



ALAGAPPA UNIVERSITY

(A State University Established in 1985)

Karaikudi - 630003. Tamil Nadu, India



FACULTY OF ARTS DEPARTMENT OF FINE ARTS



M.F.A., PAINTING **REGULATIONS AND SYLLABUS**

(For the candidates admitted from the
Academic Year 2022 - 2023)

**DEPARTMENT OF FINE ARTS
MFA - PAINTING**

REGULATIONS AND SYLLABUS

[For the candidates admitted from the Academic Year 2022 –2023 onwards]



ALAGAPPA UNIVERSITY

(A State University Accredited with “A+” grade by NAAC (CGPA: 3.64) in the Third Cycle
and Graded as Category-I University by MHRD-UGC)

Tamil Nadu.

Karaikudi -630003,

The panel of Members-Broad Based Board of Studies

<p>Chairperson: Prof. S. Senthamizh Pavai Professor & Head i/c, Department of Fine Arts, Alagappa University, Karaikudi. TeachingExperience:26,ResearchExperience:25,AreaofResearch: Sangam Literature, Grammar, Epic & Modern Literature</p>	
<p>Foreign Expert: Prof. V.Inpamohan Professor in Fine Arts, Eastern University, Sri Lanka. TeachingExperience:17,ResearchExperience:06,AreaofResearch: <u>Esthetics</u>, <u>Folk arts</u>, <u>Indigenous studies</u></p>	
<p>Indian Expert: Dr. B. Sheela, Professor, Department of Sculpture, Tamil University, Thanjavur. TeachingExperience: 17,ResearchExperience: 17,AreaofResearch: Temple Studies, Art and Architecture, Indian Cultural Heritage</p>	
<p>Indian Expert: Dr. Justin Selvaraj Assistant professor, Department of Fine art and Aesthetics, Madurai Kamaraj University, Madurai. TeachingExperience:08,ResearchExperience:12,AreaofResearch: Kinship Studies, Community Studies, Folk Arts and Aesthetics</p>	
<p>Industry Expert: Dr. Gopal Jayaraman Professor & Director Regional Centre, Indira Gandhi National Centre for the Arts, Art and Craft Village Campus, Puducherry Teaching Experience:20, Research Experience:12, Area of Research: Fine Arts. Painting.</p>	
<p>Members : Dr.K. Kavimani Assistant Professor, Govt. college of Fine Arts, Chennai-3. Teaching Experience:12, Research Experience:6, Area of Research: Painting, Modern Art.</p>	

ALAGAPPA UNIVERSITY
DEPARTMENT OF FINE ARTS
Karaikudi-630003, TamilNadu.

REGULATIONS AND SYLLABUS-(CBCS-University Department)
[For the candidates admitted from the Academic Year 2022 – 2023 onwards]

Name of the Department: **DEPARTMENT OF FINE ARTS**

Name of the Subject Discipline: **MFA PAINTING**

Programme of Level: **P.G**

Duration for the Course: **Full Time (Two Years)**

1. Choice-Based Credit System

A choice-Based Credit System is a flexible system of learning. This system allows students to gain knowledge at their own tempo. Students shall decide on electives from a wide range of elective courses offered by the University Departments in consultation with the Department committee. Students undergo additional courses and acquire more than the required number of credits. They can also adopt an inter-disciplinary and intra-disciplinary approach to learning, and make the best use of the expertise of available faculty.

2. Programme

“Programme” means a course of study leading to the award of a degree in a discipline.

3. Courses

‘Course’ is a component (a paper) of a programme. Each course offered by the Department is identified by a unique course code. A course contains lectures/ tutorials/laboratory work/seminar/project work / practical training/report writing /Viva-voce, etc or a combination of these, to meet effectively the teaching and learning needs.

4. Credits

The Term “Credit” refers to the weightage given to a course, usually in relation to the instructional hours assigned to it. Normally in each of the courses credits will be assigned on the basis of the number of lectures/tutorials/laboratory and other forms of learning required to complete the course contents in a 15-week schedule. One credit is equal to one hour of lecture per week. For laboratory/field work one credit is equal to two hours.

5. 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 examination and evaluation purposes. Each week has 30 working hours spread over 5 days a week.

6. Departmental committee

The Departmental Committee consists of the faculty of the Department. The Departmental Committee shall be responsible for admission to all the programmes offered by the Department including the conduct of entrance tests, verification of records, admission, and evaluation. The Departmental Committee determine the deliberation of courses and specifies the allocation of credits semester-wise and course-wise. For each course, it will also identify the number of credits for lectures, tutorials, practicals, seminars etc. The courses (Core/Discipline Specific Elective/Non-Major Elective) are designed by teachers and approved by the Departmental Committees. Courses approved by the Departmental Committees shall be approved by the Board of Studies. A teacher offering a course will also be responsible for maintaining attendance and performance sheets (CIA -I, CIA-II, assignments and seminar) of all the students registered for the course. The Non-major elective programme and MOOCs coordinator are responsible for submitting the performance sheet to the Head of the department. The Head of the Department consolidates all such performance sheets of courses pertaining to the programmes offered by the department. Then forward the same to be Controller of Examinations.

1. Programme General Objectives-(PGO) Minimum 6 objectives are required

PGO-1	Knowledge of painting, photography, artistic craft-based media and metal as well digital technology such as digital painting and printing, to find an area that favors the expressive style.
PGO-2	Identify, formulate, research literature, and analyze art problems historically as well as in modern perspectives to arrive at substantiated conclusions using techniques of research, ideas, field survey.
PGO-3	Create, select, and apply appropriate research techniques and resources to discover new research and give solutions to the artistic problems with an understanding of the limitations.
PGO-4	Art history across ethos and period, numerous perspectives, understanding of ethnic perspective.
PGO-5	Apply reasoning informed by the contextual knowledge to assess socio-cultural & political issues and the consequent responsibilities towards the society.
PGO-6	Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of art field

2. Programme Specific Objectives-(PSO)-Minimum 6 objectives are required

PSO-1	Create a series of original works of art with coherent formal, conceptual, and procedural relationships to one another
PSO-2	Describe, analyze, and interpret artwork of students' own creation
PSO-3	Produce creative works that demonstrate innovation in concept, formal language and/or materials
PSO-4	Knowledge of varied art forms, painters and art pieces from diverse historical and contemporary contexts.
PSO-5	Demonstrate mastery of materials, tools, and processes in predominantly one medium
PSO-6	Understanding of applicable techniques and procedures in a multiplicity of pictorial media.

3. Programme Outcome-(PO) - Minimum 6 objectives are required

PO-1	Provides the student an opportunity to experience and explore their original and creative skills through various medium and technologies.
PO-2	Develops professional skills in students, based on research in various styles of painting and related technologies along with shaping the overall personality of the student.
PO-3	This program is designed to train skilled art practitioners who can work independently in a wide range of careers and performance or production opportunities.
PO-4	Synthesize the acquired knowledge into their artworks
PO-5	Develop interpretive tools to situate artworks amidst wider intellectual, social, economic and political discourses
PO-6	Student will be capable to work as Designer in small companies, advertising agencies, interior decorator in architectural and house construction establishments or independent sculptor or wood worker, graphic artist, worker in printing presses, agencies

4. Eligibility for admission

i) For Admission:

As in the Higher Secondary Examination (Academic/Vocations Stream) conducted by the Government of Tamil Nadu, CBSE or an examination accepted as equivalent there to (like PUC) by the Syndicate, subject to such conditions as may be prescribed therefore.

ii) Age limit:

The upper age limit for BFA Painting degree Courses will be 21 years as on 1st July of every calendar year. However a relaxation of 5 years is permitted for differently abled as per GO.MS.No.239S.W.dated 3.9.93 and SC/ST/BC/MBC/DNC candidates and women candidates may be allowed the relaxation of 3 years beyond 21 years for the admission into BFA Painting Programme.

iii) Admission Procedure - Entrance exams

A proper entrance exam should be conducted for MFA Painting programme admission. There are three components in Entrance exam, first one is Practical exam second one is Academic merit and third one is Interview. The interview mark should include other qualification rather than BFA mark weight, portfolio and interview performance. The rank list will be published according to the mark obtained in the entrance exam, Academic Merit and Interview.

Distribution of marks for the Admission Test	
Practical test-1 (Full Figure/ Composition)	100 Mark
Academic Merit	50 Mark
Interview / Portfolio Presentation	50 Mark
Total	200 Mark

The interview board should be constituted including Head of the Department and two senior most teaching staff from departments (in the unavailability of two senior teaching staff, at least one senior teaching staff should be included). The board may decide to conduct practical examination either full figure or Composition.

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.

5. Minimum Duration of programme

The programme is for a period of two years. Each year shall consist of two semesters 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. For each semester, there shall be 90 working days consisting of 6 teaching hours per working day (5 days/week).

6. Components

A PG programme consists of a number of 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 the courses suggested for the PG programmes:

- A. Core courses (CC)-“Core Papers” means “the core courses” related to the programme concerned including practicals and project work offered under the programme and shall cover core competency, critical thinking, analytical reasoning, and research skill.
- B. Discipline-Specific Electives (DSE) means the courses offered under the programme related to the major but are to be selected by the students, shall cover additional academic knowledge, critical thinking, and analytical reasoning.

C. Non-Major Electives (NME)-Exposure beyond the discipline

- Students have to undergo a total of two Non Major Elective courses with 2 credits offered by other departments (one in II Semester and other in III Semester).
- A uniform time frame of 3 hours on a common day (Tuesday) shall be allocated for the Non-Major Electives.
- Non Major Elective courses offered by the departments pertaining to a semester should be announced before the end of previous semester.
- 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 NME Portal (University Website).

D. Self Learning Courses from MOOCs platforms.

- MOOCs shall be on voluntary for the students.
- Students have to undergo a total of 2 Self Learning Courses (MOOCs) one in II semester and another in III semester.
- The actual credits earned through MOOCs shall be transferred to the credit plan of programmes as extra credits. Otherwise 2 credit/course be given if the Self Learning course (MOOCs) is without credit.
- While selecting the MOOCs, preferences shall be given to the course related to employability skills.

E. Dissertation (Maximum Marks: 200)

The duration of the Dissertation shall be a minimum of three months in the fourth semester.

- **Plan of work**

Dissertation

The candidate shall undergo Dissertation Work during the final semester. The candidate should prepare a scheme of work for the dissertation and should get approval from the guide. The candidate, after completing the dissertation work, shall be allowed to submit it to the university departments at the end of the final semester. If the candidate is desirous of availing the facility from other departments/universities/laboratories/organizations they will be permitted only after getting approval from the guide and HOD. In such a case, the candidate shall acknowledge the same in their dissertation/project work.

- **No. of copies of the dissertation**

The candidate should prepare three copies of the dissertation and submit the same for the evaluation of examiners. After evaluation, one copy will be retained in the department library, one copy will be retained by the guide and the student shall hold one copy.

- **Format to be followed for dissertation**

The format /certificate for thesis to be followed by the student are given below

- Title page
- Certificate
- Acknowledgment
- Content as follows:

Chapter No	Title	Page number
1	Introduction	
2	Aim and objectives	
3	Review of literature	
4	Materials and methods	
5	Result	
6	Discussion	
7	Summary	
8	References	

A. Internal Assessment

The internal assessment shall comprise a maximum of 25 marks for each subject. The following procedure shall be followed for awarding internal marks.

Theory -25 marks

Sr. No	Content	Marks
1.	Average marks of two CIA test	15
2.	Seminar/group discussion/quiz	5
3.	Assignment/field trip report/case study report	5
	Total	25

F. Scheme of External Examination (Question Paper Pattern)

Theory-Maximum 75 Marks

Section A	10 questions. All questions carry equal marks. (Objective type questions)	10 x 1 = 10 Marks	10 questions – 2 each from every unit
Section B	5 questions Either / or type like 1.a(or)b. All questions carry equal marks.	5 x 5 = 25	5 questions – 1 each from every unit
Section C	5 questions Either / or type like 1.a(or)b. All questions carry equal marks	5 x 8 = 40	5 question – Should cover all units

Practical – Maximum 75 Marks

Section A	Sketches / Sketchbook/ Study	15 Marks
Section B	Portfolio / Final Submission	15 Marks
Section C	Final Exam Work	25 Marks
Section D	Presentation/ Viva	20 Marks
Section A	Sketches / Sketchbook/ Study	15 Marks

7. Dissertation /Project report/Internship report Scheme of evaluation

Dissertation/Project report/Internship report	100 Marks
Vivo voce	50 Marks

8. Results

The results of all the examinations will be published through the Department where the student underwent the course as well as through University Website

9. Passing minimum

- A candidate shall be declared to have passed in each course if he/she secures not less than 40% marks in the End Semester Examinations and 40% marks in the Internal Assessment and not less than 50% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.
- The candidates not obtained 50% in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters (2 chances will be given) by writing the CIA tests and by submitting assignments.
- Candidates, who have secured the pass marks in the End-Semester Examination and in the CIA but failed to secure the aggregate minimum pass mark (E.S.E + C I.A), are permitted to improve their Internal Assessment mark in the following semester and/or in University examinations.
- A candidate shall be declared to have passed in the Project/Dissertation/Internship if he /she gets not less than 40% in each of the Project / Dissertation / Internship Report and Viva-Voce and not less than 50% in the aggregate of both the marks for Project Report and Viva-Voce.
- A candidate who gets less than 50% in the Project / Dissertation / Internship Report must resubmit the thesis. Such candidates need to take again the Viva-Voce on their submitted Project report.

20. Grading of the Courses

The following table gives the marks, Grade points, Letter Grades and classifications meant to indicate the overall academic performance of the candidate.

Conversion of Marks to Grade Points and Letter Grade (Performance in Paper / Course)

RANGE OF MARKS	GRADE POINTS	LETTER GRADE	DESCRIPTION
90 - 100	9.0 – 10.0	O	Outstanding
80 - 89	8.0 – 8.9	D+	Excellent
75 - 79	7.5 – 7.9	D	Distinction
70 - 74	7.0 – 7.4	A+	Very Good
60 - 69	6.0 – 6.9	A	Good
50 - 59	5.0 – 5.9	B	Average
00 - 49	0.0	U	Re-appear
ABSENT	0.0	AAA	ABSENT

- a) Successful candidates passing the examinations and earning GPA between 9.0 and 10.0 and marks from 90 – 100 shall be declared to have Outstanding (O).
- b) Successful candidates passing the examinations and earning GPA between 8.0 and 8.9 and marks from 80 - 89 shall be declared to have Excellent (D+).
- c) Successful candidates passing the examinations and earning GPA between 7.5 – 7.9 and marks from 75 - 79 shall be declared to have Distinction (D).
- d) Successful candidates passing the examinations and earning GPA between 7.0 – 7.4 and marks from 70 - 74 shall be declared to have Very Good (A+).
- e) Successful candidates passing the examinations and earning GPA between 6.0 – 6.9 and marks from 60 - 69 shall be declared to have Good (A).
- f) Successful candidates passing the examinations and earning GPA between 5.0 – 5.9 and marks from 50 - 59 shall be declared to have Average (B).
- g) Candidates earning GPA between 0.0 and marks from 00 - 49 shall be declared to have Re-appear (U).

- h) Absence from an examination shall not be taken as an attempt.

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 formulate

$$\text{GRADE POINT AVERAGE (GPA)} = \frac{\sum_i C_i G_i}{\sum_i C_i}$$

GPA = Sum of the multiplication of Grade Points by the credits of the courses
Sum of the credits of the courses in a Semester

21. Classification of the final result

CGPA	Grade	Classification of Final Result
9.5 – 10.0	O+	First Class – Exemplary*
9.0 and above but below 9.5	O	
8.5 and above but below 9.0	D++	First Class with Distinction*
8.0 and above but below 8.5	D+	
7.5 and above but below 8.0	D	
7.0 and above but below 7.5	A++	First Class
6.5 and above but below 7.0	A+	
6.0 and above but below 6.5	A	
5.5 and above but below 6.0	B+	Second Class
5.0 and above but below 5.5	B	
0.0 and above but below 5.0	U	Re-appear

The final result of the candidate shall be based only on the CGPA earned by the candidate.

- Successful candidates passing the examinations and earning CGPA between 9.5 and 10.0 shall be given Letter Grade (O+), those who earned CGPA between 9.0 and 9.4 shall be given Letter Grade (O) and declared to have First Class –Exemplary*.
- Successful candidates passing the examinations and earning CGPA between 7.5 and 7.9 shall be given Letter Grade (D), those who earned CGPA between 8.0 and 8.4 shall be given Letter Grade (D+), those who earned CGPA between 8.5 and 8.9 shall be given Letter Grade (D++) and declared to have First Class with Distinction*.
- Successful candidates passing the examinations and earning CGPA between 6.0 and 6.4 shall be given Letter Grade (A), those who earned CGPA between 6.5 and 6.9 shall be given Letter Grade (A+), those who earned CGPA between 7.0 and 7.4 shall be given Letter Grade (A++) and declared to have First Class.
- Successful candidates passing the examinations and earning CGPA between 5.0 and 5.4 shall be given Letter Grade (B), those who earned CGPA between 5.5 and 5.9 shall be given Letter Grade (B+) and declared to have passed in Second Class.
- Candidates those who earned CGPA between 0.0 and 4.9 shall be given Letter Grade (U) and declared to have Re-appear.
- Absence from an examination shall not be taken as an attempt.

$$\text{CUMULATIVE GRADE POINT AVERAGE (CGPA)} = \frac{\sum_n \sum_i C_{ni} G_{ni}}{\sum_n \sum_i C_{ni}}$$

CGPA = Sum of the multiplication of Grade Points by the credits of the entire Programme
Sum of the credits of the courses for the entire Programme

Where ‘Ci’ is the Credit earned for Course i in any semester; ‘Gi’ is the Grade Point obtained by the student for Course i and ‘n’ refers to the semester in which such courses were credited.

CGPA (Cumulative Grade Point Average) = Average Grade Point of all the Courses passed starting

from the first semester to the current semester.

Note: * The candidates who have passed in the first appearance and within the prescribed Semesters of the PG Programme are alone eligible for this classification.

Maximum duration of the completion of the programme

The maximum period for completion of **M.F.A in PAINTING** shall not exceed eight semesters continuing from the first semester.

22. Conferment of the Master's Degree

A candidate shall be eligible for the conferment of the Degree only after he/ she has earned the minimum required credits for the Programme prescribed therefore (i.e. 90 credits). Programme).

23. Village Extension Programme

The Sivaganga and Ramnad districts are very backward districts where a majority of people live in poverty. The rural mass is economically and educationally backward. Thus the aim of the introduction of this Village Extension Programme is to extend out to reach environmental awareness, social activities, hygiene, and health to the rural people of this region. The students in their third semester have to visit any one of the adopted villages within the jurisdiction of Alagappa University and can arrange various programmes to educate the rural mass in the following areas for three days based on the theme.

1. Environmental awareness 2. Hygiene and Health. A minimum of two faculty members can accompany the students and guide.

MFA – PAINTING
(Professional Course)
COURSE CODE – 432

COURSE STRUCTURE - FIRST YEAR

SEMESTER	PAPER CODE	COURSE	COURSE NAME	PRACTICAL/ THEORY	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
						L-T-P			
I	432101	CC- 1	Indian Aesthetics and the Philosophy of Art	T	4	4-0-0	25	75	100
	432102	CC - 2	Contemporary Indian Art	T	4	4-0-0	25	75	100
	432103	CC - 3	Life Painting	P	4	0-2-4	25	75	100
	432104	CC - 4	Experimental Painting	P	4	0-2-4	25	75	100
	432105	CC - 5	Painting Restoration and Conservation	P	4	0-3-2	25	75	100
	432106A	DSE- 1	Mural Painting	P	4	0-3-2	25	75	100
	432106B		Digital Illustration						
TOTAL					24	30	150	450	600
II	432201	CC- 6	Western Aesthetics and the Philosophy of Art	T	4	4-0-0	25	75	100
	432202	CC – 7	Contemporary Western Art	T	4	4-0-0	25	75	100
	432203	CC – 8	Portraiture	P	4	0-2-4	25	75	100
	432204	CC - 9	Personal Style Painting	P	4	0-2-4	25	75	100
	432205A	DSE- 2	Thanjavur Painting	P	4	0-2-4	25	75	100
	432205B		Digital Painting						
		NME-1	NME		2	0-1-2	25	75	100
		SLC-1	MOOCs	-	Extra	1	-	-	-
	6	TOTAL		22	30	150	450	600	

SEMESTER	PAPER CODE	COURSE	COURSE NAME	PRACTICAL/ THEORY	CREDITS	HOURS PER WEEK	MARKS		
							L-T-P	INTERNAL	EXTERNAL
							432301	CC-10	Fine Art Research Methodology
	432302	CC-11	Art Management	T	4	4-0-0	25	75	100
	432303	CC-12	Nature Painting	P	4	0-2-4	25	75	100
	432304	CC-13	Creative Painting	P	4	0-2-4	25	75	100
III	432305A	DSE-3	Kalamkari Painting	P	4	0-2-4	25	75	100
	432305B		Advanced Digital Painting						
		NME-2	NME	-	2	0-1-2	25	75	100
		SLC-2	MOOCs	-	Extra	-	-	-	-
TOTAL					22	30	150	450	600
IV	432401	CC-14	Dissertation		14	4-4-12	50	150	200
	432402	CC-15	Critical & Contextual Studies	P	4	1-1-2	25	75	100
	432403	CC-16	Exhibition and Presentation	P	4	1-1-4	25	75	100
TOTAL					22	30	75	225	400
OVERALL TOTAL						90+ Extra Credits			2200

Semester -I					
Core	Course code: 432101	INDIAN AESTHETICS AND THE PHILOSOPHY OF ART	T	Credits:4	Hours: 4
Unit -I					
Objective1	To understand the six limbs of Indian aesthetics, and the various aspects of aesthetics, such as expression, similitude, Knowledge of form, proportion and artistic manner.				
Indian Aesthetics of Art Study of Rasa, Dhvani, Riti, Alamkara, Shadanga Sutra.					
Outcome1	Indian aesthetics has given rise to a rich diversity of art forms, ranging from classical dance forms like Bharatanatyam, Katha, Odissi, and Kathakali to traditional music such as Hindustani and Carnatic music. It has also influenced various visual arts, including painting, sculpture, and architecture.				K2
Unit -II					
Objective2	To study in detail about Art from the Indian perspectives.				
Writings of Important Writers And Thinkers In India Bhamals, Abhinavagupta–Vishvanath. Theory of Rasa–Bharata, Sri Shankuka, Abhinava Gupta.					
Outcome2	Span a wide range of topics, from philosophy and spirituality to social reform, literature, and political thought. Profound impact on Indian society, culture, and intellectual discourse.				K4
Unit -III					
Objective3	These writings have had a profound impact on Indian society, culture, and intellectual discourse.				
Dhvani–Abhinavagupta, Bhartruhari, Anandavardhana. Riti– amana, Dandi Bhamaha, Vishvanatha. Alamkar, Shadanga Sutra and Chinese Six limbs of painting					
Outcome3	Their works have left a lasting impact on Indian society, inspiring positive change, and influencing the course of the nation's development and progress.				K4
Unit -IV					
Objective4	Modern Indian aesthetics, like its traditional counterpart, emphasizes the impact and outcomes of art on the audience and society.				
MODERN INDIAN AESTHETICS Rabindranath Tagore, Sri Aurobindo, R.D. Ranade and A.K. Coomaraswamy's contributions towards Indian aesthetics					
Outcome4	Modern Indian aesthetics values the individual's subjective experience and emotional response to art. The focus is on how art affects the viewer on a personal level, evoking emotions, thoughts, and introspection. Shadow, texture, and colour.				K1
Unit-V					
Objective5	To render illustrations from their direct observation.				
The Methodology Of Criticism The Critical Method and Its Structure, General Judgment of a Work. Determining The Meaning and Value of External Links (Aesthetic Relationships) of an Artwork. Determining The Meaning and					

Value of Internal Relationships (Structure) of The Artistic Text. Determining The Sense and Value of an Artwork In The Light of Its Social Functioning. Final Judgment of The Meaning and Value of An Art Work.					
Outcome 5	The relationship between art, philosophy, and aesthetics is a complex and intertwined one, with each influencing and enriching the other in significant ways.				K5
Suggested Readings:- Oswald Hansfling, Philosophical Aesthetics Indian Aesthetics: V.S. Seturaman Ghoshal S.N., Elements of Indian Aesthetics, Chukhambha, Varanasi, 1986 Aldrich, V.C (1963) Philosophy of Art, Prentice Hall • Coomaraswamy, A.K (1995). The Transformation of Nature in Art', Sterling Publishers,					
Online resources: Website: https://www.iep.utm.edu/https://plato.stanford.edu/http://indianphilosophyblog.org/https://www.academia.edu/ https://www.researchgate.net/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S(3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S-Strong(3), M-Medium(2), L- Low(1)

CourseOutcomeVSProgrammeSpecificOutcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester-I					
Core	Course code: 432102	CONTEMPORARY INDIAN ART	T	Credits:4	Hours: 4
Unit -I					
Objective1	ThemainobjectiveoftheProgressiveArtists'Groupwastocreateartthat wascontemporary,experimental,andalignedwiththeglobalartistic trendsofthat time.				
ProgressiveArtists'GroupMumbai- F.N.Souza,K.H.Ara,S.H.Raza,M.F.Husain,S.K. •Bakre,H.A.Gade.Studyoftheworksofotherrelated artists-Akbar,Padamsee, RamKumar, KrishanKhanna,TyebMethaetc. Baroda: TheGroup1890inBaroda;figurativeandnarrativetrends.					
Outcome1	These artists played a crucial role in shaping the trajectory of modern Indian art and laid the foundation for future generations of artists to embrace contemporary and progressive approaches.				K2
Unit -II					
Objective2	Suchassociationsareoftenformedwiththepurposeofpromotingandsupporti ngartists, fosteringcreativeexchanges,andprovidingaplatformforartisticexpression.				
DELHISILPICHAKRA B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni,DhanrajBhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna,KrishenKhanna.					
Outcome2	Theorganizationdirectlytoinquireabouttheirinitiativesandho wtheycontributetothedevelopmentandpromotionofart inDelhi.				K1
Unit -III					
Objective3	awayfromtheconstraintsofthetraditionalartestablishment.Theoutcomesan dimpactofCholamandalArtist'sVillagearequitenotable.				
CholamandalArtist'sVillage K.C.S.Paniker,M.ReddeppaNaidu,J.SultanAli,P.V. Janakiraman,C.Dakshinamurthy,S.Nandagopala,S. G. VidhyashankarstapathyAnd OthersIn Tamilnadu. ArtDevelopmentInPuducherryAndImportantArtist					
Outcome3	Hasbeenasignificantcatalyst inthegrowthanddevelopment. Itsimpactextendsasitcontinuestoinfluenceartists,artenthusiasts,n ationallyandinternationally.Powerofartisticcollaborationandco mmunityinfosteringcreativityand culturalenrichment.				K1
Unit -IV					
Objective4	Indian women artists have played a crucial role in breaking gender barriers in the artworld. Historically, the field of art was predominantly male-dominated, but womenartists havechallengedsocietalnormsandstereotypes,provingtheirartisticprowessand gainingrecognitionfortheirtalent.				

Women Artistes
 Arpita Singh, Navjot Altaf, Nalini Malani, Rumanan Hussain, Anita Dube, Aparna Caur, Nilima Sheikh,
 Rekha Rodwittiya, • Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc. - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil

Outcome 4	Indian women artists demonstrate their resilience, creativity, and dedication to the art world. Their contributions have been instrumental in challenging conventions, expanding artistic horizons.	K4
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Unit-V

Objective 5	Indian modern art has gone through various major trends and developments over the years, reflecting the country's diverse cultural heritage, social context, and engagement with global art movements.
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Major Trends In Modern Art
 Folk Art, Tantric Art, Abstract Art, Figurative Art, Popular Art, Miniature Art and more. Subaltern art movements in India. Art galleries, exhibitions and patronage in modern Indian Art. d. The state of criticism of Modern Indian Art

Outcome 5	The outcomes of these trends continue to shape the diverse and dynamic nature of modern Indian art today.	K4
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Suggested Readings :-
 "Indian Art: An Overview" by Mulk Raj Anand:
 "India's Contemporary Artists: An Introduction" by Amrita Jhaveri:
 "Critical Collective: Essay on Contemporary Indian Art" edited by Gayatri Sinha:
 P.N. Mago-
 Contemporary Art in India: A Perspective Yashodhara Dalmia Contemporary Indian Art: Other Realities

Online resources:
 Website:
<https://artsandculture.google.com/https://contemporaryartdaily.com/category/india/https://kochimuzirisbiennale.org/https://www.academia.edu/>
<https://www.serendipityartsfestival.com/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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(On what level the COs & POs correlated each other based on the marks given.)

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)		S (3)	M(2)
CO2	S (3)	S (3)	L (1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L (1)
CO4	S (3)	S (3)	M(2)	S (3)	
CO5	S (3)	S (3)	M(2)	S (3)	
W.AV	2.8	3	1	3	0.8

S–Strong(3),M-Medium(2),L- Low (1)

Semester -I					
Core	Course code:432103	LIFEPAINING	P	Credits:4	Hours: 6
Unit -I					
Objective1	ThemainobjectiveoftheProgressiveArtists'Groupwastocreateartthat was contemporary,experimental,andalignedwiththeglobalartistictrendsofthat time.				
OBSERVATIONALPAINTING Drawingfromlifeandnaturebymodernmaterials,Observationandrenderingofproportionofhuman bodyandvariousformsofnatureindoorandoutdoorsketchingfromlifeandnature,VisitstoZoo,Museum and Studio.					
Outcome1	These artists played a crucial role in shaping the trajectory of modern Indian art and laid the foundation for future generations of artists to embrace contemporary and progressive approaches.				K6
Unit -II					
Objective2	Suchassociationsareoftenformedwiththepurposeofpromotingandsupportingartists,Fosteringcreativeexchanges,andprovidingaplatformforartisticexpression.				
PORTRAITPAINTING Studyoftheheadthroughdifferentdirectionsandangles.Anatomicalstructureofthehead,it'splain,depth,raised portionand theparts ofthehead. Renderingto be doneinpencil,charcoal, water,oil, acrylicandoil pastels.					
Outcome2	Theorganizationdirectlyinquiredabouttheirinitiativesandhowtheycontributetothedevelopmentandpromotionofart inDelhi.				K2
Unit -III					
Objective3	awayfromtheconstraintsofthetraditionalartestablishment.Theoutcomesandimpact of CholamandalArtist'sVillagearequitenotable.				
PAINTINGFROM LIFE Inwatercolour,colouredpencilsorcolouredinks.ExtensionofPaintingArrangementsoffiguresandformsinpictorialspace,expressionofspecificmoodandemotions.Assignmentsshouldbebasedon realisticforms.					
Outcome3	Hasbeenasignificantcatalystinthegrowthanddevelopment.Itsimpactextendsasitcontinuestoinfluenceartists,artists,nationallyandinternationally.Powerofartisticcollaborationandcommunityinfosteringcreativityand culturalenrichment.				K1
Unit-IV					
Objective4	Indian women artists have played a crucial role in breaking gender barriers in the artworld. Historically, the field of art was predominantly male-dominated, but womenartistshavechallengedsocietalsocialnormsandstereotypes,provingtheir artisticprowessand gainingrecognitionfortheirtalent.				

FIGURATIVE PAINTING
 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.

Outcome 4	Indian women artists demonstrate their resilience, creativity, and dedication to the art world. Their contributions have been instrumental in challenging conventions, expanding artistic horizons.	K4
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Unit-V

Objective 5	Indian modern art has gone through various major trends and developments over the years, reflecting the country's diverse cultural heritage, social context, and engagement with global art movements.
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PORTRAITURE 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 demonstration on portrait painting.

Outcome 5	The outcomes of these trends continue to shape the diverse and dynamic nature of modern Indian art today.	K4
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Suggested Readings :-
 "Indian Art: An Overview" by Mulk Raj Anand:
 "India's Contemporary Artists: An Introduction" by Amrita Jhaveri:
 "Critical Collective: Essay on Contemporary Indian Art" edited by Gayatri Sinha:
 P.N. Mago - Contemporary Art in India: A
 Perspective Yashodhara Dalmia Contemporary Indian Art: Other Realities

Online resources:
 Website:
<https://artsandculture.google.com/https://contemporaryartdaily.com/category/india/https://kochimuzirisbiennale.org/https://www.academia.edu/>
<https://www.serendipityartsfestival.com/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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(On what level the COs & POs correlated each other -based on the marks given.)

Course Outcome VS ProgrammeOutcomes

CO	PO 1	PO 2	PO3	PO4	PO5	PO 6	PO7	PO 8	PO9	PO10
CO1	S (3)	S (3)		M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	S (3)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	M(2)
CO3	S (3)	S (3)		M(2)	M(2)	L (1)			L (1)	M(2)
CO4	S (3)	S(3)	M(2)	M(2)	M(2)	L (1)	S (3)	S (3)	M(2)	S (3)
CO5	S (3)	S (3)	M(2)	S (3)	S (3)	S (3)	M(2)	M(2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme SpecificOutcomes

CO	PS O1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M(2)	M(2)	S (3)	L (1)
CO2	S (3)	M(2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
CO5	S (3)	M(2)			
W.A V	2.8	1.2	0.8	1.8	0.4

S–Strong(3),M-Medium(2),L- Low (1)

Semester -I				
Core	Course code: 432104	EXPERIMENTALPAINTING	P	Credits:4 Hours: 6
Unit -I				
Objective1	Introducetoanalternativesetofformalandcriticalideasthatwillallowstudentsto exploretheirindividual visionthroughawiderangeofstudioprojects.			
SKETCHES&BASELINEPAINTING Thisprojectisdesignedtomakemoreconsciousoftheaestheticbaseorsetofassumptionsthatnormallyusenetwork.Thegoalissimplytodoapaintingthatisatypicalrepresentationofapaintingthatconsider primarystyleat thistime.				
Outcome1	Sketchesand baseline paintings allowthe studentsto experiment withvarious ideas and make informed decisions about color palettes, lighting,composition, and other artistic elements. This leads to a more thoughtfulanddeliberate approachto thefinalartwork.			K3
Unit -II				
Objective2	UseawiderangeofmaterialsandDevelopcriticalthinkingandresearchskills..			
REDUCTIONPAINTINGS Paintreductionpaintingsfromyourbaselinepainting.Thegoalistofocusonextractingaconceptual,formal,orpsychologicalelementthatexistsinbaselinepainting.Expectedtobeconsciousofwhatthat elementisandhowrefiningitthroughhaseriesofpaintings				
Outcome2	Reduction paintings offer students a challenging and rewarding processthat leads to visually captivating and expressive artworks. The method'sinherent unpredictability and distinctive outcomes make it a fascinatingapproachfor both artistsandartenthusiasts.			K4
Unit -III				
Objective3	Providesvastunderstandingofhowtocomposeindifferentmediums,perspectivesand techniques.			
CONTEXTPAINTING In this project, think about and challenge the usual context in which a painting is seen or placed. The goalistobecomeawareofhowthetotalenvironmentthatapaintingisin canaffectitsmeaning. Itwillbecomeawareofhowunconventionalviewingsituationscanradicallychangeexpectationsandpossibilitiesfora painting.				
Outcome3	Hasbeenasignificantcatalystinthegrowthanddevelopment. Its impact extends as it continues to influence artists, art enthusiasts, nationallyand internationally. Power of artistic collaboration and community in fosteringcreativityand culturalenrichment.			K2
Unit-IV				
Objective4	Awakingabout different contemporarytechniquesandmedia.			
FIGURATIVEPAINTING Drawingfromlife(Humanforms)Basicproportions,graceofthefigure,structureandConstruction,Plains ofthebodyanddrapery,shadeandlight,Makingoffinisheddrawingsfromdifferentscribblingpossibilities.Studyoftheanatomyoftheentirehumanfigurewiththeconstructionofmusclesandbones.				
Outcome4	Context painting allows the artist to create a rich narrative byincorporating various elements, objects, or scenes surrounding the mainsubject.Thisenhancesthestorytellingaspect			K4

	of the artwork and provides viewers with a deeper understanding of the depicted scenario.				
Unit-V					
Objective 5	Enables students to describe the different themes, concepts and perspectives of paintings..				
PORTRAITURE 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.					
Outcome 5	Creating portraits requires mastering various artistic skills, including anatomy, color theory, composition, and brushwork. As artists practice portraiture, they can enhance their technical abilities and grow as painters.				K6
Suggested Readings :- "Experimental Painting" by Lisa L. Cyr "The New Creative Artist: A Guide to Developing Your Creative Spirit" by Nita Leland "Acrylic Fusion: Experimenting with Alternative Methods for Painting, Collage, and Mixed Media" by Dan Tranberg "Watermedia Painting with Stephen Quiller: The Complete Guide to Working in Watercolor, Acrylics, Gouache, and Casein" by Stephen Quiller					
Online resources: Website: https://www.udemy.com/ https://www.skillshare.com/ https://www.youtube.com/c/DirtyPourStudio https://www.youtube.com/user/paintwithjaneh https://www.youtube.com/user/alisaburke https://www.youtube.com/user/theartassignment https://www.jerrysartarama.com/free-art-instruction-videos					
<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>

(On what level the CosPOs correlated each other based on the marks given.)

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S(3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S–Strong(3), M-Medium(2), L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester -I					
Core	Course code:432105	PAINTING RESTORATIONANDCONSERVATION	P	Credits:4	Hours: 5
Unit -I					
Objective1	Thecourseisintendedtoexplicate thefundamentals of Museumand Conservation.				
Classification of materials and environmental chemistry A. Organic and Inorganic materials - composition, bonding B. Chemicalandphysicalpropertiesofmaterial C. Behaviour of material towards environmental factors D. Mechanismandreactionindeteriorationprocess. E. DefinitePainting					
Outcome1	Thisclassificationisrelevanttomaterialsusedinmedicalapplication s,suchasimplants, prosthetics, anddrug delivery systems.			K1	
Unit -II					
Objective2	Theparticularsofmuseumdisplayincludingvariousaspectsofdesigningandlighti ngarealsoto be taughtinthecourse.				
MaterialsTreatmentTechniques a. Introduction to the chemical in Conservation, Restoration in painting b. Identifyingagents of decay, damage etc. c. paintingTreatmentTechniques d. Preservationtechniquesandsafepacking.					
Outcome2	Materials treatment techniques, such as heat treatment, can improve themechanical properties of materials, making them stronger, more durable,andresistanttowear anddeformation.			K2	
Unit -III					
Objective3	Thiscourseisintendedtoelucidateonthescopeandapplicabilityofconservation.				
PreventiveConservationofbirch-bark,palmleaf,Paper,ClothPainting a. Museum pests can be classified in Following groupsb. Identification of Insectsin museumobjects c. Fumigationusingcontrolledatmosphered. Controlofinsects					
Outcome3	Preventive conservation practices help to extend the lifespan of these itemsandmaintaintheiraesthetic,historical,andculturalvaluefor futuregenerations.			K2	
Unit-IV					
Objective4	Studentswilllearntheimportanceofpreservingculturalresourcesinarchaeology, art,andarchitecture				
a.	RemedialandRestorationConservationofbirch-bark,palmleaf,Paper,Clothpainting				
b.	Removalfromframeinpainting				

c. Consolidate in painting - Solvent-soluble, Natural, Cellulose, Synthetic, Methods of Application. Restoration Conservation					
Outcome4	The goal of such conservation efforts is to stabilize and repair the artifacts, restoring them as closely as possible to their original condition while respecting their historical and artistic integrity.				K3
Unit-V					
Objective5	Students will learn how to analyze conservation problems from different perspectives, including anthropology, archaeology, art history, chemistry and studio art.				
Handling, Transportation, Storage and Display					
a. General Rules for Handling objects					
b. Do not do					
c. Provide support and protection to your objects					
d. Handling of painting art objects					
Outcome5	Proper handling techniques minimize the risk of physical damage, such as tears, creases, and abrasions, which can occur due to mishandling or rough treatment.				K4
Suggested Readings :-					
Dr. V. Jayaraj, Government Museums, Chennai, 2002					
Bedekar, V.H. New Musicology for India. National Museum Institute of History of Art Conservation, and Museology, New Delhi, 1995.					
Nigam, M.L. Fundamentals of Museology. Navhind Prakashan, Hyderabad, 1966.					
Baxi, S.J. and Dwivedi, V.P. Modern Museums. Abhinav Publications, Delhi, 1973					
Online resources:					
https://icom-cc.org/					
https://www.getty.edu/conservation/					
https://www.culturalheritage.org/					
https://www.vam.ac.uk/info/conservation-and-collections-care					
https://www.iiconservation.org/					
https://courtauld.ac.uk/conservation/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PS O1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S(3)		S (3)	M(2)
CO2	S (3)	S (3)	L (1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L (1)
CO4	S (3)	S (3)	M(2)	S (3)	
CO5	S (3)	S (3)	M(2)	S (3)	
W.AV	2.8	3	1	3	0.8

S–Strong(3),M-Medium(2),L- Low (1)

Semester -I					
DSE -1	Course code: 432106A	MURALPAINTING	P	Credits:4	Hours:5
Unit -I					
Objective1	Student will experiment with a variety of painting surfaces in order to describe and explain how paint reacts to different surface qualities.				
NATURAL COLOURS AND METHODS 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.					
Outcome1	Natural colors and methods are positive, promoting sustainability, health, cultural heritage, and a greater connection with the natural world. As technologies and practices continue to advance, the use of natural colors is likely to play a significant role in various industries seeking more eco-friendly and health-conscious solutions.				K2
Unit -II					
Objective2	Student will know about Ajanta and Ellora mural style to preserve, celebrate, and carry forward the rich artistic and cultural heritage of these ancient cave paintings.				
INDIAN TRADITIONAL AJANTA AND ELLORA MURAL STYLE 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.					
Outcome2	Contribute to the preservation, appreciation, and understanding of these ancient artworks.				K1
Unit -III					
Objective3	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..				
TAMILNADU MURAL PAINTING 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.					
Outcome3	The Mural painting contributes to the preservation, promotion, and appreciation of this unique form of art.				K1
Unit-IV					
Objective4	The development of solutions to aesthetic and design problems should continue throughout the degree program.				
CERAMICS & TERRACOTTA Historical Perspective, Development of Ceramics, Ceramic Processes in detail, Study of great masters work, Encaustic, Ceramic & glass, Various methods of firing in Ceramics.					
Outcome4	Ceramics and terracotta are versatile mediums for artistic expression. It includes the creation of unique and beautiful sculptures, pottery, and decorative objects that enrich the visual and cultural landscape.				K4
Unit-V					
Objective5	The ability to explore the expressive possibilities of various media, and the diverse conceptual modes available to the painter..				
GRAFFITI & STREET ART					

Definition and History, Public Art, Graffiti Tools and History, The Birth of Graffiti, Project Proposals and Graffiti Art, Graffiti Education & Final Project Preparation, Graffiti Public Voice Project.					
Outcome 5	Graffiti and street art provide an outlet for artists to express their creativity and talent in public spaces.				K3
Suggested Readings :- "Paintings in the Ajanta Caves" by Dieter Schlingloff: "The Paintings of Tamil Nadu" by S.S. Ramachandra Rao "The Art of South India: Tamil Nadu & Kerala" by J.B. Chaudhuri. "Tamil Nadu Murals" by R. Nagaswamy					
Online resources: https://ignca.gov.in/ https://www.britishmuseum.org/collection https://www.culturalheritage.org/ https://artsandculture.google.com/ https://www.tnarch.gov.in/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Creat

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	S (3)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	M(2)
CO3	S (3)	S (3)		M(2)	M(2)	L (1)			L (1)	M(2)
CO4	S (3)	S (3)	M(2)	M(2)	M(2)	L (1)	S (3)	S (3)	M(2)	S (3)
CO5	S (3)	S (3)	M(2)	S (3)	S (3)	S (3)	M(2)	M(2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

S-Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO 1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M(2)	M(2)	S (3)	L (1)
CO2	S (3)	M(2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
CO5	S (3)	M(2)			
W.AV	2.8	1.2	0.8	1.8	0.4

S-Strong(3),M-Medium(2),L- Low (1)

Semester -I					
DSE-1	Course code: 432106B	DIGITAL ILLUSTRATION	P	Credits:4	Hours: 5
Unit -I					
Objective1	InthismodulestudentshalllearnthefinerpointsofDrawingthroughHumananatomy.				
INTRODUCTIONOFDIGITALTOOLS Introduction of Painter, Brush Variants, The Brush Catalog, Painting with a stylus-preferred methodPaintingwith a mouse-Manuallysettingthe pressure,tilt, bearing, and wheel.					
Outcome1	Thesedigitaltoolsencompasshardware,software,andonlineplatformsthatleverage technologytoenhanceefficiency,productivity,andconvenience.				K2
Unit -II					
Objective2	It isintendedtointerweavethespontaneousdrawingskills.				
CARICATURE Createcaricatureillustration,NeedandUsageofcaricatureandcartoonillustration,Techniquesofcaricatureillustration.Types ofcaricature and cartoonsillustration.					
Outcome2	Combinetechniquestocreaterichenvironments.				K6
Unit -III					
Objective3	Helpstounderstandthecoreperceptionsofcomputergraphics,includingdesignalgorithmsandtwodimensionaltransformations,techniquesofclipping,three dimensionalgraphicsaswelltransformations.				
CARTOONILLUSTRATION History,Famousartistand their cartoon, TheartofHumour,Cartoon layouts, Children,Animals&birds incartoons,Figureddrawing,Heads&eyes,Features&expressions,Characteridentification,MainJokeformats,Strip cartoons,politicalcartoon.					
Outcome3	InternshipandPlacementOpportunitieswithWell-KnownAnimation&VFX Studios..				K3
Unit-IV					
Objective4	Preparesstudentsforactivities involvingindesign,developmentandtestingofmodeling, rendering,shadingandanimation.				
COMICILLUSTRATION History,Famousartistandtheirwork,Createcomicillustration,NeedandUsageofcomicillustration, Techniquesofcomicillustration,Typesofcomicillustration					
Outcome4	Training and Assistance in Building Portfolios, Show-reel andResume.				K6
Unit-V					
Objective5	Helpsin blendingelementsof computergraphics and artintoone.				
STORYBOARD Introduction to storyboarding, Preproduction process, Basic of Storyboards, screenplay and picturing,shotsandstoryboardpanels.,script,onelineorder,typesofstoryboardtechnique,Thumbnails toryboards,andtheplanningprocessesofvisualstorytelling,Shottypes,continuity,pacing,transitionsa ndsequence, cinematic,storyboard.					

Outcome5	Students will learn to develop visual effects in tandem with characters and story.					K4
Suggested Readings :- Martin, Botanical Illustration Course With The Eden Project Scala, Flemish And Dutch Painting Balchin, Flower Designs (Design Library) (Pp) Tillotson, Painting & Photography At The Jaipur Court						
Online resources: https://thevirtualinstructor.com/ https://www.proko.com/ https://www.udemy.com/ https://www.pinterest.com/ https://www.deviantart.com/						
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create	

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S-Strong(3), M-Medium(2), L- Low (1)
Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S-Strong(3), M-Medium(2), L- Low (1)

Semester -II					
Core	Course code:432201	WESTERN AESTHETICS AND THE PHILOSOPHY OF ART	T	Credits:4	Hours: 4
Unit -I					
Objective1	On successful completion of this module, students should be able to identify and analyse of the Indian and western philosophy, Philosophers				
INTRODUCTION The Nature of Philosophy & Aesthetics, Art, Value, and Philosophy, Aesthetics, Art, and Nature					
Outcome1	The outcome of studying the nature of philosophy involves gaining a deeper understanding of the fundamental questions that have puzzled thinkers for centuries.				K1
Unit -II					
Objective2	To understand its implications on the nature of reality, artistic expression, and the relationship between the material world and the world of ideas.				
THEORIES Theory of Imitation: Socrates and Plato – Critique of the Theory, Theory of Representation: Aristotle, E.H. Gombrich.					
Outcome2	Well-rounded understanding of the complexities and significance of art and representation in shaping human culture, perceptions, and philosophical inquiry.				K2
Unit -III					
Objective3	Make known of visual composition and aesthetic approaches				
THEORIES Theory of Sublime Beauty: Kant. Theory of Expression: Eugène Ionesco, Veron, Leo Tolstoy, R.J. Ducasse, Benedetto Croce, Collingwood, Carré, Freud, Susanne.					
Outcome3	Develop a comprehensive understanding of aesthetics, sublime experiences, and the diverse methods of expressing emotions, ideas, and human experiences through art and communication.				K3
Unit-IV					
Objective4	Familiarize the chief complications and features within the modern and contemporary field of art and aesthetics				
MODERN AESTHETICS Theory of Intuition: Langer, Reid. Form and Content in Work of Art. Significant Form (Clive Bell). Hegel, Croce, Baumgarten, Schopenhauer, Clive Bell, Roger Fry, I.A. Richards, Susanne Langer, Sigmund Freud, and George Santayana.					
Outcome4	Gain a deep understanding of how intuition plays a role in artistic expression and how the interplay of form and content contributes to the creation and interpretation of significant art. How, Classify, Compare, Summaries, Explain.				K2
Unit-V					
Objective5	Generate understanding of modern and modern aesthetic theories				
THE METHODOLOGY OF CRITICISM The Critical Method and Its Structure, General Judgment of a Work. Determining The Meaning and Value of External Links (Aesthetic Relationships) of an Art Work. Determining The Meaning and Value of Internal Relationships (Structure) of The Artistic Text. Determining The Sense and Value of an Art Work In The Light of Its Social Functioning. Final Judgment of The Meaning and Value of An Art Work.					
Outcome5	Students will gain proficiency in conducting art-related research and producing well-structured research reports,				K5

enhancing their ability to contribute to the advancement to knowledge					
Suggested Readings :- Aesthetics: A Comprehensive Anthology The Philosophy of Art: An Introduction Aesthetics and the Philosophy of Art: An Introduction					
Online resources: https://plato.stanford.edu/ http://www.aesthetics-online.org/ http://www.aesthetics-online.org/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO 1	PO 2	PO3	PO 4	PO5	PO6	PO 7	PO 8	PO 9	PO10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)		S (3)	M(2)
CO2	S (3)	S (3)	L (1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L (1)
CO4	S (3)	S (3)	M(2)	S (3)	
CO5	S (3)	S (3)	M(2)	S (3)	
W.AV	2.8	3	1	3	0.8

S–Strong(3),M-Medium(2),L- Low (1)

Semester-II					
Core	Course code: 432202	CONTEMPORARY WESTERN ART	T	Credits:4	Hours: 4
Unit -I					
Objective1	Tomakethestudentspayattentioninthefieldofwesternart.				
POPART					
a. Visual language of Art. b. Role of image and representation in Pop art. c. Significance of Pop art. d. Significance of Pop sculptor. e. Influence of Dada. f. Difference between Pop art and Neo-realism Prominent Artists – Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R.B. Kitaj, Sigmar Polke, Robert Rauschenberg					
Outcome1	Develop a comprehensive understanding of the visual aspects of artistic expression, the cultural impact and significance of Pop art				K3
Unit -II					
Objective2	Toknowitspotentialandprogressindifferenttimeformarchitectural, social and economical point of view.				
CONCEPTUALART					
Dominance of cerebral over emotive aspect of art – Dematerialization, Concept as a machine to make art. Prominent Artists - Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore • Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago Neo-Conceptual Art • Stuckists, YBA Young British Artists. Prominent artists - Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc					
Outcome2	Recognition and appreciation of the shift toward emphasizing intellectual and conceptual elements in art.				K3
Unit -III					
Objective3	To identify salient features of art works and material culture.				
MINIMALISM & KINETIC ART					
Notable Artists: Donald Judd, Frank Stella, Yayoi Kusama, Sol LeWitt, Dan Flavin Origins and early development of kinetic Art, Study about Albert Gleizes, Jackson Pollock, Max Bill and Sculptors.					
Outcome3	A deeper understanding of the aesthetic principles, artistic innovations, and philosophical underpinnings of Minimalism and Kinetic Art in modern and contemporary art.				K3
Unit-IV					
Objective4	Prepares students for activities involving design, development and testing of modeling, rendering, shading and animation.				
CURRENT DEVELOPMENTS IN CONTEMPORARY ART					
Op Art, Photorealism, Land art, Post-minimalism, Postmodern, Installation art – 1970s Maximalism, Street art early, Digital art, Toyism, Transgressive art, Mass surrealism, Stuckism, Remodernism and more					
Outcome4	Students will be updated on current trends and innovations in contemporary art, fostering an understanding of the ever-evolving landscape of artistic expression in the modern world.				K4
Unit-V					
Objective5	To analyze art works across regions and culture				

CONTEMPORARY ARTIST					
The Art Appreciation and related critical theories of the same time period of all above art movements.					
Outcome 5	Gain insight into the diverse practices and perspectives of contemporary artists, inspiring a broader appreciation for the richness and creativity of the art world today.				K5
Suggested Readings :- Art Since 1900: Modernism, Antimodernism, Postmodernism Contemporary Art: 1989 to the Present Contemporary Art: A Very Short Introduction					
Online resources: contemporary art daily.com https://www.moma.org/ https://www.artsy.net/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO 1	PO2	PO3	PO 4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	S (3)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	M(2)
CO3	S (3)	S (3)		M(2)	M(2)	L (1)			L (1)	M(2)
CO4	S (3)	S (3)	M(2)	M(2)	M(2)	L (1)	S (3)	S (3)	M(2)	S (3)
CO5	S (3)	S (3)	M(2)	S (3)	S (3)	S (3)	M(2)	M(2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

S-Strong(3), M-Medium(2), L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M(2)	M(2)	S (3)	L (1)
CO2	S (3)	M(2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
CO5	S (3)	M(2)			
W.AV	2.8	1.2	0.8	1.8	0.4

S-Strong(3), M-Medium(2), L- Low (1)

Semester -II					
Core	Course code: 432203	PORTRAITURE	P	Credits:4	Hours: 6
Unit-I					
Objective1	To understand how artists use chiaroscuro and other techniques to create depth and atmosphere in their works				
LIGHT AND DARK Natural Light, Artificial light, Direct light, Angle of light, Changing daylight					
Outcome1	Develop an advanced appreciation of how the use of light and dark enhances visual impact and emotional resonance			K2	
Unit-II					
Objective2	To understand significance of colour tone in creating visual harmony and conveying emotions.				
COLOUR TONE Different skin colours, Skin colour of different age group, Experimentation of the skin tone of the model. Aiming at strengthening the observation power of the students. Observation in terms of facial expression, skin tone, skin type, age, gender, emotions and body proportions.					
Outcome2	Develop a heightened sensitivity to color interactions and achieve more expressive and harmonious artwork			K3	
Unit-III					
Objective3	To examine how artists convey and evoke emotion through their creative works.				
ASSIMILATION OF EMOTIONS AND EXPRESSION. By understanding body language, they will be able to understand other people's mind and emotional content. Technique. Oil, Acrylic, Watercolor, Glazing, Underpainting, Impasto. Water wash, flow, Gouache, tempera					
Outcome3	Develop deeper understanding of how emotions are harnessed and expressed in fine arts			K3	
Unit-IV					
Objective4	To develop advanced skills in handling opaque colors and apply the technique of transparency effectively in hyper-realistic fine arts.				
HYPERREALISTIC Advance understanding of handling opaque colors, Application of using transparency. Developing individual painting style, transparencies, Advance understanding of colour, Technique of handling near and distant object					
Outcome4	Achieve a higher level of realism and depth in artwork, showcasing a refined understanding and application of both opaque colors and transparency techniques			K4	
Suggested Readings :- "Portrait Painting Atelier: Old Master Techniques and Contemporary Applications Portraiture Unplugged: Natural Light Photography Portrait Drawing: A Step-by-Step Art Instruction Book Online resources: https://www.npg.org.uk https://www.arttutor.com/portraiture					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.)**Course Outcome VS ProgrammeOutcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S–Strong(3),M-Medium(2),L- Low (1)

CourseOutcomeVSProgrammeSpecificOutcomes

CO	PS O1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester -II					
Core	Course code: 432204	PERSONALSTYLEPAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective1	Introductionalternativeset offoraland critical ideasthatwillallowstudentstoexplore Theindividualvisionthroeghawiderangeof studio projects.				
SKETCHES&BASELINEPAINTING Thisprojectisdesignedtomake more consciousoftheaestheticbaseorsetofassumptionsthatnormallyuse in work.Thegoalissimplytodo paintingthat is atypical representationofapaintingthatconsiderprimarystyleatthistime.					
Outcome1	Developtheabilitytocreatepreliminarysketchesandbaselinepa intingsasessentialtoolsfor planning andexecuting artworks			K2	
Unit -II					
Objective2	Usea widerangel of materialsandDevelopcribicalthinkingandresearch skills.				
REDUCTIONPAINTINGS Paintreductionpaintingsfromyourbaselinepainting.Thegoalistofocusonextracting Conceptual, formal, or psychologically ementthatexists in base line painting. Expected be conscious of what that willemendisand How refining it through series of paintings.					
Outcome2	Appreciatetheemotionaldepthandthought- provokingimpactofreductionpaintingsthroughminimalisticte chniques.			K3	
Unit -III					
Objective3	Locatetheirart makingincontemporaryart practice.				
CONTEXT PAINTING In this project, thinkaboutandchillingetherusualcortextin, which a painting is seen, orplaced.Thegoalistobecome awareofhowthetotalenvironmentthatapaintingisincan affect its meaning. Itwillbecomeaware Ofhowunconventionalviewingsituationscanradicallychangeexpectationsandpossibilitiesforapainting.					
Outcome3	Understandhowcontextpaintingenrichestheinterpretationan dmeaningofartworks			K3	
Unit-IV					
Objective4	Analysethepossibilityofdingersarch-based practice.				
NON-CONVENTIONALPAINTING In this project, to question the physical nature of paint and what it relationship to the object tthat we calla painting. The goal is to expand the range of painting materials that you might consider appropriate to use. We will in vestige at abut material and non-material possibilities.					
Outcome4	Develop innovative and unique artistic expressions, expanding theboundariseof traditional painting			K4	
Unit-V					
Objective5	Prepareandarticulateanartiststatement.				
INSIGHT PAINTING Inthe is project, to develop pains ightfulwaytolookat someone else’s painting and use that in sight to create painting that is hay bird of painting and the irs.The goal is to become less self-referential in how evaluate work					

as well as the work of others.

Outcome5	Enhance their artistic expression by tapping into inner insights and emotions, fostering a more profound connection with their work and audience.	K5
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Suggested Readings :-

The Creative Habit: Learn It and Use It for Life

Creative Authenticity: 16 Principles to Clarify and Deepen Your Artistic Vision

The Painter's Secret Geometry: A Study of Composition in Art

Online

resources: <https://www.artstation.com/https://emptyeasel.com/>

[ps://emptyeasel.com/](https://emptyeasel.com/)

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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(On what level the COs & POs correlated each other based on the marks given.)

Course Outcome VS Programme Outcomes

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S-Strong(3), M-Medium(2), L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)		S (3)	M(2)
CO2	S (3)	S (3)	L (1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L (1)
CO4	S (3)	S (3)	M(2)	S (3)	
CO5	S (3)	S (3)	M(2)	S (3)	
W.AV	2.8	3	1	3	0.8

S-Strong(3), M-Medium(2), L- Low (1)

Semester -II					
DSE-2	Course code: 432205A	THANJAVUR PAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective1	It is considered essential to understand any subject from a historical perspective.				
INTRODUCTION AND HISTORY Introduction, History, Vijayanagara Rayas, Thanjavur Nayakas, Marathas, Style and Technique, Artists, Influences, Tanjore and Mysore paintings, Tanjore paintings in Company style. Important Artists.					
Outcome1	Understand the cultural significance, techniques, and stylistic elements of Tanjore and Mysore paintings.				K1
Unit -II					
Objective2	This allows the student to experiment with painting surfaces and colour, types of supports to allow the artist to deeply absorb the art without considering it objectively.				
MATERIALS AND TECHNIQUES Plywood, Canvas, Jaipur Stones- Sizes and shapes as needed, Arabic gum, Chalk Powder for muck preparation, 22 carat Gold foil, Poster Colors, Brush Set and important materials					
Outcome2	Understand the unique materials and methods employed in Tanjore paintings, enabling students to create and appreciate their traditional art form with skill and precision				K1
Unit -III					
Objective3	Experiment with a variety of materials in order to make their own Thanjavur Paintings.				
PREPARATION AND EMBOSSED Board Preparation, Tracing Work, Stone Fixing, Base Muck Work, Brush Design and more.					
Outcome3	Develop the ability to create textured and visually striking artworks, adding depth and dimension to artistic expressions.				K3
Unit-IV					
Objective4	To create a composition based on Indian Mythology, Mahabharatham, Ramayanam.				
COLOURING AND GOLD FOILING Fixing of Gold Foil, Body Coloring, lining work, washing Work, Curtains and Garland (Mala) Work, Final Lining Work, and Face and Final Touch.					
Outcome4	Develop practical skills to enhance their artworks with vibrant hues and elegant metallic accents				K4
Suggested Readings :- The Art and Architecture of the Indian Subcontinent Thanjavur: A Cultural History The Art of Tanjore Paintings					
Online resources: https://kalakshetra.in/thanjavur-painting/ https://www.tamilnadutourism.gov.in/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	S (3)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	M(2)
CO3	S (3)	S (3)		M(2)	M(2)	L (1)			L (1)	M(2)
CO4	S (3)	S (3)	M(2)	M(2)	M(2)	L (1)	S (3)	S (3)	M(2)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

S –Strong (3), M-Medium (2), L- Low (1) Course

Outcome VS Programme Specific Outcomes

CO	PS O1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M(2)	M(2)	S (3)	L (1)
CO2	S (3)	M(2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
W.AV	2.8	1.2	0.8	1.8	0.4

Semester -II					
DSE-2	Course code: 432205B	DIGITALPAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective1	Students should be able to understand the functionality of painting software.				
PHOTOSHOP AND THE WACOM TABLET Introduction to the Photoshop interface and basic use of the Wacom digital tablet. Students will learn to attach the tablet to the computer, launch Photoshop, access the basic Photoshop tools, and be introduced to drawing with a digital stylus using the Photoshop tools and menu.					
Outcome1	Develop proficiency in digital art creation and editing, empower students to blend traditional and digital techniques				K3
Unit -II					
Objective2	Historical context as it applies to traditional media and electronic media.				
DIGITAL SKETCHING AND PAINTING Paint directly from observation. To do that effectively, need to be able to simplify the great complexity of the world. Seeing and designing shapes which are fundamental to great composition. Explore the concepts and the surprising advantages of working with self-imposed limitations.					
Outcome2	Develop proficiency in digital art creation and editing, empower students to blend traditional and digital techniques Compose, Elaborate, Maximize, Construct, Develop.				K6
Unit -III					
Objective3	Understand how to use tools and techniques to create in design and digital images.				
PORTRAITURE IN THE AGE OF SOCIAL MEDIA Different colour and texture rendering techniques for creating believable human portraits. Special attention is given to facial features drawing on surface structure, skin rendering (i.e. translucency, hue/saturation/value and colour temperature, etc.)					
Outcome3	Gain insights into contemporary portrait-making practices influenced by social media				K3
Unit-IV					
Objective4	Understand how to both give and receive constructive criticism as a process for improving workfare.				
MATTE PAINTING AND CONCEPT ART Introduction to the subject of matte painting, History of Matte Painting, Black and white sketches, Design and compositional rules, Utilize things to tell the story, Tools and techniques.					
Outcome4	Acquire proficiency in matte painting and concept art, enabling students to create immersive and captivating visual narratives				K2
Unit-V					
Objective5	To learn and apply digital illustration techniques, exploring the possibilities of digital media as an artistic expression.				
DIGITAL ILLUSTRATION This mentorship will cover the fundamentals of illustration, focusing primarily on illustrations in the games industry. You will earn the skills necessary to develop an illustration-based portfolio while gaining insight					

intotheindustryandhowillustratorsfunctionwithinit.					
Outcome5	Gain proficiency in creating digital artworks, opening up new avenuesfor creativity and artistic exploration in the contemporary artlandscape.				K3
Suggested Readings :-					
TheDigital Renaissance:OldMasterTechniquesinPainter andPhotoshop –CarlynBeccia "TheArt of Loish:ALookBehindthe Scenes"byLoisvan Baarle					
Onlineresources: http://www.gumroad.com/http://www.ctrlpaint.com/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.)**Course Outcome VS ProgrammeOutcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	S (3)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	M(2)
CO3	S (3)	S (3)		M(2)	M(2)	L (1)			L (1)	M(2)
CO4	S (3)	S (3)	M(2)	M(2)	M(2)	L (1)	S (3)	S (3)	M(2)	S (3)
CO5	S (3)	S (3)	M(2)	S (3)	S (3)	S (3)	M(2)	M(2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

S–Strong(3),M-Medium(2),L- Low (1)
CourseOutcomeVSProgrammeSpecificOutcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M(2)	M(2)	S (3)	L (1)
CO2	S (3)	M(2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
CO5	S(3)	M(2)			
W.AV	2.8	1.2	0.8	1.8	0.4

S–Strong(3),M-Medium(2),L- Low (1)

Semester -III					
Core	Course code: 432301	FINE ART RESEARCH METHODOLOGY	T	Credits:4	Hours:4
Unit -I					
Objective1	To Provide an understanding of Fundamentals of research to understand the scientific nature of research and various steps involved in it.				
RESEARCH Definition, Nature and Purpose; Formulation of Research Problem; Steps in Social Research; Problem of objectivity and Subjectivity in Research					
Outcome1	To apply effective research methods to investigate art				K2
Unit -II					
Objective2	To introduce the theories and methods of art and design research.				
STAGES IN RESEARCH Selection and Formulation of Research Problem; Literature survey; Formulation of Hypothesis & Significance					
Outcome2	To conducting research in fine arts, leading to enriched understanding and meaningful engagement with artistic concepts and practices.				K4
Unit -III					
Objective3	To use these methods to investigate different ways of interrogating the theoretical, sociological, and contextual aspects of Fine art.				
RESEARCH METHOD Research Designs; Social Survey; Sampling and Sampling Procedure					
Outcome3	To conduct thorough art research, leading to informed and enriched artistic practice and a broader perspective on art history and theory.				K3
Unit-IV					
Objective4	To generate insights that can inform your design process and practice.				
TECHNIQUES OF DATA COLLECTION Types of Data; Techniques – Observation, Interview and case study, Tools; Interview Schedule, Questionnaire					
Outcome4	Acquire proficiency in using different data collection methods, enriching students' artistic practice and facilitating a deeper connection between art and research.				K4
Unit-V					
Objective5	To fine-tune your research skills and form the research foundation for your future research studies.				
RESEARCH REPORT WRITING AND STATUS FOR RESEARCH Interpretation of data; Report writing; contents and steps; Bibliography Mean, Mode, Media, standard deviation, Standard error					
Outcome5	Students will gain proficiency in conducting art-related research and producing well-structured research reports, enhancing their ability to contribute to the advancement of knowledge				K5

Suggested Readings :-

"Art Practice as Research: Inquiry in the Visual Arts" by Graeme Sullivan

"Art-Based Research" by Shaun McNiff

"The Handbook of Art and Design Research Methods" edited by Robin Nelson and Mike Sanderson

Online resources:

<http://www.tate.org.uk/research><http://www.metmuseum.org/art/metpublications>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S(3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S-Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M (2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S-Strong(3),M-Medium(2),L- Low (1)

Semester -III				
Core	Coursecode: 432302	ARTMANAGEMENT	T	Credits:4 Hours: 4
Unit -I				
Objective1	Todevelopedanunderstandingofthecriticalareaswhichartsadministratorsmustmanage			
INTRODUCTIONTOARTMANAGEMENT UnderstandingComponentsofArts:ClassicalandFolkArt(PaintingandSculpture),DanceandMusicofIndia,Indian Architecture,CraftTradition,JewelleryandOrnamentation,Pottery.IntroductiontoArt Institutions in India: Museums, Art Galleries, Archives, And Other Cultural Institutions.				
Outcome1	Gainfoundationalknowledgeandskillsinartmanagement,preparingstudents to effectively organize, promote, and support various aspects of thefineartindustry			K2
Unit -II				
Objective2	To manageDevelopment,Fundraising,Budgeting,Grantwriting,MarketingandAudienceDevelopment.			
MANAGEMENTANDCOMMUNICATION Organizational Structure and Dynamics, Human Resource Policy Development, Public Programme and Education. PrinciplesofManagementforArtManagers,FinancialManagement,Communication,Marketing and Promotion, Fundraising and Philanthropy, Economic soft Art and Culture				
Outcome2	Gaintheabilitytoeffectivelycommunicateartisticideas,manageartprojects, collaborate with stakeholders, and navigate the art market, fostering successandvisibilityin thefine artindustry.			K3
Unit -III				
Objective3	Understandthebasicstructureoftheformation,governance,andrightsandresponsibilities Ofnon-profitorganizations.			
LEGALACTINARTMANAGEMENT Managing Heritage and Community Arts, Governance ,Ethics and Risk Management, Laws Governing Cultural Property in India TheIndianTreasureTroveAct,1878,TheAntiquitiesandArtTreasureAct1972,TheDeliveryofBooksAct,1954 Legal Concepts and Practices: Cultural Policy Matters, Copyright and IP,Contr act, Licensing				
Outcome3	Equip individuals with the knowledge and skills to navigate legal complexitiesin art management, ensuring responsible and compliant handling of fine artassets.			K3
Unit-IV				
Objective4	Developsstrategiesineffectivemanagementandproblemsolving skillthroughheexaminingthe Functionsomangementandtheroleofleadership.			
TECHNOLOGY IN ART MANAGEMENT Digital Documentation, Digital Archiving, Basics of Animation and Graphic Designing, Web Management, Creating and Hosting Online Exhibitions, Virtual Galleries, IT in Exhibition Management, Web Casting,Design,PrintandPublishProgrammeBooklets,BrochuresandPosters,DigitalCommunicationandOutreach ,SocialMedia,PrintMedia,OutreachInternet-WebCastingandVirtualReality,ReportingandMedia Advocacy, Webinars.				
Outcome4	Gain proficiency in using technological tools and strategies to optimize artmanagementprocesses			K4
Unit-V				

Objective5	Understandthechallengefacedbyleadership inthe non-profit artssector through exposing To currenteventsmost relevanttothecreative sector.				
CURATORIALPRACTICESFORVISUALARTS ExhibitionDesign,DisplayandInstallation,Packaging,HandlingandTransportation,FestivalsandFairs, Lighting and Sound, Digital Photography and Publication, Venue Management, Budget , Memory Storage of Exhibition.					
Outcome5	Developtheexpertiseto curateandpresentvisuallycompellingandconceptuallycohesive artexhibitions				K5
Suggested Readings :- "TheArt ofRelevance" byNinaSimon "TheBusiness ofBeinganArtist" byDaniel Grant "ManagingtheArts:LeadershipandDecisionMakingintheArtsandCultureSector"byRachelBolton-KingandVeronicaBaxter					
Onlineresources: artsusa.org http://www.artworkarchive.com/blog aaaleadership.org					
<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>

(On what level the COs & POs correlated each other -based on the marks given.)**Course Outcome VS ProgrammeOutcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester -III					
Core	Coursecode:432 303	NATURE PAINTING	T	Credits:4	Hours:6
Unit -I					
Objective1	A student will demonstrate an ability to draw the human figure observationally.				
RESPONSE PAINTING					
Collaborate with one or 3 more artist's works – developing and making a response drawing that takes into consideration an element or various elements of the chosen art work in the creation of a new drawing(s).					
Outcome1	Produce expressive and meaningful art works that reflect their personal responses to the chosen subject				K2
Unit -II					
Objective2	Appropriately applying an understanding of basic drawing skills, gesture, proportion, and artistic anatomy.				
COLLABORATING WITH THE UNCONTROLLABLE PROJECT					
Use objects you find-sticks, poles, rolling pins, stamps, and other materials-to make marks in unconventional ways. Inspired by the appendage created by the art is Tribeca Horn and the massive brushes constructed by Fabienne Verdier, we will construct our own tools to create atmospheres, marks, and images. Demonstrations of monoprinting and stamping will be conducted amidst our conversations.					
Outcome2	Foster experimentation, spontaneity, and openness to unexpected artistic outcomes, resulting in a unique and dynamic collaborative art project				K2
Unit -III					
Objective3	To make marks in unconventional ways inspired by the appendages.				
DRAWING WITH THE BODY PROJECT					
Inspired by dancers and others, experiment with gestural processes, using entire bodies to draw on large sheets of paper. By collaborating directly with dance students, we will very physically explore the connection between movement and drawing.					
Outcome3	Participants will create unique and innovative art works, pushing the boundaries of traditional drawing techniques				K3
Unit-IV					
Objective4	Experiment with gestural processes, using entire bodies to draw on large sheets of paper.				
INTERMEDIARY DRAWINGS PROJECT					
We will look to inspired artists, whose intermediaries (unconventional media between the hand and the paper) to create drawings. We will also look to Rube Goldberg machines, and the contraptions of Rebecca Horn and Tim Hawkinson for inspiration.					
Outcome4	Students will develop a deeper understanding of the value of intermediary drawings, refining their artistic vision and producing more refined and expressive final artworks.				K6
Unit-V					
Objective5	To inspire artists, whose intermediary diaries (unconventional media between the hand and the paper) to create drawings.				
ACCUMULATION & SKETCHBOOK					
Project slake the 5x5 drawing assignment will ask us to consider cumulative strategies of making. By working every day, even in small ways, able to realize ambitious gestures as an end result. Likewise, by interacting with your sketch book on a daily basis, you can create an authentic archive and chronology of the evolution of your ideas.					
Outcome5	Develop a rich and varied body of artistic work through accumulation techniques and the utilization of sketchbooks				K6

Suggested Readings :-

"The Art of Field Sketching" by Clare Walker Leslie

"The Artist's Guide to Drawing Realistic Animals" by Doug Lindstrand

Online resources:<http://www.artistsnetwork.com/http://www.jacksonsart.com/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO 5	PO 6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PS O1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)		S (3)	M(2)
CO2	S (3)	S (3)	L (1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L (1)
CO4	S (3)	S (3)	M(2)	S (3)	
CO5	S (3)	S (3)	M(2)	S (3)	
W.AV	2.8	3	1	3	0.8

S–Strong(3),M-Medium(2),L- Low (1)

Semester -III					
Core	Course code: 432304	CREATIVE PAINTING	T	Credits:4	Hours: 6
Unit -I					
Objective1	How to acquire critical discursive skills, for presenting their work, explaining their concepts and critically engaging the work of others.				
HANDLING OF THE PICTORIAL SPACE Individual painting style, Draw and paint an object, Apply the understanding of the colour and its Behaviour, Planning for a ground and Back ground Space, Technique of handling near and distant to object.					
Outcome1	Develop a deeper understanding of how artists manipulate pictorial space to create depth, perspective, and visual impact in their artworks.			K2	
Unit -II					
Objective2	Study the language of painting through colour, form, materials, and techniques.				
PAINTING-CREATIVE Individual painting style, Draw and paint life drawing, Apply the understanding of the color and its behaviour, Planning of foreground and Background Space, Technique of handling near and distant to object					
Outcome2	Develop artistic skills, unleash creativity, and produce unique and personally meaningful paintings.			K3	
Unit -III					
Objective3	Aspects of traditional and modern pictorial composition are studied including proportion, space, and color through the representation of a variety of subjects.				
PAINTING-OWN STYLE Developing Individual painting style, Advance understanding of importance of colour and tone, Application of colour hue and intensity.					
Outcome3	Enhance artistic abilities, create meaningful and original works, and establish a distinct artistic identity.			K3	
Unit-IV					
Objective4	Express their concerns and concepts through practice.				
INDIVIDUAL STYLE PORTFOLIO Advance understanding of handling of opaque colors, Application of with us transparency. Developing Individual painting style, transparencies, Advance understanding of colour, Technique of handling near and distant object					
Outcome4	Create cohesive body of work that reflects personal artistic vision			K5	
Unit-V					
Suggested Readings :- "The Creative License: Giving Yourself Permission to Be the Artist You Truly Are" by Danny Gregory "The Artist's Way: A Spiritual Path to Higher Creativity" by Julia Cameron "Creative Painting Techniques: Practical Tips for Painting Techniques" by Dawn Emerson					
Online resources: https://www.jerrysartarama.com/ https://thevirtualinstructor.com/					

(On what level the COs & POs correlated each other -based on the marks given.)

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester -III					
DSE-3	Course code: 432305A	KALAMKARIPAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective1	To createdifferenttypesofkalamkari designsasperthemarket trendfordifferentkalamkari product.				
TECHNIQUESANDTOOLS Traditional techniques-Free-Hand method- Block-printing method- Digitaltechniques. Processof making Kalamkari fabric: Bleaching,softening-Sunhotdryingpreparingnaturaldyes-airdrying-washing.Fabricsusedfor making Kalamkari: cotton fabric silk- Mulmul- Synthetic kalamkari fabric. Cow dung and bleach method.Process:Avoidsmudgingofdyes.Alumdyeingprocess-Kasimkaarampreparation-Kalam- Kalamkaritools:Bamboopen-datepalmstickpointedpens-burnedtamarindstems-kalamkarimagma-- Preparationmethod.					
Outcome1	Develop proficiency in Kalamkari painting techniques and utilization of specializedtools,enablingstudentstocreateintricateandvisuallycaptivatingartworks			K2	
Unit -II					
Objective2	To identifyandpreparedifferenttypesofearthycolours/dyesforkalamkaripaintingsfrom variousnatural sources.				
COLOURSPREPARATIONANDTECHNIQUE Natural dyes: extracting colors from various plant materials - yellow / greenish yellow colour: Karakhapindhi-procedure, Black colour: Kasimkaaram,Indigo blue/blueLIndigoferatintoria, Golden yellow: Pomegranate,Rosemary:Catechu,Gray:Alummix,Brushmaking-materials-procedure,dyeingprocess:PreparationofChanderi/ cottoncloth.					
Outcome2	What,How,Describe,Define,Examine.			K1	
Unit -III					
Objective3	Gianna understandingabouttheraw materials,preparationofcoloursandtheproduction ProcessofKalamkari.				
COLOURSPREPARATIONANDTECHNIQUE Natural dyes: extracting colors from various plant materials - yellow / greenish yellow colour: Karakhapindhi-procedure, Black colour: Kasimkaaram,Indigo blue/blueLIndigoferatintoria, Golden yellow: Pomegranate ,Rosemary: Catechu, Gray: Alum mix, Brush making – materials-procedure, dyeing process: Preparation of Chanderi /cotton cloth.					
Outcome3	Developproficiencyinpreparingcolorsandemployingdifferenttechniques,resultinginmoreskillfulandexpressiveartworkswithasophisticateduseofcolor.			K2	
Unit-IV					
Objective4	To createdifferenttypesofkalamkaridesignsasperthemarkettrendfordifferentkalamkari product.				
KALAMKARI REPLICATES Rapidsketches, Continuous drawing study, Reproduction of masterartist'swork.					
Outcome4	Master the art of creating Kalamkari replicas, preserving and promotingthis unique traditionalcraft			K4	
Unit-V					

Objective5	To identify and prepare different types of earthy colours/dyes for kalamkari paintings from various natural sources.				
KALAMKARI FINAL PROJECT Creative sketches, Proposal for create own Kalamkari painting, production, Project Presentation.					
Outcome5	Successfully demonstrate artistic mastery and cultural appreciation Through the completion of a well-executed Kalamkari final project.				K6
Suggested Readings :- "Kalamkari: Traditional Textiles of India" by Rahul Jain "Kalamkari and Traditional Design Heritage of India" by Rekha Goyal "Indian Kalamkari Textiles" by Rosemary Crill					
Online resources: https://www.craftscouncilofindia.org/craft/kalamkari/ http://www.indian-heritage.org/kalamkari/index.html					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other -based on the marks given.) **Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	S (3)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	M(2)
CO3	S (3)	S (3)		M(2)	M(2)	L (1)			L (1)	M(2)
CO4	S (3)	S (3)	M(2)	M(2)	M(2)	L (1)	S (3)	S (3)	M(2)	S (3)
CO5	S (3)	S (3)	M(2)	S (3)	S (3)	S (3)	M(2)	M(2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

S-Strong(3), M-Medium(2), L- Low(1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M(2)	M(2)	S (3)	L (1)
CO2	S (3)	M(2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
CO5	S (3)	M(2)			
W.AV	2.8	1.2	0.8	1.8	0.4

S-Strong(3), M-Medium(2), L-Low(1)

Semester –III					
DSE-3	Course code: 432306B	ADVANCED DIGITAL PAINTING	P	Credits:4	Hours: 4
Unit–I					
Objective1		Use adrawingtableteffectively			
INTRODUCTION OF DIGITAL TOOLS Introduction of Painter, Illustrator, SketchBook etc and applications. Work related to this software.					
Outcome1		Develop proficiency in utilizing digital tools to enhance artistic expression, enabling students to create innovative and visually engaging artworks			K3
Unit -II					
Objective2		Demonstrate how to utilize the tools within Photoshop			
DIGITAL SKETCHING Create caricature illustration, Need and Usage of caricature and cartoon illustration, Techniques of caricature illustration. Types of caricature and cartoons illustration.					
Outcome2		Attain proficiency in digital sketching, allowing artists to create dynamic and versatile artworks, and embrace technology as a valuable tool in the creative process.			K2
Unit -III					
Objective3		Identify the steps required to create concept project			
CONCEPT PAINTING Different techniques of drawing and illustration. Developing illustration style. Convert a photograph into stylized color illustration. Stylization methods and application.					
Outcome3		Develop the ability to create thought-provoking and visually engaging artworks.			K3
Unit-IV					
Objective4		Apply an understanding of Composition, Perspective, and the Anatomy of Light			
STORY BOARD Create comic illustration, Need and Usage of comic illustration o Techniques of comic illustration, Types of comic illustration					
Outcome4		Students will develop the ability to effectively communicate their artistic ideas and narratives through well-structured and visually compelling storyboards.			K3
Unit-V					
Objective5		Define the characteristics of Perspective.			
MATTE PAINTING Create Book cover or Magazine Cover Illustration, Need and Usage of Magazine & Book Cover Illustration to Techniques of Magazine & Book Cover Illustration and Types of Magazine & Book Cover illustration.					
Outcome5		Students will be proficient in creating seamless and visually stunning matte paintings that enhance the visual storytelling in various creative media.			K1

Suggested Readings :-**"TheDigitalRenaissance:OldMasterTechniquesinPainterandPhotoshop"byCarlynBeccia****"DigitalPaintingfortheCompleteBeginner"by CarlynBeccia****Online resources:**<https://www.pluralsight.com>/<https://gumroad.com/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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(On what level the COs & POs correlated each other -based on the marks given.)**Course Outcome VS ProgrammeOutcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S–Strong(3),M-Medium(2),L- Low (1)**CourseOutcomeVSProgrammeSpecificOutcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester -IV					
Core	Course code: 432401	DISSERTATION		Credits:14	Hours:20
Unit -I					
Objective	The objective of this exercise is to expose student to the theoretical and analytical framework of about researching any predefined area within his stream. This will elaborate on the philosophy that links the subject and style or medium of the creative in his work. This information is further used to identify and define aesthetic values, elemental values, and experimental opportunities in his/her art to improve understanding and critical submission of his/her work..				
EXERCISE					
In this module student are expected to take a Research on any artist, artwork or art movement or any area related to his stream of studies and make a project report on any chosen subject.					
Evaluation Methodology Individual's daily performance Project Review: Mid Semester Project Submission + viva-voce: End of the Semester					
Outcome 1	Produce a well-researched and original dissertation, demonstrating critical thinking, academic expertise, and the ability to contribute new insights:				
Suggested Readings :- "Art & Fear: Observations on the Perils (and Rewards) of Artmaking" by David Bayles and Ted Orland. "The Dissertation Journey: A Practical and Comprehensive Guide to Planning, Writing, and Defending Your Dissertation" by Carol M. Roberts.					
Online resources: https://www.proquest.com/dissertations-theses/ https://www.metmuseum.org/toah/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

(On what level the COs & POs correlated each other based on the marks given.)

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PS O1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.AV	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester -IV					
Core	Course code: 432402	CRITICAL & CONTEXTUAL STUDIES	P	Credits:4	Hours: 4
Unit -I					
Objective 1	CriticalandContextualStudiesarebasedupontheactive andindividual response(s)ofstudents on works of art and design. Student shall identify suitable artists, designers, crafts people or artmovements and carry out the study of one of the following topics listed below. Students shallelaborationthetopicbycritically anallyingthesubject,context,treatmentorstimuli.They Shallcreatepieceofartworkandwrite acritical notebyevaluactivework.				
Exercise Great Masters • Art movements • Portraits • Nature • Design • Architecture • Machinery • Entertainment •New media • Contemporary art • Digital Art • War and conflict • Art, Culture and Society • Environment •Social Practices • ArtandMythology• Artand Economy					
Evaluation Methodology • Individual’sParticipation•ProjectReview:MidSemester•ProjectReportSubmission&Viva: End of the Semester					
Outcome1	Develop a well-rounded perspective on art, enhancing their ability to critically analyze artworks and relate them to broader historical and societal contexts, enriching their appreciation and understanding of art’s significance				
Suggested Readings :- "Waysof Seeing"byJohnBerger "WaysofWorldmaking"byNelsonGoodman					
Onlineresources: https://www.artsy.net/ https://www.tate.org.uk/research					
<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>

CourseOutcomeVSProgrammeOutcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.A V	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

CourseOutcomeVSProgrammeSpecificOutcomes

CO	PS O1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M(2)	S (3)	
CO2	S (3)	S (3)	L (1)	M(2)	L (1)
CO3	S (3)	S (3)	L (1)	M(2)	
CO4	S (3)	S (3)		S (3)	M(2)
CO5	S (3)	S (3)		S (3)	M(2)
W.A V	2.8	3	0.8	2.6	1

S–Strong(3),M-Medium(2),L- Low (1)

Semester -IV					
Core	Course code: 432403	Exhibition and Presentation	P	Credits:4	Hours: 6
Unit -I					
Objective	The objective of this exercise is to expose student to the theoretical and analytical framework of about researching any predefined area within his art works. This will elaborate on the philosophy that links the subject and style or medium of the creative in his work. This information is further used to identify and define aesthetic values, elemental values, and experimental opportunities in his/her art to improve understanding and critical submission of his/her work.				
Exercise In this module student are expected to conduct Exhibition either One Man Show or Group Show to take a Research on his art works and art style and make a project report on his works.					
Evaluation Methodology Individual's daily performance Project Review: Mid Semester Project Submission + viva-voce: End of the Semester					
Outcome	Successfully curate and present an art exhibition, fostering engagement, appreciation, and dialogue among viewers and promoting the artist's work in a compelling manner.				
Suggested Readings :- "Museum Exhibition Planning and Design" by Elizabeth Bogle and Kathleen McLean. "Exhibitions: Concept, Planning and Design" by R. Lewis Wright.					
Online resources: https://www.theartnewspaper.com/ https://curatorialpractice.resource.brightspace.com/					
<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>

(On what level the COs & POs correlated each other-based
on the marks given.)

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S(3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.A V	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)		S (3)	M(2)
CO2	S (3)	S (3)	L (1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L (1)
CO4	S (3)	S (3)	M(2)	S (3)	
CO5	S (3)	S (3)	M(2)	S (3)	
W.AV	2.8	3	1	3	0.8

S–Strong(3),M-Medium(2),L- Low (1)



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