTMENT OF FINE ARTS
COURSE STRUCTURE UNDER CBCS PATTERN
(2019-20 ONWARDS)

COURSE CODE – 308

FOURTH YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
VII	CC - 25	T	Modern Indian Art	308701	4	4	25	75	100
	CC - 26	P	Modern Painting	308702	3	6	25	75	100
	CC - 27	P	Mural Painting	308703	3	6	25	75	100
	CC - 28	P	Mate Painting	308704	3	6	25	75	100
	EC - 5	P	Advanced Compositing/	308705/	3	6	25	75	100
			Accessories Design	308706					
Skill Enhancement Course-3	P	Art Education & Psychology	308707	1	2	25	75	100	
		6	TOTAL		17	30			600
VIII	CC - 29	T	Aesthetics	308801	4	4	25	75	100
	CC - 30	P	Creative Painting	308802	3	6	25	75	100
	CC - 31	P	Installation Art	308803	3	6	25	75	100
	CC - 32	P	Project Work	308804	6	12	25	75	100
	Skill Enhancement Course-4	P	Exhibition and Marketing	308805	1	2	25	75	100
Study Tour-3	P	Cultural Study- North India	308806	5	-	25	75	100	
		7	TOTAL		22	30			600
Total Credits					160 + Extra Credits	240			5200

DEPARTMENT OF FINE ARTS

ALAGAPPA UNIVERSITY, KARAIKUDI

COURSE STRUCTURE UNDER CBCS PATTERN

NON-MAJOR ELECTIVE COURSES

Offered from

Department of Fine Arts

DRAWING & PAINTING

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
III	NME - 1	P	Fundamental of Drawing	NMEDFA1	2	3	25	75	100
IV	NME - 2	P	Basic Painting	NMEDFA2	2	3	25	75	100

Semester - I			
பாடக்குறியீட்டு எண் : 308101	தமிழ்ச்செம்மொழியும் தமிழர்களின் பன்முகத்திறனும்	Credits: 3	Hours: 3
Objectives	<ul style="list-style-type: none"> • மொழி பற்றியும் தமிழ்ச் செம்மொழி மற்றும் உலகச் செம்மொழி பற்றியும் அறிதல் • சங்க இலக்கியங்களில் தமிழர்களின் ஆடை, அணிகலன்கள் கலைகள் குறித்த பதிவுகளை அறிதல் 		
Unit -I	மொழி விளக்கம் - மொழிக்குடும்பங்கள் - உலக இந்திய மொழிக்குடும்பங்கள் - திராவிட மொழிக்குடும்பம் - செவ்வியல் விளக்கம் - உலகச் செம்மொழிகள், இந்தியச் செம்மொழிகள் அறிமுகம் - செம்மொழித் தகுதிகளும் வரையறைகளும் - தமிழின் தொன்மைச் சிறப்புகள் - தமிழ்ச்செம்மொழி நூல்களும் தனித்தன்மையும் - செம்மொழி முயற்சியும் வளர்ச்சியும்		
Unit-II	இலக்கியங்களில் ஆடைகள் ஆடை குறிக்கும் பெயர்கள் - ஆடை வகைகள் - ஒற்றை ஆடை, இரட்டை ஆடை, வண்ண ஆடை, தழை ஆடை, நூலாடை, பட்டாடை, மேலாடை அணியும் வழக்கம் - பெண்கள், ஆண்களுக்கிரிய ஆடைகள் - காலத்துக்கு ஏற்ற ஆடை - ஆடையில் வேலைப்பாடு - போர்வை - ஆடை வெளுத்தல்		
Unit III	இலக்கியங்களில் அணிகலன்கள் ஆணிகலன் விளக்கம் - அணிகலன் வகைகள் - ஆண்கள் அணிவது - பெண்கள் அணிவது - குழந்தைகள் அணிவது - நவமணிகள் போன்ற அணிகலன்கள் பற்றிய பதிவுகள் - பிறபொருள் அணிகலன்கள் (சங்கு, தந்தம், சிப்பி)		
Unit IV	இலக்கியங்களில் கலைகள் இசைக்கலை - ஓவியக்கலை - நடனக்கலை - சிற்பக்கலை - கட்டடக்கலை - இலக்கியக்கலை - கலைகளைப் போற்றுதல் போன்றவை		
Unit V	இலக்கியங்களில் பல்துறைச் சிந்தனைகள் ஆறிவியல் - வானியல் - பொருளாதாரம் - வாணிபம் - மருத்துவம் - மேலாண்மை - சோதிடம் - கல்வி - விருந்தோம்பல் என இலக்கியங்களில் காணலாகும் பல்துறைப் பதிவுகள்		
Reference and Textbooks:-			
<ol style="list-style-type: none"> 1. சங்க தமிழர் வாழ்வியல் - மு. சண்முகம்பிள்ளை, உலகத் தமிழாராய்ச்சி நிறுவனம், சென்னை. 2004 2. தமிழர் பண்பாடு - முனைவர் மு. சந்தானம், அருளாந்தர் கல்லூரி, மதுரை. 1998 3. தமிழின் செம்மொழிப் பண்புகள் - முனைவர் பாக்கிய மேரி, அஞ்சனச் சிமிழ்ப் பதிப்பகம், சென்னை. 2012 4. தமிழர் வளர்த்த அழகுக் கலைகள் - மயிலை சீனி வேங்கடசாமி, நாம் தமிழர் பதிப்பகம், சென்னை. 			
Outcomes	<ul style="list-style-type: none"> ❖ தமிழ்மொழி, செம்மொழி குறித்து அறிந்து கொள்ளுதல் ❖ இலக்கியங்களில் இடம்பெற்றுள்ள ஆடைகள், அணிகலன்கள் குறித்த செய்திகளை அறிந்து கொள்ளுதல் ❖ இலக்கியங்களில் காணலாகும் கலைகள், அதன் வகைகள் பற்றி அறிந்து கொள்ளுதல். ❖ இலக்கியங்களில் பல்துறைச் சிந்தனைகள் குறித்து அறிந்து கொள்ளுதல் 		

Course Code : 308102	ENGLISH SKILLS FOR CAREER DEVELOPMNT	Credits: 3	Hours: 3
Objectives	<ul style="list-style-type: none"> To develop the study skills and communication skills in formal and informal situations To know the Basic English Grammar rules along with the importance of parts of Speech, verbs and tenses 		
Unit -I	Parts of Speech in English: Noun, Pronoun, Adjective, Verb, Adverb, Preposition and Conjunction		
Unit-II	Tenses: Present, Past and Future		
Unit III	Listening: Active listening –Barriers to listening –Listening and note taking – Listening to announcements – Listening to news on the radio and television.		
Unit IV	Speaking: Word stress and rhythm –Pauses and sense groups – Falling and rising tones – Fluency and pace of delivery – Art of small talk – Participating in conversations – Making a short formal speech – Describing people, place, events and things – Group discussion skills and telephone skills.		
Unit V	Reading: Theory and Practice – Scanning – Surveying a textbook using an index – reading with a purpose – Making predictions – Understanding text structure – Locating main points – Making inferences – Reading graphics – Reading critically – Reading for research.		
Reference and Textbooks:-			
Anderson, Kenneth, Joan,(2008) “ <i>Study Speaking: A Course in Spoken English for Academic Purposes</i> ”, New Delhi: OUP,			
N. Krishnaswamy,(2010)“ <i>Modern English – A Book of Grammar Usage and Composition</i> ”, Trinity Press.			
V.Sasikumar, P Kiranmai Dutt and Geetha Rajeevan,(2014) “ <i>Communication Skills in English : A Course in Listening and Speaking</i> ”, Foundation Books.			
Sasikumar, V.,Kiranmai Dutt and Geetha Rajeevan,(2007) “ <i>A Course in Listening and Speaking I & II</i> ”, New Delhi: OUP			
Tony Lynch, “ <i>Study Listening: A Course in Listening to Lectures and Note-taking</i> ” New Delhi: OUP,			
Outcomes	<ul style="list-style-type: none"> Understand the importance of written communication in real life situations Comprehend the process of academic writing and writing models like letters, resume, covering letters, notices, agenda, minutes and essays 		

Semester-I			
Course code: 308104	OBSERVATIONAL STUDY	Credits: 3	Hours:6
Objectives	An ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition.		
Unit -I	OBSERVATION TECHNIQUES Principles of light and shade, Light and shade, Aware of depth, Illusion of depth, Emulate on a two-dimensional plane.		
Unit-II	DIRECT OBSERVATION Study of composition (Principals), Placement of the elements on the surface, Identification of compositional problems of each type of painting Developing personal expression through any style (Indian / Western).		
Unit III	INDIRECT OBSERVATION Indirect observation variety, Form painting, Conceptual, Classical, Observation from Photographs, Pictures and more.		
Unit IV	MANMADE OBJECTS Study from manmade objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Experience with material quality for feel. Values in grey, texture and colour in rendering.		
Unit V	NATURAL OBJECTS Study from natural objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Use of media – pencil, charcoal, pen & ink, crayon etc.		

Semester-I			
Course code: 308105	LIFE STUDY	Credits: 2	Hours: 4
Objectives	A student will demonstrate an ability to draw the human figure observationally, appropriately applying an understanding of basic drawing skills, gesture, proportion, and artistic anatomy.		
Unit -I	DRAWING FROM LIFE Drawing from life and nature in pencil, crayon or inks, Observation and rendering of proportion of human body and various forms of nature indoor and outdoor sketching from life and nature, Visits to Zoo and Museum.		
Unit-II	HEAD STUDY FROM LIFE Study of the head through different directions and angles. Anatomical structure of the head, it's plain, depth, raised portion and the parts of the head. Rendering to be done in pencil, charcoal, water, oil, acrylic and oil pastels.		
Unit III	PAINTING FROM LIFE In water colour, coloured pencils or coloured inks. Extension of Painting Arrangements of figures and forms in pictorial space, expression of specific mood and emotions. Assignments should be based on realistic forms.		
Unit IV	ANATOMY STUDY Drawing from life (Human forms) Basic proportions, grace of the figure, structure and Construction, Plains of the body and drapery, shade and light, Making of finished drawings from different scribbling possibilities. Study of the anatomy of the entire human figure with the construction of muscles and bones.		
Unit V	PORTRAIT PAINTING Half-length studies of human figure, Bust of male and female in different age groups. Study of head and drapery and the plan of light and shade on it with water and oil media. Lectures and demonstrations on portrait painting.		

Semester -I			
Course code: 308106	CLAY MODELLING	Credits: 2	Hours: 4
Objectives	At the end of the course, the student is able to effectively manipulate the elements and principles of general and relative proportion to create a representational figure and composition. Explore the structural, compositional implications of modeling clays as a sculpting material. Have a basic technical understanding of modeling techniques, clays, modeling tools, armatures for figure sculpture.		
Unit -I	INTRODUCTION TO CLAY MODELING Introduction to Clay Modeling Sculpture, Eye, Nose, Lips modeling Hand material preparing, Exploring 3D form Emphasizes drawing for sculpture, concept development armature , expression - concepts and comprehension of 3D space, material preservation, making basic human forms, animal forms.		
Unit-II	TOOLS AND HANDLING TECHNIQUE Techniques and tools, carving tools, modeling tools, wire tools, wooden tools, plastic tools, Adding technique, carving technique, Roughing out, Removing Clay, Maneuvering, Repositioning and Detailing.		
Unit III	MODELING METHODS 20 Pinch pot, coiling and slab techniques, Slab Method, modeling with armature, medaling in block clay, Relief medaling, low relief and high relief modeling, terracotta modeling, hollow modeling, solid medaling.		
Unit IV	MODELING HUMAN 20 Drawing for modeling, concept for sculpture, measurement of sculpture, armature design, pedestal design, choosing pose or movement, skeleton forms, adding muscles forms, face modeling, Body modeling , flowing anatomy, detailing, finishing,		
Unit V	CREATURE MODELING 20 Idea, concept, scribble drawing, Drawing for modeling, adding extra features, creating new textures, measurement of sculpture, armature design, choosing pose or movement, skeleton forms, adding muscles forms, face modeling, Body modeling , flowing anatomy, detailing, finishing, weapons making.		

Semester II			
பாடக்குறியீட்டுஎண்: 308201	இலக்கணமும் படைப்பிலக்கியமும்	Credits: 3	Hours: 3
Objectives	<ul style="list-style-type: none"> ❖ அடிப்படையாப்பு இலக்கணம் பற்றி அறிதல். ❖ கவிதை இலக்கணம் மற்றும் சிறுகதை இலக்கணம் தோற்றமும் அவற்றின் வளர்ச்சியும் பற்றி பயிற்றுவித்தல். ❖ தமிழ் மொழியும் இணையமும் பற்றி விளக்குதல். 		
Unit -I	அடிப்படையாப்பு இலக்கணம்: எழுத்து-அசை-சீர்-தளை-அடி-தொடை-பா-பாவினம்		
Unit-II	கவிதை இலக்கணம்-தோற்றமும் வளர்ச்சியும்- புதுக்கவிதை மரபு: பாரதி-செந்தமிழ் நாடு பாரதிதாசன்-தமிழின் இனிமை கண்ணதாசன்-அனுபவமேகடவுள் மு.மேத்தா-தன்னம்பிக்கை அறிவுமதி-நட்புகாலம்(முதல் 10) வைரமுத்து-தோழிமார் கதை		
Unit III	சிறுகதை இலக்கணம்-தோற்றமும் வளர்ச்சியும்: கு.அழகிரிசாமி-அன்பளிப்பு புதுமைப்பித்தன்-கடவுளும் கந்தசாமிபிள்ளையும் அசோகமித்ரன்-புலிக்கலைஞன் குபா.ரா-விடியுமா அய்க்கண்-மாண்புமிகுமாணவன் கி.இராசநாராயணன்-கதவு		
Unit IV	இணையத்தில் தமிழும் படைப்பிலக்கியமும் இணையம் அறிமுகம்-இணையமும் தமிழும்-மின்னஞ்சலும் மின் நூலகமும்- இணைய இதழ்கள்-படைப்பிலக்கியவளர்ச்சி-வலைப்பூ-தமிழ் வளர்ச்சித்துறை- இணையவேலைவாய்ப்புமையங்கள்-வேலைவாய்ப்புத் தகவல்கள்		
Unit V	படைப்பாற்றல் கவிதைபடைத்தல்-சிறுகதைபடைத்தல்		
Reference and Textbooks:- தமிழ் இலக்கியவரலாறு-முனைவர் பாக்கியமேரி.நியசெஞ்சுரி, சென்னை-2011 இன்டர்நெட்-கே.சுந்தரராஜன், கண்ணதாசன் பதிப்பகம், சென்னை-17 கணினியும் இணையமும்-மு.பழனியப்பன், மீனாட்சி நூலகவெளியீடு, புதுக்கோட்டை-3			

Outcomes	<ul style="list-style-type: none"> ❖ அடிப்படை யாப்பு இலக்கணம் குறித்து அறிந்து கொள்ளுதல் ❖ கவிதை, சிறுகதை ஆகிய இலக்கிய வடிவங்களின் இலக்கணம், அவற்றின் தோற்றம் குறித்தும் வளர்ச்சி குறித்தும் அறிந்து கொள்ளுதல் ❖ இணையத்தில் தமிழ்மொழிப் பயன்பாடு பற்றித் தெரிந்து கொள்ளுதல் ❖ கவிதை, சிறுகதை ஆகியவற்றின் படைப்பாற்றல் திறனை வளர்த்தல்
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Semester II

Course Code : 305202	GRAMMATICAL AND TECHNICAL ENGLISH	Credits: 3	Hours: 3
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Objectives	<ul style="list-style-type: none"> • To know the relationship between thinking and communications and to give knowledge about various types of sentences. • To develop the students skills in Technical English Communicative skills such as, writing, speaking and presentation.
Unit -I	Critical Thinking: Introduction to critical thinking – Benefits - Barriers – Reasoning - Arguments - Deductive and inductive arguments – Fallacies - Inferential comprehension- Critical thinking in academic writing - Clarity - Accuracy – Precision – Relevance.
Unit-II	Types of Sentences: Simple, Compound and Complex
Unit III	Academic Writing Process: Data collection - Use of print, electronic sources and digital sources - Selecting key points - Note making, paraphrasing, summary – Introduction and conclusion
Unit IV	Writing Models: Letters - Letters to the editor - Resume and covering letters - e-mail - Seminar papers - Project reports - Notices - Filling application forms - Minutes, agenda – Essays.
Unit V	Presentation Skills: Soft skills for academic presentations - Effective communication skills – Structuring the presentation - Choosing appropriate medium – Flip charts – OHP – Power Point presentation – Clarity and brevity - Inter-action and persuasion - Interview skills – Group Discussions

Reference and Textbooks:-

Marilyn Anderson, Pramod K Nayar and Madhucchandra Sen.(2010) “*Critical Thinking, Academic Writing and Presentation Skills*”, Pearson Education and Mahatma Gandhi University.
Alison Pohl and Nick Brieger,(2013) *Technical English Vocabulary and Grammar*, Cenage publisher,

Outcomes	<ul style="list-style-type: none"> • Understand the importance of written communication in real life situations • Comprehend the process of academic writing and writing models like letters, resume, covering letters, notices, agenda, minutes and essays
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Semester -II			
Course code: 308203	METHODS AND MATERIALS	Credits: 6	Hours:6
Objectives	Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.		
Unit -I	ART MATERIALS Drawing and Painting equipment's materials tools their uses, and techniques-Lead Pencils, Charcoal, Crayons, Pastels, Erasers, Brushes, Boards, Board pins & Colours etc. Oil Painting, Its equipment, Tools, Materials, Methods, Techniques and manufacture. Tools and equipment Palette, Dippers, Brushes, Care of Brushes, Knives, Easels, Brush, Cleaning cans.		
Unit-II	TECHNIQUE AND PROCESS Technique and process of fixing, distemper, Gouache, Water Colour, Oil Painting, Acrylic Painting, Wax Painting, Collage Painting, Colour Pigments-Chemical Properties, Physical Properties Manufacture. The whites, Permanence of pigments, Varnishes, Soft, Resin, Varnishes, Wax Varnishes, Gum Resins, Mastic Varnish, preservation of varnish and etc.		
Unit III	TRADITIONAL PAINTING TECHNIQUES Place and Importance of technique in Traditional Indian Art., Meaning of Tempera, Miniature Painting, Types of Mural Painting, Uses and Limitations of Tempera Painting., Supports or Carriers and grounds of Tempera Painting, plywood, wood Pulp material, sizing gesso, Application of gesso, Scraping the gesso, Testing the scrapping, Stoning, Methods of Drawing for Tempera Painting. Pigments and Brushes for Tempers Painting.		
Unit IV	PAINTING COMPOSITIONS Different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surealistic, Fantasy, Abstract, Constructive, Free and Creative compositions, Minimal composition.		
Unit V	COLOURING MATERIALS AND PIGMENTS Colouring materials and pigments, colour mediums (such as pastel, Water colours, oil colours, temperary colours, Encaustic colours, casein colours, Poster Colours, Acrylic colours etc colour sensation, colour systems (Newton, Lambent, Hearing, Chewreul, Helmholtz. Maxwell, Munsell, Ostwald, Ridgeway, Birren Busianoby etc.)		
Reference and Textbooks	Daisy Grubbs, " <i>Modeling a Likeness in Clay Hardcover</i> ", Watson-Guptill, August 1, 1982. Susanna Oroyan, " <i>Fantastic Figures: Ideas and Techniques</i> ", C&T Publishing, January 1, 1995		
OUTCOMES	Students will able to learn methods and materials		

Semester -II				
Course code: 308204	STILL LIFE STUDY		Credits: 3	Hours: 6
Objectives	Students will further develop their aesthetic sense and technical control through thoughtful synthesis of acquired skills.			
Unit -I	GEOMETRIC SHAPES AND STILL LIFE Composition within the geometric shapes, The construction of the geometric shapes, linear perspective, shading.			
Unit-II	ORGANIC OBJECTS AND STILL LIFE Composition within the organic shapes, The construction of the organic shapes, Atmospheric perspective, silhouette and composition.			
Unit III	POSITIVE AND NEGATIVE SHAPE Definition of Positive and negative shapes, Positive and negative revolt, ground and shape relationship. The effective way of drawing – from general shapes into the details.			
Unit IV	STILL LIFE COMPOSITION Study of various objects (Natural and manmade and groups with background) rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other.			
Unit V	STILL LIFE & EXPRESSIVE PAINTING An intro to abstract art, and various exercises to practice this approach, watercolor technique by painting a still life, abstract watercolor painting using glue resist and salt to create interesting texture and shapes.			

Semester -II			
Course code: 308205	NATURE STUDY	Credits: 2	Hours:4
Objectives	Able to demonstrate paper stretching, flat and graded washes, wet into wet, lifting-out, and detailing techniques in combination with basic color principles such as hue, value, temperature, intensity, complementary, analogous, and split-complementary.		
Unit -I	UNDERSTANDING OF NATURE Principles of light and shade, Light and shade, Aware of depth, Illusion of depth, Emulate on a two-dimensional plane.		
Unit-II	OBJECT STUDY Study of composition (Principals), Placement of the elements on the surface, Identification of compositional problems of each type of painting Developing personal expression through any style (Indian / Western).		
Unit III	HUMAN AND ANIMAL STUDY Indirect observation variety, Form painting, Conceptual, Classical, Observation from Photographs, Pictures and more.		
Unit IV	OUTDOOR STUDY Study from manmade objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Experience with material quality for feel. Values in grey, texture and colour in rendering.		
Unit V	LANDSCAPE STUDY Study from natural such as Landscape, Seascape. Use of media – pencil, charcoal, pen & ink, crayon etc.		

Semester -II				
Course code: 308206	PRINT MAKING		Credits: 2	Hours:4
Objectives	This is an inclusive course that offers an expanded study of traditional printmaking processes through experimental print media. Students will participate in a comprehensive range of technical and aesthetic approaches centered in a range of strategies including the art work as multiple, digital and cultural production.			
Unit -I	INTRODUCTION AND MATERIALS Anticipatory and imaginative use of gathering impressions, Fundamentals of various methods of taking prints. Observation of intrinsic texture of various surfaces and the textures of natural and manmade things.			
Unit-II	MONO-PRINTING Explore a variety of traditional and new media approaches to mono printing. Candidates should work in a range of different materials, not just glass, metal or plastic.			
Unit III	RELIEF PRINTING Using traditional or new media, or a combination of both, candidates should be encouraged to explore a variety of approaches. Candidates may employ a range of different materials, mixed media or use improvised or found materials to create work.			
Unit IV	ETCHING Candidates should be encouraged to explore the use of line, tone, texture and composition when using this process. Traditional and/or new media approaches should be encouraged when using metal or plastic plates.			
Unit V	SCREEN PRINTING Explore a variety of traditional and/or new media approaches to screen printing. Using traditional and/or digital processes, candidates should demonstrate an expressive and personal response in their work. extra large works and mixed media presentations. Medium: Acrylics, Collage, Oil etc.			

Semester -III			
Course code: 308301	HISTORY OF INDIAN ART	Credits: 5	Hours: 5
Objectives	Historical perspective is an integrated part of understanding any subject. This will set a parameter for the artist to consider the art objectively, to know its potential and progress of in different times form architectural, social, and economical point of view.		
Unit -I	MAURYAN PERIOD Understanding of Mauryan art. Understanding social, political and economical scenario. Mauryan Architecture. Mauryan sculptures. Mauryan popular art forms.		
Unit-II	SUNGA PERIOD Understanding of Sunga art. Understanding social, political and economical scenario. Role of Buddhism. Sunga Architecture. Sunga Sculptures.		
Unit III	KUSHAN PERIOD Understanding of Kushan art. Understand social, political and economical scenario. Role of Buddhism. Kushan Architecture. Kushan Sculptures.		
Unit IV	GANDHARA PERIOD Understanding of Gandhara art. Understand social, political and economical scenario. Role of Buddhism. Gandhara Architecture. Gandhara Sculptures.		
Unit V	GUPTA PERIOD Understanding of Gupta art. Understand social, political and economical scenario. Role of Buddhism. Gupta Architecture. Gupta Sculptures.		
REFERENCE Christensen. <i>History of Art</i> Iyer Bharat. K. <i>Indian Art</i> Kramrisch Stella <i>Indian Sculpture</i> Rowland Benjamin. <i>The Art and Architecture of India</i> Somnath Chakraverty - <i>Early Rock Art and Tribal Art in India: An Athropological Revelation.</i> Richard, <i>Guide To Buddhahood : Being A Standard Manual Of Chinese Buddhism</i> Vinay Kumar, <i>Indian Art Archaeology and Culture Dallapiccola, Indian Painting</i>			
OUTCOMES: Students will learn about the history of Indian Art			

Semester -III				
Course code: 308302	COMPOSITION		Credits: 3	Hours: 6
Objectives	Develop a greater knowledge of oil painting materials and techniques in relation to portrait painting and gained confidence in painting techniques to use in future practice.			
Unit -I	UNDERSTANDING & HANDLING OF 2-D SURFACE Different kind of surfaces, Preparation of surfaces and their handling. Study of examples of great masters.			
Unit-II	FORMS AND STRUCTURAL POSSIBILITIES Learning division of space. Different types of forms, their behaviour and nature, structural possibilities. Theory of odds, Rules of third, foreground and background. Negative and positive space, study of examples of great masters. .			
Unit III	SIMPLE COMPOSITIONS: Arranging of element from sketches of daily life. Still life objects, study of examples of great masters. Medium: Poster colour, oil pastels & watercolour, pen & Ink on Paper. UNIT-IV: Nature studies: Detail nature studies. Study of trees, leaves, houses. Study of nature of natural light, nature of reflection, study of shadows. Study of relationship of light and colour. Medium: Poster colour, oil pastels & watercolour, pen & Ink on Paper.			
Unit IV	HUMAN FIGURES & ANIMAL FIGURES Detail of human figure and animals. Faces, expressions, street animals. Nature of natural light, nature of studio light. Nature of reflection on human body, study of shadows. Study of relationship of light and colour. Medium: Poster colour, oil pastels & watercolour, pen & Ink on Paper.			

Semester -III			
Course code: 308303	FIGURE STUDY	Credits: 3	Hours: 6
Objectives	Develop a greater knowledge of oil painting materials and techniques in relation to portrait painting and gained confidence in painting techniques to use in future practice.		
Unit -I	FORM STUDY All human and animals body shape in geometrical form, Stick drawing, Cylinder form drawing.		
Unit-II	HUMAN ANATOMY STUDY Studying for all ages of humans. Skull form study, Bone study and Muscles study.		
Unit III	MOVEMENT STUDY Moving Humans study, stick drawing study, Outdoor sketching, market, Road side Sketching.		
Unit IV	ANIMALS FIGURE Introduction to the medium of oil & acrylic. Detail of animals, faces, expressions, street animals. Nature of natural light, nature of studio light. Nature of reflection on animal body, study of shadows. Study of relationship of light and colour. Medium: Acrylic colour, oil pastels & watercolour, pen & Ink on Paper		

Semester -III			
Course code: 308304	COMPUTER GRAPHICS	Credits: 4	Hours:
Objectives	Computer is a basic tool used in modern world. It is important for the students to have a basic learning and usage of computers. This will create a foundation for future use of graphic application and professional career building. This learning is an asset for the artist to come at par with the modern technology. They should be able to learn and work on the computer with ease.		
Unit -I	INTRODUCTION TO COMPUTER GRAPHICS Introduction about Pixel and Vector based software with updated version . Role of computer graphics in society (marketing, Entertainment, Publishing, e- Learning) . Interface of pixel and vector software with colour mode using in various flat forms and standard templates		
Unit-II	GRAPHIC SOFTWARE Digital Technology. Introduction to different OS and platforms used in graphic, Introduction to graphic software. Understanding, simple Vector and bitmaps software.		
Unit III	BITMAP GRAPHICS Introduction to Photoshop: Photoshop Interface, Basic Photo Corrections, Selection Tools, Layer Basics, Masks and Channels, Vector Drawing Techniques, AdvancedMasking & Compositing, Creating and altering brushes, Graphic Art Effects.		
Unit IV	VECTOR GRAPHICS Preparing graphical shape, icon, logo and illustration by using pen tool, Direct selection tools, Shape builder tools, shape tools, Pen tool, Vector Brush , stroke colours and fill colours, boarder, Blend tools, Pathfinder tool, Mesh tool, 3d shapes tool, distort and transformation and live tracing .		
Unit V	PRINT AND DIGITAL PUBLISHING Creating print and digital contents such as Business card, poster, Letter head, magazine, brochure, pamphlet, dangler, invitation, front page, web advertisement, flyers, DVD covers, package design, calendar design for various service and products.		

Semester -III			
Course code: 308305	VISUAL DESIGN	Credits: 2	Hours:4
Objectives	Design is a roadmap or a strategic approach for someone to achieve a unique expectation. It defines the specifications, plans, parameters, costs, activities, processes and how and what to do within legal, political, social, environmental, safety and economic constraints in achieving that objective.		
Unit -I	TYPOGRAPHY Introduction of font, structure and anatomy of font, Parts of type face, Understanding Lettering and Typography design. Historical perspective. Typography and communication. Types of typographic design.		
Unit-II	CALLIGRAPHY Use of typography as calligraphy. Historical perspective. Techniques of calligraphy. Use of calligraphy in design, prepare a design using calligraphy in colour.		
Unit III	DESIGN - PATTERN Design using geometrical forms and human figure. Understanding of design with geometric point of view. Fusion of geometric forms with human figure. Symmetric pattern.		
Unit IV	DESIGN — TONES AND TEXTURE Understanding of tones and texture. Element of design in different tones, and their relationships. Understanding colours, their nature and behavior in design environment		
Unit V	DESIGN — RHYTHM AND MOVEMENT Understanding of Unity, Balance, Rhythm in great detail. Relationships and behaviors in design environment. Understanding contrast, student shall design focusing these principles in mind.		

Semester -III			
Course code: 803306	PATTERN DESIGN	Credits: 2	Hours: 4
Objectives	Design is a roadmap or a strategic approach for someone to achieve a unique expectation. In this course student shall learn the wide spectrum of design process. During this module student should be able to understand the concept of design, its element and principle involved in making a good design.		
Unit -I	INTRODUCTION Introduction to Pattern Making, Importance of pattern making in fashion industry, Tools and instruments used, Terminology and indications used.		
Unit-II	TRADITIONAL PATTERN Inspiration and research for design, Individual measurement, Pattern Making Principals. Based on Mono colour and multicolour		
Unit III	NATURAL PATTERN Pattern from nature; such as Tree, Leaf and textures..		
Unit IV	GEOMETRICAL PATTERN Pattern from Geometrical forms such as Square, circle and rectangle		
Unit V	CONCEPTUAL PATTERN Creative pattern, concept for dress materials such as baby wears, ladies wares, mens wears.		

Semester -IV			
Course code: 308401	HISTORY OF WESTERN ART	Credits: 5	Hours:5
Objectives	Historical perspective is an integrated part of understanding any subject. This will set a parameter for the artist to consider the art objectively, to know its potential and progress of in different times form architectural, social, and economical point of view.		
Unit -I	PRE-HISTORIC ART Prehistoric Paintings in India, A comprehensive study of pre-historic painting		
Unit-II	MURAL PAINTING Wall paintings at Ajanta and later mural tradition (Bagh, Badami, Ellora, Sittanvasal, Lepakshi, Kerala murals such as Mattancherry palace etc.		
Unit III	MANUSCRIPT PAINTING Eastern and Western Indian manuscripts		
Unit IV	MINIATURE PAINTING Sultanate painting (the Chaurpanchasika and pre-Mughal schools), Mughal miniature painting from Akbar to Shah Jahan. Rajasthani miniature painting Pahari miniature painting: Deccani painting (Ahmednagar, Bijapur and Golconda).		
Unit V	INDIAN FOLK AND TRIBAL ART Phad, Pichhwai and Kavad painting (Rajasthan); Paia painting in Bengal and Orissa;Madhubani, Mithila painting (Bihar), Warli painting (Maharashtra), Pithora painting(Gujarat): Dhokra.		
REFERENCE Sastri K.A.Nilakanta; R.Champakalakshmia, <i>History of South India.</i>			
OUTCOME: Students will learnHistory of western Art			

Semester -IV			
Course code: 307402	PICTORIAL COMPOSITION	Credits: 3	Hours: 6
Objectives	Able to layout, compose, and paint natural and manufactured forms correctly applying color principles, paint manipulation techniques, value, volume, spatial relationships, composition, and chiaroscuro.		
Unit -I	HANDLING OF THE PICTORIAL SPACE Create a Composition from Elements, Interrelation of elements within space, Study Learning division of space, Examples of great masters, Methods of creating relationship between elements, Method of creating relationship of objects with back ground space.		
Unit-II	FORMS Create a Composition from Figures o Different types of forms, Behaviour and nature offorms, Figurative approach in painting. Relationship between figures and forms, Arrangingof element from sketches of daily life.		
Unit III	FIGURES Human life subject in relation with still life, Composition of human figure and animals, Faces, expressions, depiction of moods, Expression and role of light.		
Unit IV	NATURE Create a Composition from Nature o Detail landscape studies, Study of water, river. Gardens, mountains, relationship of light and colour.Study of nature of natural light, nature of reflection, study of shadows o Study		
Unit V	INDIVIDUAL TEMPERAMENT From own imagination, Nature and reflection of your temperament, Create a Subjects of your art, Unique thought process of your painting o Application of your thought.		

		Semester -IV	
Course code: 803404	PHOTOGRAPHY	Credits: 3	Hours:6
Objectives	Photography is the art, In this module student shall learn the finer points of photography. It is intended to interweave the camera handling skills; technology and techniques. Student shall learn about various types of cameras, photography equipments and techniques from historical perspective.		
Unit -I	INTRODUCTION OF CAMERA Introduction to the Camera: History and types of cameras , Camera lenses – fixed focus length versus zoom lenses, common lens filters , Technicalities of photography – composition, exposure, light sensitivity, depth of field , Portraiture – landscape, product in advertisements, photo feature , Electronic imaging devices – Photo Conductive Tube, Charge Couple Device		
Unit-II	PRINCIPLES OF COMPOSITION Principles of Composition, unity and variety, balance, emphasis, contrast, rhythm, repetition, proportion and scale.		
Unit III	LIGHTING TECHNIQUES Psychology of light Human Vision, Light Sources Setting Mood through Lighting. Lighting as a Story Element, Color and Color Temperature of Light, Three-point lighting, High-Key lighting & Low Key lighting Indoor and Outdoor Lighting Reflectors, Role of reflectors Techniques		
Unit IV	INDOOR AND OUTDOOR SHOOT Point light source, Reflectors, Wide light sources, Light banks, Umbrellas, soft boxes, honeycombs, snoots, etc. Outdoor and Portrait Lighting using in product Photography. Diffuser, Reflector, Mirror etc, working with white balance settings.		
Unit V	AUTOMATED AND ASSISTED SETTINGS: Shooting modes. Flash Modes. Image enhancement settings. Video mode. Manual Settings. Shoot with different Automated modes. Shoot with manual settings. Shoot with different lenses. Shoot with Flash. Shoot with natural light. Shoot with filters		

Semester-IV			
Course code: 308405	COLOR GRADING	Credits: 2	Hours: 4
Objectives	Digital Intermediate (DI) is one of today's most exciting and fastest growing technologies in digital post production of motion picture films.		
Unit -I	TELECINE COLORING WORKS Cathode-ray tube (CRT) system, an electron beam is projected at a phosphor-coated envelope, producing a spot of light the size of a single pixel.		
Unit-II	PRIMARY AND SECONDARY COLOR CORRECTIONS Primary and Secondary color correction, intensities of RGB, Highlights of the entire frame, Advanced techniques of color correction, digital painting techniques in the era of digital cinematography.		
Unit III	MASK, MATTE, TRACK Evolution of digital color correction tools, Advanced technique of using point shapes to isolate color adjustment, Color keying to isolate the colors in the image, Automation on tracking the image.		
Unit IV	DIGITAL INTERMEDIATE PROCESS Color of Bit Depth with Look Up Table (LUT). Color grading is the process of altering and enhancing the color of a motion picture, video image, or still images either electronically, photo-chemically or digitally.		
Unit V	PRESERVING THE QUALITY OF THE IMAGE After learning this program, students will gain knowledge about the DI importance and the scope of work.		

Semester-IV			
Course code: 803406	CAD- TEXTILE DESIGN	Credits: 2	Hours:4
Objectives	To develop an understanding of the tools of CorelDraw, To learn raster image format through Adobe applications, To make students understand tools which help to rectify and add minute details in designs and visuals		
Unit -I	INTRODUCTION Introduction to computers —Organization of Computers -Input Unit, Output Unit, Central processing Unit, Memory Devices, Working Principles of Printer-Scanner, Digitizer & Plotter.		
Unit-II	COMPUTER APPLICATION IN TEXTILE DESIGNING- Weaving- Software used — Types of woven Design- Dobby and Jacquard- Techniques Used. Knitting -softwires used — Types of knitting. Printing — Creation of Printed Design — Simulation Technique.		
Unit III	COMPUTER APPLICATION IN FASHION DESIGNING Design Creation- Theme Rendering- 3D Modeling- Body Scanning-Texture Mapping- Design Studio-Fashion Studio- Fashion Multimedia Concepts.		
Unit IV	COMPUTER APPLICATION IN PATTERN MAKING Process involved in Pattern Making Grading-Marker Planning-Laying-Cutting- Labelling-Duplicating. Computerized Sewing Machine.		
Unit V	COMPUTER AIDED MANUFACTURING Concepts of Computer Integrated Manufacturing — Definition and Functions of CAD, CAM, CIM, CAA, PDC . Computerized Embroidery Machines. Computerized color Matching System. Brief study of Designing Soft ware’s used in textile industry.		

Semester-V			
Course code: 803501	WESTERN PAINTING	Credits: 4	Hours: 4
Objectives	Historical perspective is an integrated part of understanding any subject. This will set a parameter for the artist to consider the art objectively, to know its potential and progress of in different times form architectural, social, and economical point ofview.		
Unit -I	Pre — Renaissance Prehistoric paintings of France and Spain. Egyptian, Aegean Art, Greece and Roman painting, Byzantine, Gothic.		
Unit-II	Renaissance period Proto Renaissance- Ghiberti, Giotto. Early Renaissance- Donatello, Masaccio. High Renaissance- Leonardo da Vinci, Michelangelo, Raphael. Baroque — Bernini, Caravaggio.		
Unit III	Mannerism, Baroque, Rococo, Neo-Classicism, Romanticism, Realism. Impressionism - Edouard Manet, Claude Monet, Edgar Degas. Post- Impressionism- Georges Seurat, Paul Cezanne, Paul Gauguin, Vincent Van Gogh.		
Unit IV	Fauvism- Henri Matisse, Andre Derain, Maurice Vlaminck Symbolism- Cubism- Pablo Picasso, Georges Braque, Ferninand Leger. Futurism- Umberto Boccioni, Marcel Duchamp, Giocommo Balla Dada - Surrealism- Jean (Hans) Arp, Joan Miro, Salvador Dali. Expressionism- Edward Munch, James Ensor, Franz Marc. Abstract Expressionism-.		
Unit V	Op and Pop Art, Minimal Art & Post Modern Trends, New Media, Installation and Illusory Hyper Realism, etc.		
REFERENCE Na, Art In The Usa, Almin-Pablo Piacso 43 Ob Ras Angela Gair, <i>Artist Handbook Small</i> , Jereb, Arts And Crafts Of Morocco, Ormiston, <i>Rembrandt His Life And Works In 500 Images PP</i>			

Semester-V			
Course code: 308502	CREATIVE COMPOSITION	Credits: 3	Hours: 6
Objectives	Studies the language of painting through color, form, materials, and techniques. Aspects of traditional and modern pictorial composition are studied including proportion, space, and color theory through the representation of a variety of subjects.		
Unit -I	HANDLING OF THE PICTORIAL SPACE Create a Composition from Elements, Individual composition style, Interrelation of elements within space o Study Learning division of space, creating relationship between elements		
Unit-II	FORMS AND FIGURES Create a Composition from Figures, Individual composition style, Arranging of element from sketches of daily life. o Human life subject in relation with still life, Figurative approach in painting, Relationship between figures and forms, Faces, expressions, depiction of moods		
Unit III	NATURE Create a Composition from nature, Individual composition style, Detail landscape gardens, mountains, Study of nature of natural light, nature, Study of relationship of light and colour.		
Unit IV	INDIVIDUAL TEMPERAMENT Imagination, Individual composition style, Nature and Create a composition from own Subjects of your art, Unique thought process of your reflection of your temperament painting, Application of your thought.		

Semester-V			
Course code: 308503	FOLK AND TRIBAL PAINTING	Credits: 3	Hours: 6
Objectives	Student will experiment with a variety of painting surfaces in order to describe and explain how paint reacts to different surface qualities.		
Unit -I	WARLI PAINTING 1. Village View 2. Traditional Festival 3. marriage scenario		
Unit-II	MADHUBANI PAINTING 1. Techniques of Madhubani 2. King's Palace seen 3. Ancient Epic story's		
Unit III	KALAM KARI PAINTING 1. Ramayana and Mahabharatha 2. Buddha and Buddhist 3. Divine Characters		
Unit IV	THANJORE PAINTING 1. Techniques of Thanjor paintings 2. spiritual Characters 3. Contemporary Thanjor painting		
Unit V	PATTACHITRA PAINTING 1. Odisha and Bengal Styles Pattachitra 2. Theme and Techniques 3. Reproduction in Pattachitra paintings		
REFERENCE			
<ol style="list-style-type: none"> 1. Santra, <i>Folk Arts of West Bengal And The Artist Community</i> 2. Layton, <i>Australian Rock Art A New Synthesis</i> 3. <i>Creative Colouring For Adults</i> 4. Ching, <i>Drawinga Creative Process</i> 5. Rachel Storm, <i>Legends & Myths India, Egypt, China & Japan</i> 			

Semester-IV			
Course code: 308504	DIGITAL ILLUSTRATION	Credits: 3	Hours: 6
Objectives	Drawing and illustration is a core medium of expression. In this module student shall learn the finer points of Drawing through Human anatomy. It is intended to interweave the spontaneous drawing skills.		
Unit -I	INTRODUCTION OF DIGITAL TOOLS Introduction of Painter, Brush Variants, The Brush Catalog, Painting with a stylus-preferred method Painting with a mouse- Manually setting the pressure, tilt, bearing, and wheel.		
Unit-II	TECHNIQUES AND CONCEPT Different techniques of drawing and illustration. Developing a illustration style. Convert a photograph into stylized colour illustration. Stylization methods and application.		
Unit III	CARICATURE AND CARTOON ILLUSTRATION Create caricature illustration, Need and Usage of caricature and cartoon illustration, Techniques of caricature illustration. Types of caricature and cartoons illustration.		
Unit IV	COMIC ILLUSTRATION Create comic illustration, Need and Usage of comic illustration o Techniques of comic illustration, Types of comic illustration		
Unit V	MAGAZINE AND BOOK COVER ILLUSTRATION Create Book cover or Magazine Cover Illustration, Need and Usage of Magazine & Book Cover Illustration o Techniques of Magazine & Book Cover Illustration, Types of Magazine & Book Cover illustration.		
REFERENCE Martin, <i>Botanical Illustration Course With The Eden Project</i> Scala, <i>Flemish And Dutch Painting</i> Balchin, <i>Flower Designs (Design Library) (Pp)</i> Tillotson, <i>Painting & Photography At The Jaipur Court</i>			

Semester-V			
Course code: 308505	ROTSOPE	Credits: 3	Hours:6
Objectives	Compositing is the combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. Digital compositing is an essential part of visual effects that are everywhere in the entertainment industry today.		
Unit -I	ROTSOPE Rotoscopy involves creating shapes which are used to isolate or mark elements in footage, such as characters, vehicles, buildings etc. This method of creating selections allows to perform specific operations like color correction, adding additional layers, dynamic effects etc. Rotoscopy is the first step in the process of digital compositing.		
Unit-II	KEYING keyer techniques, Luma key and Chroma key. RGB channels and its uses. It's a unique technique teaches the fastest and most accurate way to extract an object. color correction, adding multiple layers, foreground and background compositing, dynamic effects etc.		
Unit III	TRACKING & STABILIZE Tracking and stabilizing the footage. Track and stabilize the live footage in 2dimentions. Track the camera in 2 dimensions and add the layers for compositing.		
Unit IV	LIVE ACTION COMPOSITING Live action compositing techniques. Different layers into single image. CGI elements, set extension, a rapidly expanding technique in filmmaking. Match move, Analyze the live action and provide terrain and camera data for the CGI programs		
Unit V	RENDERING AND OUTPUT FORMATS Depth of colors and various output formats with aspect ratio. Render for broad casting and filming (size differs).		
TEXT BOOKS: Ron Ganbar.(2014) “ <i>Nuke 101: Professional Compositing and Visual Effects</i> ”, Peachpit Press; Second Edition, Steve Wright.(2011) “ <i>Composting Visual Effects</i> ”, Focal Press; Second Edition, Steve Wright.(2010) “ <i>Digital Compositing for Film and Video</i> ”, Focal Press; Third Edition, Ron Brinkmann,(2008.) “ <i>The Art and Science of Digital Compositing</i> ”, Morgan Kaufmann Publishers In; Second Revised Edition,			

Semester-V			
Course code: 803506	TEXTILE PRINTING	Credits: 3	Hours: 6
Objectives	To familiarize with various classes of dyes and suitability of dyeing different fabrics with them, To introduce various techniques of surface enhancement through dyeing and printing, To enhance the creative skills through innovative use of dyeing and printing techniques for designing.		
Unit -I	INTRODUCTION Definition of printing, difference between dyeing and printing, different steps involved in printing-viz., preparation of materials, preparation of printing paste, ingredients of printing paste, different thickeners, their chemical and rheological behaviour, drying of print, fixation of print, washing and drying of printed materials		
Unit-II	THE & DYE To print the cotton fabric by Batik printing in single and multi colour. To print the silk fabric by tie and dye techniques in single and multi colour, Introduction to fabric and surface manipulation techniques.		
Unit III	HAND BLOCK PRINTING Direct printing : Block printing — Brief History , Preparation of design , Blocks, table, print paste and printing process Stencil printing — Brief history , preparation of fabric , stencils (For one or more colour) Materials used for preparing stencils, process involved and techniques used .		
Unit IV	SCREEN-PRINTING Screen printing — brief history , Flat screen and Rotary screen printing , Preparation of screen , print paste , screen printing process, Discharge printing — chemicals used , process involved		
Unit V	DIGITAL PRINTING Computer-aided design (CAD), T-Shirt Printing, Logo Printing. Tag Printing, Box Printing.		
REFERENCES: New Jersey (2002).Textiles — Ninth edition ,Sara J Radolph and Anna L Langford, Prentice hall, JL. Smith (2003) Textile processing —, Abhishek publications, Chandigarh . Peters RH (1970) Textile Chemistry —, Vol I, & I, Textile Institute Manchester Stuart & Robinson (1982) Beginners Guide to fabric dyeing and printing —, Technical books, London Herbert Barthm (1994) Thickening agents and Emulsion thickenings in textile printing —, New Delhi			

Semester-VI			
Course code: 308601	HISTORY OF ASIAN ART	Credits: 4	Hours: 4
Objectives	Historical perspective is an integrated part of understanding any subject. This will set a parameter for the artist to consider the art objectively, to know its potential and progress of in different times form architectural, social, and economical point of view.		
Unit -I	ART OF ANCIENT NEAR-EAST: Visual expression from ancient Mesopotamia (Sumer, Akkad, Babylonia, Assyria); art in Achaemanid and Sassanian Persia.		
Unit-II	CHINA Ancient China (Shang, Zhou, and Han dynasties); Buddhist sculpture from up to Tang dynasty; Six Dynasties and Tang painting; Chinese landscape tradition from Song to Qing;		
Unit III	JAPAN Japan (Haniwa pottery figures; Buddhist sculptures from Nara to Kamakura periods); late Heian iji Monogatari Emaki scrolls; and Kamakura painting including the Tale of Genji and the He do Japanese scroll painting in the Momoyama & Edo periods; ukiyo-e woodblock prints from the Edo period);		
Unit IV	TIBET, NEPAL AND SEI LANKA Tibet (Buddhist icons and the thangka painting tradition); Nepal (Buddhist and Brahmanical sculptures and painting); Sri Lanka (sculpture and painting — including Sigiriya murals);		
Unit V	CAMBODIA, JAVA, MYANMAR, THAILAND Cambodia (sculpture and architecture, especially Angkor Wat and Angkor Thom); Java (sculpture and architecture, including the Dieng plateau candi-s, the Borobudur stupa, and Prambanan complex); Buddhist art in Myanmar/Burma and Siam/Thailand etc		
REFERENCES: Rosalind Ormiston, <i>The Life And Works Of Leonardo Da Vinci</i> Hodge, <i>The Life And Works Of Monet</i> Hodge, <i>The Life And Works Of Renoir</i> Krishnan, <i>The Power Of Female: Devangana Sculptures</i>			

Semester-VI			
Course code: 308602	ABSTRACT COMPOSITION	Credits: 3	Hours:6
Objectives	Student will analyze and depict spatial relationships in a composition using both realistic and abstract representation.		
Unit -I	PAINTING FROM OBJECT Draw and paint an object. Apply the understanding of the 3rd semester regarding colour and its behaviour. Introduction to the medium of oil & acrylic.		
Unit-II	PAINTING FROM LIFE Draw and paint life drawing. Apply the understanding of the 3rd semester regarding colour and its behaviour. How light changes the properties of colours. Introduction to the medium of oil & acrylic.		
Unit III	HANDLING OF COLOURS Introduction to the medium of oil & acrylic. How colour behaves in different opacity? How these of colours are used to create expression in the art? How colour changes the mood? How to use transparency and opacity of the colour.		
Unit IV	PAINTING FROM OBJECT Draw and paint an object, Apply the understanding of the 2" year regarding colour and behaviour, Planning foreground and Background Space, Technique of handling near and distant.		
Unit V	PAINTING FROM LIFE 1 Draw and paint life drawing, Apply the understanding of the 2" year regarding colourand behaviour, Planning foreground and Background Space, Technique of handling nearand distant object.		
REFERENCES: Tregay, Master Disaster: <i>Five Ways To Rescue Desperate Watercolours</i> Iansid, <i>Mastering The Art Of Oils Acrylics And Gouachie</i> Robinson, <i>The Pre- Raphaelites Their Lives And Works In 500 Images</i> Anoop Kumar Sin, <i>Theory and Practice in the Art Museum</i>			

Semester-VI			
Course code: 308603	MINIATURE PAINTING	Credits: 3	Hours: 6
Objectives	Demonstrate an understanding of how to use elements of design and composition, materials, technologies, processes and the organizational principles of miniature.		
Unit -I	INTRODUCTION AND TECHNIQUES Introduction of miniature paintings, Tools and materials, painting Techniques, Jaipur miniature paintings, Udaipur miniature paintings, Jodhpur miniature paintings.		
Unit-II	MUGHAL MINIATURE PAINTING Jahangir storeys miniature paintings, Akbar period miniature painting, Mughal style today.		
Unit III	RAJASTHANI MINIATURE PAINTING Krishna and Ratha in a pavilion, Technique of pahari paintings,		
Unit IV	ODISSA MINIATURE PAINTING Odisha Pattachitra, Divine characters,		
Unit V	CONTEMPORARY MINIATURE Indian miniature painting sketches, Create own miniature composition, Contemporary miniature paintings.		
REFERENCES: Shahida Munsuri, Museums Museology and New Museology Richer, <i>No 1 First Works By 362 Artists</i> Goswamy, B.N, Oxford Readings In Indian Art Daljeet, Rajasthani Miniatures <i>The Magic Of Strokes and Colours</i> Jain, Rapture: <i>The Art Of Indian Textiles</i>			

Semester-VI			
Course code: 308604	DIGITAL STORY BOARD	Credits: 3	Hours: 6
Objectives	Storyboard is a basic drawing and preproduction course aimed at students from various Visual Communication degrees including Motion Graphics and 2D Animation. This course teaches story-based concept skills and techniques as well as basic animatic production. Students can also apply skills learned in this class in other areas including 3D animation and interaction design, produce a series of cohesive storyboards from a script, recognize and define common storyboard terminology.		
Unit -I	THE STORYBOARD'S BEGINNINGS Introduction to storyboarding, Preproduction process, Basic of Storyboards, screenplay and picturing, shots and storyboard panels., script, one line order, types of story board technique, Thumbnail story boards, and the planning processes of visual storytelling. Shot types, continuity, pacing, transitions and sequence, cinematic, storyboard.		
Unit-II	BASIC OF THE STORYBOARD Types of lay outs, concept and story developing, idea, script Foreground, Middle Ground and Background, Developing Drawing Skills, Shot, Angles, Building the Storyboard, study of Classic Film Examples.		
Unit III	SHOT ANGLES Shot types, angles cuts, posing, staging and camera move, Shot and every camera angle, tilt, pan close-up extreme close up, Extreme Close-Up Establishing Shot, Long Shot background, Medium Shot, low angle, high angle, different perspectives.		
Unit IV	STORY BOARD FOR COMIC Cartoon story boards, Colour story board, black and white story board, fantasy story board, storyboard samples, graphic novel storyboard, staging figures, dialogue and captions, manga storyboards, comic-book-like story sketches.		
Unit V	STORY BOARD FOR BOOKS Introduction to book illustration story boards, front page story boards, picture book storyboard, scenes for chapters of the stories, story boards for poems, and advertising story board.		
TEXT BOOKS Wendytumminello,(2004) “ Exploring Storyboarding (Design Exploration Series) ”, Delmar Cengage Learning, 1st Edition. John Hart(2013) “ <i>The Art of the Storyboard A Filmmaker’s Introduction</i> ”, Focal Press; 2 edition. Giuseppe Cristiano (2012) “ <i>Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising</i> ” Michael Wiese Productions.			

Semester-VI			
Course code: 308605	3D ANIMATION	Credits: 3	Hours: 6
Objectives	In this paper the student is thought how to model a shape in 3D with basic parameters. Building a set modeling or modeling an automotive and giving texturing to the product.		
Unit -I	INTRODUCTION TO MODELING Polygons, overview of Polygon selection and creation, Combining, separating and splitting. Editing polygons with Sculpting surface meshes, Colouring polygons with Blind data. Appendices Polygons menus using Polygons windows and editors with Polygons nodes.		
Unit-II	BASIC TEXTURING Advanced Materials Using Specialized Material Types. Unwrapping UVs and Using Pelt Mapping and Creating Baked Textures and Normal Maps.		
Unit III	CONCEPT OF RIGGING Understanding the rigging IK and Fk Constraints. Forward Vs. Inverse Kinematics, Adding Pole Vector constraints to the elbows and Constraining the wrists to locators. Testing the character, Rigging Methods and Process. Create the IK handles, Restricting the heel rotation, Build a foot control hierarchy.		
Unit IV	BASIC ANIMATION Animation Principles and Process, Basic Animation with types of Balls. Working with Animation Editor and Tools. Key frame Animation, Nonlinear Animation, Path Animation, Motion Capture Animation, Advanced Character Animation with Two Leg Animation (walk, run, Jump, Wight lifting etc.).		
Unit V	LIGHTING AND RENDERING Working with Advanced Modeling and Light Tracing with Radiosity, Using Atmospheric and Render Effects .Retracing and mental ray effects with Batch and Network Rendering.		
TEXT BOOKS			
Kelly L. Murdock (2014) “Kelly L. Murdock's Autodesk 3ds Max 2015 Complete Reference Guide”- Perfect Paperback.			
Kelly L. Murdock,(2014) “Autodesk Maya Basics Guide.			
Susan JolliffeNapier, (2007) “Anime from Akira to Princess Monoke: Experiencing Contemporary Japanese Animation” , Palgrave Macmillan Limited.			

Semester-VI			
Course code: 803606	APPAREL DESIGN	Credits: 3	Hours: 6
Objectives	<p>To familiarize with the growing menswear market, with special reference to local, national & international brands</p> <p>To understand different categories of kids wear To conduct a market survey viz a viz contemporary design in terms of style details, colours, fabrics, trims, sizes and price,</p>		
Unit -I	<p>FUNDAMENTALS OF DESIGNING</p> <p>Types of Design - Structural and Decorative design, Requirements of Structural And Decorative, Design, Elements of Design - Line, Size, Shape. Color and Texture. Application of principles of design in dress design.</p>		
Unit-II	<p>FASHION ILLUSTRATION</p> <p>Casual-wear for Men, Women and Children (each 2) - Illustrating casual wear with suitable accessories, Party-wear and Bridal wear (each 1) – Illustrating party wear for Men, Women and Children with suitable accessories Illustrating Bridal wear (Any 3 Religions)</p>		
Unit III	<p>CHILD APPAREL</p> <p>Recall the style aspects of child garment based on fashion trend, Illustrate designs for child outfits, Develop patterns for the garment design, Formulate economical layouts and propose the suitable fabric for various garment styles, Construct various garments for Child, incorporating different style aspects.</p>		
Unit IV	<p>MEN'S APPAREL</p> <p>Recall the style aspects of men's garment based on fashion trend, Illustrate designs for men's outfits, Develop patterns for the garment design, Formulate economical layouts and propose the suitable fabric for various garment styles.</p>		
Unit V	<p>WOMEN'S APPAREL</p> <p>Recall the style aspects of women's garment based on fashion trend, Illustrate designs for women's outfits, Develop patterns for the garment design, Formulate economical layouts and propose the suitable fabric for various garment styles, Construct various garments for women, incorporating different style aspects.</p>		
<p>REFERENCES:</p> <p>Marsh, J.T.(1979)<i>An Introduction to Textile Finishing</i>, B.I. Publishers.</p> <p>Corbman,P.B.(1985)<i>Textiles-Fibre to Fabric</i>, Gregg Division/McGraw Hill Book Co.,US..</p> <p>Joseph M.L.,<i>Essentials of Textiles</i> (5th Edition), Holt, Rinehart and Winston Inc.,Florida, 1988.</p> <p>Tortora, G,Phyllis(1987), <i>Understanding Textiles</i> (2nd Edition), McMillan Co.,USA.</p> <p>Bains, S. and Hutton, J., (1972) <i>Singer Sewing Book</i>, Hamlyn, London</p> <p>Lori A. Knowles, (2006), <i>Patternmaking for Fashion Designers</i>, Fairchild Publications Inc.</p>			

Semester-VII			
Course code: 308701	MODERN INDIAN ART	Credits: 4	Hours: 4
Objectives	Historical perspective is an integrated part of understanding any subject. This will set a parameter for the artist to consider the art objectively, to know its potential and progress of in different times form architectural, social, and economical point of view.		
Unit -I	COMPANY SCHOOL OF PAINTING Advent of Modernism with Raja Ravi Varma, E.B. Havell, A.K. Coomaraswamy, Stella Kramrisch, Abanindranath Tagore.		
Unit-II	BENGAL SCHOOL OF ART Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandalal Bose, Amrita Sher Gil, Benodebehari Mukherjee and Ramkinkar Baij		
Unit IV	PROGRESSIVE ARTIST GROUPS Calcutta Group (Kolkata), Progressive Artists Group (Mumbai), Delhi Shilpi Chakra (Delhi), Cholamandala Artists' Village (Chennai); Baroda School — Baroda.		
Unit V	ART SCHOOLS Bombay School, .K.Hebbar, Akbar Padamsee, Tyeb Mehta, Delhi School - B.C. Sanyal, Biren De, Rameshwar Broota, Baroda School, Bhupen, Khakhar, N.S.Bendre Calcutta, School - K.G.Sub UNIT-V MADRAS SCHOOL, Madras School, D.P.Roy Choudha Anthony Doss, Alphonso, Adimooramanyam, Ganesh Pyne, Bikash Bhattacharjeery, K.C.S.Panicker, Dhanapal, A.P.Santhanaraj, Nandagopal.		

Semester-VII			
Course code: 308702	MODERN PAINTING	Credits: 3	Hours: 6
Objectives	Student will analyze and depict spatial relationships in a composition using both realistic and abstract representation.		
Unit -I	PAINTING FROM OBJECT Draw and paint an object. Apply the understanding of the 3rd semester regarding colour and its behaviour. Introduction to the medium of oil & acrylic.		
Unit-II	PAINTING FROM LIFE Draw and paint life drawing. Apply the understanding of the 3rd semester regarding colour and its behaviour. How light changes the properties of colours. Introduction to the medium of oil & acrylic.		
Unit III	HANDLING OF COLOURS Introduction to the medium of oil & acrylic. How colour behaves in different opacity? How these of colours are used to create expression in the art? How colour changes the mood? How to use transparency and opacity of the colour?.		
Unit IV	PAINTING FROM OBJECT Draw and paint an object, Apply the understanding of the 2 TM year regarding colour and behaviour, Planning foreground and Background Space, Technique of handling near and distant.		
Unit V	PAINTING FROM LIFE Draw and paint life drawing, App and behaviour, Planning foregroun and distant abjectly the understanding of the 2" year regarding colour d and Background Space, Technique of handling near.		
REFERENCES: Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526. Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083, ISBN-13: 978-0471287087. Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604, ISBN-13: 978-047128960			

Semester-VII			
Course code: 308703	MURAL PAINTINGS	Credits: 3	Hours:6
Objectives	Student will experiment with a variety of painting surfaces in order to describe and explain how paint reacts to different surface qualities.		
Unit -I	INTRODUCTION TO MURAL Method and material. Study of great master’s work. Discuss Mural Terms and Definition. studio policies, safety, and clean up		
Unit-II	CONTEMPORARY MURALS Contemporary Method and material. Discuss Mural Terms and Definition, Mural and Politics, Mural in interior designing, Social influence and mural, Public art and mural.		
Unit III	MURAL FRESCO METHOD Various forms of: fresco methods— focus on wall painting, Fresco-Buono, Fresco-secco, Mosaic, Glazing & Distemper, Plastering, Preservation Techniques, Historic know how and contemporary applications of fresco technique, Create a fresco wall painting.		
Unit IV	MURAL: GRAFFITI STYLE Interior mural, techniques, Traditional interior mural, Mural in Graffiti		
Unit V	TERRA-COTTA AND 3D MURAL Encaustic, Ceramic & glass, Terra-cotta tiles, Display of & lighting for Art Works .		

Semester-VII			
Course code: 308704	MATTE PAINTING	Credits: 3	Hours: 6
Objectives	Ability to use digital illustration software to draw a vector path and use it in combination with raster information, and to prepare a file with the appropriate output specifications for both print and screen.		
Unit -I	INTRODUCTION TO MATTE PAINTING Introduction about Matte Painting , Understanding the difference between Concept Art and Fantasy Art, thumbnail sketching and ideation, layout sketching by hand drawing, working in software using the Wacom Tablet , converting paper to Digital, file format and file size, Aspect Ratio, 2K Resolution.		
Unit-II	SKETCHING AND PAINTING Brush stroke, ruler and grid,Rule of third, gradients, Light , shadow, Layers concept, smudge , blur,Overlays, texture, various shape and size of brushes, working with paint tools, mask and layer adjustments.		
Unit III	PERSPECTIVE CONCEPTS Concept of Perspective, types of perspective, understanding the significance vanishing point, Linear Perspective with one point, two points and three points , above eye level, below eye level, Collage techniques, working with atmospheric perspective.		
Unit IV	COLOUR CONCEPTS Understanding the colour composition, colour perspective, colour shades by atmosphere lighting, highlight, mid tone, shadow, hue and saturation, creating canvas, working with colour correction, merge by colour tone and proportion.		
Unit V	IMAGE COMPOSITION Background making in paint material and software layer distribution, Image compositing, understanding the Depth of field, Multi-plane set up in compositing, matte layers extractions Matching with 3d objects or live action.		
TEXT BOOKS Brian Sum,ShaddySafadi (2013) Levi Hopkins, “ <i>Digital Painting Techniques: Volume 5</i> ”, 3D Total Publishing. John Montague, (2013) “ <i>Basic Perspective Drawing: A Visual Approach</i> ”, John Wiley Publication, 6th Edition. David B.Mattingly(1986) “ <i>The Digital Matte Painting Handbook</i> “,Sybex publications David Luong , Damien Mace, Milan Schere,(2013) “ <i>dartiste Matte Painting 3</i> ”, Ballistic			

Semester-VII			
Course code: 308705	ADVANCED COMPOSITING	Credits: 3	Hours:6
Objectives	Compositing is the combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. Digital compositing is an essential part of visual effects that are everywhere in the entertainment industry today.		
Unit -I	ROSCOPY& KEYING Rotos copy,mark elements in footage, such as characters, vehicles, buildings etc.color correction, adding additional layers,dynamic effects etc. keyer techniques, Luma key and Chroma key.		
Unit-II	2D & 3D TRACKING Tracking the footage Trackthe live footage in 2D and 3D, Origins of 3D tracking technologies lie in the science of photogrammetric, the scientificmethod of calculating positions and distances of points referenced in one or more images.		
Unit III	LIVE ACTION COMPOSITING Compositing techniques. Compositevarious different layers into single image. CGI elements, Match move, where separate programs are used to analyze the live action and provide terrain andcamera data for the CGI programs.		
Unit IV	STEREOSCOPY PIPELINE AND ITS PROCESS Pipeline of stereoscopy. In this session we cover theworkflow of stereoscopy which follows the four major departments such as Rotoscopy, MatteExtraction, Clean plate and Stereo conversion process.		
Unit V	RENDERINGAND OUTPUT FORMATS 10 Bit depth of colors and various output formats withaspect ratio. In this session we teach how to put render for broad casting and filming (sizediffers).		
TEXT BOOKS Ron Ganbar(2014) “Nuke 101: Professional Compositing and Visual Effects”, Peachpit Press; Second Edition. Steve Wright (2011) “Composting Visual Effects”, Focal Press; Second Edition, 2011. Steve Wright (2010) “ <i>Digital Compositing for Film and Video</i> ”, Focal Press; Third Edition. Ron Brinkmann,(2008) “The Art and Science of Digital Compositing”, Morgan Kaufmann Publishers In; Second Revised Edition.			

Semester-VII			
Course code: 803706	ACCESSORIES DESIGN	Credits: 3	Hours: 6
Objectives	To impart knowledge about the significance of accessories and styles available, To understand the history and fashion using the accessory, To enable them to understand about care for skin and hair.		
Unit -I	BAGS AND BELT History, significance, top brands, anatomy, Classification, raw materials used in making them. Fashion using bags and belt. Factors involved in selection of bags and belt.		
Unit-II	FOOTWEAR AND HOSIERY Footwear: History, types, materials used, anatomy of shoe, styles of footwear for men and women, Types of heels, types of foot styles in footwear. Problems with foot wear- blisters and foul odor – remedy. Factors to remember while selecting footwear. Fashion using footwear, care for footwear. Hosiery: Socks, stockinet, Panty hose – styles, care and fashion using hosiery.		
Unit III	Minor Fashion accessories: Glove and scarf: History, materials used, styles available, fashion using gloves and scarf, care and maintenance. Hats, Umbrellas – History component parts, size and construction, style and care. Watches and Eyewear :Introduction, parts, fashion, suitability based on body (watches) and face type (eyewear) and care		
Unit IV	Jewellery and fragrance: History, significance, types of jewelry – traditional and latest styles of jewelry. Major and minor jewelry types. Fragrance: For men and women. Formats and imitators		
Unit V	Care for skin and hair: Basic structure of skin and hair, Products available, skin and hair care, make up for face and hair do styles.		

Semester-VIII			
Course code: 308801	AESTHETICS	Credits: 4	Hours: 4
Objectives	Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, with the creation and appreciation of beauty. This module is designed to entwine the concept of Art aesthetics in the artistic consciousness		
Unit -I	AESTHETICS Origin and development of art (visual). Classification of Arts. Conceptual and Visual reality. Relevance of study of aesthetics in painting: The early philosophical thoughts in Indian Culture.		
Unit-II	INDIAN AESTHETICS Concept of Ras-Sutra and its commentaries: The Theory of Rasa, Sadharanikarana, Dhvani, Alankara, Auchitya, etc; shilpa texts like the Chitrasutra of the Vishnudharmottara Purana, Shadanga from Yashodhara's commentary on the Kamasutra, etc.;		
Unit III	INDIAN AESTHETICIANS A.K. Coomaraswamy and Rabindranath Tagore's contributions towards Indian aesthetics.		
Unit IV	WESTERN AESTHETICS Theory of imitation and representation, catharsis (Plato and Aristotle).		
Unit V	WESTERN AESTHETICIANS Aesthetical views of Kant, Hegel, Croce, Tolstoy, Baumgarten, Schopenhauer, Clive Bell, Roger Fry, I. A. Richards, Susanne Langer, Sigmund Freud, and George Santayana..		

Semester-VIII			
Course code: 308802	CREATIVE PAINTING		Credits: 3 Hours: 6
Objectives	How to acquire critical discursive skills, for presenting their work, explaining their concepts and critically engaging the work of others.		
Unit -I	PAINTING FROM OBJECT Individual painting style, Draw and paint an object, Apply the understanding of the colour and its behaviour, Planning foreground and Background Space, Technique of handling near and distant object.		
Unit-II	PAINTING-OWN STYLE Individual painting style, Draw and paint life drawing, Apply the understanding of the colour and its behaviour, Planning foreground and Background Space, Technique of handling near and distant object		
Unit III	PAINTING-OWN STYLE Developing Individual painting style, Advance understanding of importance of colour and tone, Application of colour hue and intensity.		
Unit IV	PAINTING-OWN STYLE Advance understanding of handling ding opaque colours, Application of with using transparency. Developing Individual painting style, transparencies, Advance understanding of colour, Technique of handling near and distant object		

Semester-VIII			
Course code: 308803	INSTALLATION ART	Credits: 3	Hours:6
Objectives	A studio art course devoted to the in-depth investigation and discussion of contemporary art in the public. Course work includes research of public art, site-specific public art proposals through the use of drawing, photography, scaled model making, and /or digital processes culminating in an actual production of temporary site-specific work on campus.		
Unit -I	MANMADE OBJECTS To use manmade objects & natural objects for creation of art. To enable use of colour, lines & available tools to express emotions.		
Unit-II	NATURAL OBJECTS\ To be able to convert the man made & natural objects in design. To be able to create artistic design using available tools & situations.		
Unit III	A 3-page paper as response to one of the visiting artists who does public art. (Due 1 week after lecture). Students need to attend all visiting sculptors' lectures.		
Unit IV	AN OUTDOOR SITE Specific sculpture on college park campus, that includes a proposal with site drawings and an actual scaled model to be presented before production. Each student will make a proposal and presentation and only a selected number of the proposed projects will be built as a group project. The number of students in each group will be determined by the size of the class and the funding available.		
Unit V	AN INTERIOR SITE Specific sculpture or installation, each student will propose and execute a piece on his/her own, includes drawings and actual building of the piece.		

Semester-VIII			
Course code: 308806	PROJECT	Credits: 3	Hours:6
	<p>CONTEXT OF THE PROJECT</p> <p>The project should incorporate and integrate the understanding of professional production of art work, Fine Art, Textile design, Animation, Visual effects, Photography thereby creating a meaningful correlation and application within the context of fine art. The project will concentrate on encouraging a mature and self-motivated approach towards the final product and completion of work on a creative, original and technically sound. Having gained proficiency in earlier skills, the students have also been given more advanced and specific inputs on:</p> <ul style="list-style-type: none"> • Contemporary Painting • Traditional Art and Craft • Traditional Painting • Graphics and Animation • Textile Design • Photo and Videography • Illustration Art • Print Making • Museum and Conservation • and etc.... 		

Semester-VIII			
Course code: 308807	CULTURAL STUDY NORTH INDIA PRACTICAL	Credits: 5	Hours:
	<p>Scope of Educational Tour Educational field trips contribute to the development of students into educated young citizen who possess more knowledge about art, have developed critical-thinking skills, imbibe increased historical compassion, display higher levels of patience, open-mindedness and have a greater taste for appreciating art and culture. They gather a great amount of factual details and improve recall value about work of art.</p> <p>Educational Tour Guidelines The educational trip shall be organized of places covering different culture, museums, institutions and historical places of artistic and creative significance. Teachers are advised to create instructional material and clearly lay down the learning objectives before the tour. The discussions shall be student directed with the museum educator or guide who is facilitating the discourse. These facilitator shall be shall be well verse with the subject and their commentary shall go beyond the name, brief description of the work of art. At the end of the tour student shall submit a project report with tour details, historical understanding and critical analysis. The student shall be judge on the basis of following criteria:</p> <ol style="list-style-type: none"> 1. Project Report 2. Tour details 3. Critical thinking 4. Historical understanding 5. Level of interest 6. Patience of listening the critics 7. Behavioral study 8. Team work <p>Evaluation Methodology</p> <ul style="list-style-type: none"> • Individual's daily performance • Project Review: Mid Semester • Project Submission& Viva-voce: End of the Semester 		

CURRICULUM VITAE



Name: **Dr.S.K. Rajasekaran (Painting)**

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Educational qualification:

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- MFA
- PDFA
- DFA

Professional experience:

- 30 years teaching in fine Arts at school of Architecture and planning, Anna University
- Teaching Art Studio
- Art Appreciation
- Design Basic

Honours and Awards:

- Best performance in YOUTH RED CROSS MOVEMENT for the year 2013-14
- Best Lecturer Award by Education Today monthly magazine
- Indira Gandhi state Award for painting competition