

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

ALAGAPPA UNIVERSITY COLLEGE OFEDUCATION

DIPLOMA IN PAINTING AND DRAWING

REGULATIONS AND SYLLABUS

[For the candidates admitted from the AcademicYear2022–2023 onwards]



ALAGAPPAUNIVERSITY

(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) Karaikudi-630003,TamilNadu.

THE PANEL OF MEMBERS-BROAD BASED BOARD OF STUDIES

Convener: Dr. J. E. Merlin Sasikala, Principal i/c, College of Education Teaching experience: 20 years, Research Experience: 15, Area of Research: Educational Psychology, Teacher Education and Educational Technology



Foreign Subject Expert: Prof. Vinnaras Nithyanantham, Professor Education and Languages, Department of General Education, Lebanese French University, Iraq. Teaching experience: 17 years,Research Experience: 17,

Subject Expert: Dr. I. Muthuchamy, Professor and Head, Department of Educational Technology, Bharathidasan University Tiruchirapalli. Teaching experience: 26 years, Research Experience: 26, Area of Research: Educational Technology and Education Psychology.

Subject Expert: Dr. K. Chellamani Ph.D., Dean – Faculty of Education, Department of Education, Pondichery University, Pondichery. Teaching experience: 25 years, Research Experience: 26 , Area of Research: Educational Psychology, Research Design andMethods, Pedagogy of technology

Subject Expert for Diploma in Painting and Drawing: Dr. A. Jahitha Begum, Professor and Head, Department of Education Gandhigram Rural Institute, Dindigul. Teaching experience: 16 years, Research Experience: 10, Area of Research: Cognitive Science, Communicative Competence

Industry Expert: Mr. S. Rajapandian, Headmaster, Alagappa Model Higher Sec. School, Karaikudi. Teaching Experience: 25 years, Research Experience: 8 years, Area of Research: Chemical Science and Educational Psychology.

Special Invitee: Prof. P. Sivakumar, Professor & Head, Department of Education (DDE), Alagappa University, Karaikudi. Teaching experience: 33 years, Research Experience:26, Area of Research: Education Technology, Education Psychology and Curriculum Development









Special invitee for Diploma in Painting and Drawing : Dr.	
J. Sujathamalini, Professor & Head, Dean of Education, Department of Special Education and Rehabilitation Science Alagappa University, Karaikudi Teaching experience: 20 years, Research Experience:15, Area of Research: Educational Psychologyand Special Education and Education	
Student Alumni: Dr. AR. Saravanakumar, Assistant Professor & Head i/c, Department of History, Alagappa University, Karaikudi. Teaching experience: 25 years, Research Experience: 15, Area of Research: Teaching Strategies, Education Psychology and Special Education	
Ex-Officio Member: Dr. V. Sivakumar, Director, Curriculum Development Cell, Alagappa University, Karaikudi-03. Teaching experience: 20 years, Research Experience: 11, Area of Research: Marketing Management, Agricultural Marketing, International Logistics, Retail Logistics, Consumer Research	
Member: Dr. C. Anbuchelvan, Assistant Professor in Commerce College of Education, Teaching experience: 15 years, Research Experience: 10, Area of Research: Educational Psychology and technology.	
Member: Dr. A. Pio Albina, Assistant Professor in Mathematics, College of Education, Teaching experience: 13 years, research Experience: 11, Area of Research: Mathematics Education and Education technology	
Member: Dr. M. Parimala Fathima, Assistant Professor, in Physical Science, College of Education, Teaching experience: 18 years, research Experience: 18, Area of Research: Cognitive Science Education and Teaching competency.	
Member: Dr. M. Suganthi, Assistant Professor in Tamil, College of Education, Teaching experience: 18 years, research Experience: 15, Area of Research: Teaching of Tamil, Psychology, Sociology.	
Member: Dr. R. Portia, Assistant Professor in Education, College of Education, Teaching experience: 16 years, research Experience: 16, Area of Research: Educational Psychology, Guidance and Counselling.	

Member: Dr. J. Jayachithra, Assistant Professor in Education, College of Education, Teaching experience: 13 years, research Experience: 12, Area of Research: Life skills, Psychology.	
Member: Dr. M. Sanmuga Revathi, Assistant Professor in	
Education, College of Education, Teaching experience: 13 years, research Experience: 7, Area of Research: Bio cognition, meta cognition.	
Member: Dr. G. Sivakumar, Assistant Professor in Education,	
College of Education, Teaching experience: 15 years, research Experience: 9, Area of Research:Primary Education	
Member: Dr. G. Rajeswari, Assistant Professor in Biological	
Science, College of Education, Teaching experience: 13 years, research Experience: 12, Area of Research: Life skills, Psychology, Biological Science	
Member: Mr. I. Lenin, Assistant Professor in Education, College of	
Education, Teaching experience: 6 years, research Experience: 4, Area of Research: Social Emotional Learning	
Member: Dr. A. Rube Jesintha, Assistant Professor in Physical	
Education, College of Education, Teaching experience: 06	
years, Research Experience: 12, Area of Research: Physical andyoga	
Education.	
Member: Mrs. EMN. Sharmila, Arts & Crafts Instructor, College of	
Education, Teaching experience: 8 years, research Experience: 04,	
Area of Research: Arts and	
crafts and computer applications	

ALAGAPPA UNIVERSITY COLLEGE OF EDUCATION Karaikudi -630003, Tamil Nadu. REGULATIONS AND SYLLABUS-(CBCS) [For the candidates admitted from the Academic Year 2022 – 2023 onwards]

Name of the Department: Alagappa University College of Education Programme of Level: DIPLOMA IN PAINTING AND DRAWING

Duration for the Programme: Full Time (6 months)

DIPLOMA IN PAINTING AND DRAWING

Introduction:

Diploma in Drawing and Painting is a Diploma level Drawing and Painting course. Part of painting and drawing is the addition of texture, whether the piece is realistic or abstract. There are various kinds of textures in art and design. Actual or real textures are those that can be touched such as the smooth surface of a metal sculpture or the spiky surface of a cactus. We can readily identify a material by its texture: glass is smooth and slick; sand is gritty and fine. In three-dimensional works, artists use actual texture to add a tactile quality to the work. The course highlights the visual textures that can be created to look like real textures, two- dimensional work of art; texture gives a visual sense of how an object would feel in real life. **Programme Objectives:**

- To imbibe knowledge of painting and drawing
- To develop skills required in painting and drawing
- To develop the skills and values involved in dealing with thepainting anddrawing.
- To acquire knowledge and develop an understanding of the various procedures and techniques of painting and drawing.
- Acquire knowledge, skills needed for effective teaching, strengthen their physical well –being and improve mental health in order to cope up withclassroom problems.

1. Programme Specific Objectives-(PSO)

PSO-1	To develop a good command of the subject matter of thepainting and drawing
PSO-2	To develop different skills to stimulate experience in painting anddrawing.
PSO-3	To develop proper altitudes towards painting and drawing as aresult of which they will be able to maximize the achievements
PSO-4	To develop the capacity to extend the resources of the schoolbymeans of improvisation of painting and drawing

2. Programme Outcome-(PO)

After successful completion of the diploma program, the following programmeoutcomes will be achieved by the pre-service teachers.

D 1	Pre-service teachers acquire fundamental knowledge and skills inpainting
Po1	
	and drawing to use effective teaching strategies and create instructional
	materials that support student learning.
Po2	Pre-service teachers gain knowledge on painting and drawing to evolve the
102	concept mapping with educational content
	Acquire communication skills and apply the ability to convey information
Po3	and ideas effectively inside the classroom , among peers, parents, society and
	administrators.
Po4	Familiarize the ability in painting and drawing
	Familiarize to become technological competence and realize the significance
Po5	of ICT in painting and drawing process. In addition they are able to apply
	ICT tools, techniques, in formal and non- formal settings of classroom.
D -(Acquire knowledge, skills needed for effective painting anddrawing and
Po6	cope up with classroom problems.
D 7	Assess and apply the skills of painting and drawing for total
Po7	quality management.
D 0	Create and implement the concepts and basic principles of Creative Drawing
Po8	& Still Life.
Po9	Implement the sound techniques of Creative Drawing & Still Life
	To develop the student, understand the various history in different periods
Po10	and To create an awareness among different art period and enrich their
	creativity

Programme Specific Outcome-(PSO)

After successful completion of the program the following programme specificoutcomes will be achieved by the pre-service teachers

PSO1	Students will know the various pedagogic skills and approaches ofpainting
	and drawing.
PSO2	Students develop proper attitude towards painting and drawing as
	result of which he will be able to maximize the achievements fromboth the
	material and human resources
PSO3	Students gain relevant knowledge, skills, and values, involved in
	painting and drawing
PSO4	Students apply practical concepts in their practical work
PSO5	students know their potential and progress in different skills in painting and drawing

Eligibility for Admission:

Applicants must have qualified any UG degree. There is no upper age limit getting admission. **Attendance:**

The minimum attendance o fstudents shall have to be 80% for the programme.

Asessment / Evaluation:

The performance of a student in each course evaluated in terms of percentage of marks with a provision for conversion to grade points. Evaluation for each course shall be done by a continuous internal assessment by the concerned course teacher by internal assessments and consolidated at the end of the course along with the external assessment.

Continuous Internal Evaluation for Theory Courses:

The internal assessment marks for theory courses are about 25 marks each, shall be base do attendance, tests, seminars and assignments.

a. Test (average of best of two tests)) 10
b. Assignment	05
c. seminar/Discussion	05
d. Attendance	05
	Total=25

Scheme/Pattern of External Examination (Question Paper Pattern) of Theory Subjects Theory - Maximum 75 Marks

End-Semester Examinations shall normally be conducted at the end of each semester. There shall be one end-semester examination of 3 hours duration in each theory course. The question papers of endsemester examinations of theory subjects shall be able to perform achievement testing of the students in an effective manner. The question paper shall be prepared in accordance with the following guidelines.

A question paper may contain very short answer type, short answer type questions and essay type questions. Different types of questions shall have different weightage to quantify their range. The pattern of questions for theory subjects shall be as follows:

Section A	10 questions. All questions carry equal marks. (Objective type questions)	$10 \times 1 = 10$ Marks	10 questions – 2each from everyunit
Section B	5 questions Either / or type like 1.a (or) b. All questions carry equal marks and each answer should not exceed one page or 250 words.	5 × 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	$5 \times 8 = 40$	5 questions – 1 each from every unit

Curriculum frame work for DIPLOMA IN PAINTING AND DRAWING Course structure

			DIPLOMA IN PAINTING AN	ND DRA	WING				
S.No.	Course	Courses	Title of the Paper	T/P	Cr.	Hrs./			·ks
	Code	000000			011	Wee k	Int.	Ext.	Total
1	726101	Core	Fundamental of Art	Т	4	5	25	75	100
2	726102	Core	History of Indian Painting	Т	4	5	25	75	100
3	726103	Core	Drawing	Р	5	10	25	75	100
4	726104	Core	Painting	Р	5	10	25	75	100
			Total	E Sol	18	30	100	300	400



Core	Course co	ode 726101	Fundamental of Art	Т	Credits: 4	Hours: 5
			UNIT - I	I		
Objecti	ive 1	To study the	e fundamental strategies of Art			
FUNDA	AMENTAI	LS OF ART				
Art in V	World: What	at is Art, Art i	is Communication, The Purposes	s of Art, Aı	rt as a Lifelong	, Pursuit,
Why Do	o Artists C		nguage of Art			
Outcon	ne 1	Understand	the the concepts and basic princi	ples of Cro	eative Drawing	g & K2
		Still Life.				
			UNIT - II			
Objecti	ive 2	To understar	nd the concepts of media and pro	cesses of A	Art	
THE M	EDIA AN	D PROCESS	ES OF ART			
Two-Di	imensional	Media: Draw	ving, Drawing Medium, Shading	Technique	es, Painting, Pa	inting
Media,	Printmakir	ng				
Three-I	Dimensiona	al Media: Scu	lpture, The Medium of Sculpture	e, Crafts, A	Architecture	
Techno	logical Me	dium: Photog	raphy, Film, Video, Computer, I	Multimedia	a Art.	
Outcon	ne 2	Realize the o	concepts of media and processes	of Art		К3
		1.0	UNIT - III	8		
Objecti		-	e elements of Art.			
ELEME	ENTS OF A	ART				
Definiti	ions, Line,	Shape, Form,	, Colour, Tone, Texture, Space.			
		1 /				
Outcon		-	derstand the concept of elements	of Art.		К2
Outcon		-	derstand the concept of elements UNIT - IV	of Art.		K2
Outcon Objecti	ne 3	Learners und				K2
Objecti	ne 3 ive 4	Learners und	UNIT - IV m understand the principles of co		L.	K2
Objecti PRINC	ne 3 ive 4 IPLES OF	Learners und To make the COMPOSIT	UNIT - IV m understand the principles of co	omposition		K2
Objecti PRINC	ne 3 ive 4 IPLES OF ions, Propo	Learners und To make the COMPOSITI ortion, Rhythn	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity,	omposition Balance, V		K2
Objecti PRINC Definiti	ne 3 ive 4 IPLES OF ions, Propo	Learners und To make the COMPOSITI ortion, Rhythn	UNIT - IV m understand the principles of co ION	omposition Balance, V		
Objecti PRINC Definiti Outcon	ne 3 ive 4 IPLES OF ions, Propo ne 4	Learners und To make the COMPOSIT rtion, Rhythm Learners and	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositi	omposition Balance, V		
Objecti PRINC Definiti Outcon Objecti	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5	Learners und To make the COMPOSITI rtion, Rhythm Learners and To educate t	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositi UNIT - V he Art criticism	omposition Balance, V		
Objecti PRINCI Definiti Outcon Objecti Art Crit	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and	Learners und To make the COMPOSIT rtion, Rhythm Learners and To educate t Aesthetic Jud	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism	omposition Balance, V on.	/erity	K3
Objecti PRINC Definiti Outcon Objecti Art Crit Art Crit	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea	Learners und To make the COMPOSIT rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism Igment Work of Art, Why Study Art Critician	Balance, V on.	/erity e Steps of Art (K3
Objecti PRINC Definiti Outcon Objecti Art Crit Art Crit	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki	Learners und To make the COMPOSIT ortion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a V	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism	Balance, V on.	/erity e Steps of Art (K3
Objecti PRINCI Definiti Outcon Objecti Art Crit Art Crit Aesthet Outcon	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5	Learners und To make the COMPOSIT rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism gment Work of Art, Why Study Art Critician Vork of Art, Aesthetic Theories a	Balance, V on.	/erity e Steps of Art (K3 Criticism
Objecti PRINC Definiti Outcon Objecti Art Crit Art Crit Aesthet Outcon Suggest	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin	Learners und To make the COMPOSIT rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a V Learners dis Igs :-	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism gment Work of Art, Why Study Art Cri Vork of Art, Aesthetic Theories a cusess the Art criticism.	Balance, V on. iticism, Th and the Qua	/erity e Steps of Art ality of Art.	K3 Criticism K2
Objecti PRINC Definiti Outcon Objecti Art Crit Art Crit Aesthet Outcon Suggest Adamso	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (Learners und To make the COMPOSIT rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a V Learners dis ngs :- 1999) <i>The Pr</i>	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism Igment Work of Art, Why Study Art Crit Vork of Art, Aesthetic Theories a cusess the Art criticism.	Balance, V on. iticism, Th and the Qua	/erity e Steps of Art ality of Art.	K3 Criticism K2
Objecti PRINCI Definiti Outcon Objecti Art Crit Art Crit Aesthet Outcon Suggest Adamsc <i>Régime</i>	ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (1500–175	Learners und To make the COMPOSIT rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis ngs :- 1999) The Pr 0, London, W	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositi UNIT - V he Art criticism Igment Work of Art, Why Study Art Cri Vork of Art, Aesthetic Theories a cusess the Art criticism.	Balance, V on. iticism, Th and the Qua Politics ar	/erity e Steps of Art of ality of Art. nd Culture undo	K3 Criticism K2 er the Ancien
Objecti PRINC Definiti Outcon Objecti Art Crit Art Crit Aesthet Outcon Suggest Adamso <i>Régime</i> Alberti,	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (1500–175 , L.B. (1960	Learners und To make the COMPOSIT rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis ngs :- 1999) The Pr 0, London, W	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism Igment Work of Art, Why Study Art Crit Vork of Art, Aesthetic Theories a cusess the Art criticism.	Balance, V on. iticism, Th and the Qua Politics ar	/erity e Steps of Art of ality of Art. nd Culture undo	K3 Criticism K2 er the Ancien
Objecti PRINCI Definiti Outcon Objecti Art Crit Art Crit Art Crit Acsthet Outcon Suggest Adamso <i>Régime</i> Alberti, Univers	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (<i>: 1500–175</i> , L.B. (1960 sity Press.	Learners und To make the COMPOSITI rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis ngs :- 1999) The Pr 0, London, W 6 [1435]) On	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositi UNIT - V he Art criticism Igment Work of Art, Why Study Art Cri Vork of Art, Aesthetic Theories a cusess the Art criticism.	Balance, V Balance, V on. iticism, Th and the Qua <i>Politics an</i> ew Haven,	/erity e Steps of Art ality of Art. nd Culture und , CT and Londo	K3 Criticism K2 er the Ancien on,Yale
Objecti PRINCI Definiti Outcon Objecti Art Crit Art Crit Art Crit Aesthet Outcon Suggest Adamso <i>Régime</i> Alberti, Univers Arciszw	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (<i>i 1500–175</i> , L.B. (1960 sity Press. veska, B. a	Learners und To make the COMPOSIT ortion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis ngs :- 1999) <i>The Pr</i> <i>0</i> , London, W 6 [1435]) <i>On</i> nd McKellar,	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism Igment Work of Art, Why Study Art Crit Vork of Art, Aesthetic Theories a cusess the Art criticism. Vork of Art, Aesthetic Theories a cusess the Art criticism.	Demposition Balance, V on. Iticism, Thund the Qua Politics are ew Haven, lassicism: L	Verity e Steps of Art ality of Art. nd Culture unde , CT and Londo New Approach	K3 Criticism K2 er the Ancien on,Yale
Objecti PRINCI Definiti Outcon Objecti Art Crit Art Crit Art Crit Aesthet Outcon Suggest Adamso <i>Régime</i> Alberti, Univers Arciszw <i>Eightee</i>	ive 4 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (<i>e</i> 1500–175 , L.B. (1960 sity Press. veska, B. ar <i>enth-Centur</i>	Learners und To make the COMPOSITI ortion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis ngs :- 1999) <i>The Pr</i> <i>0</i> , London, W 6 [1435]) <i>On</i> nd McKellar, <i>ry Architectur</i>	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositi- UNIT - V he Art criticism Igment Work of Art, Why Study Art Cri Vork of Art, Aesthetic Theories a cusess the Art criticism. incely Courts of Europe: Ritual, Veidenfeld & Nicolson. Painting (trans. J.R. Spencer), N	Demposition Balance, V on. iticism, The and the Qua <i>Politics an</i> ew Haven, <i>lassicism: L</i> , Ashgate.	/erity e Steps of Art ality of Art. nd Culture und , CT and Londo New Approach	K3 Criticism K2 er the Ancien on,Yale es to
Objecti PRINC Definiti Outcon Objecti Art Crit Art Crit Art Crit Aesthet Outcon Suggest Adamso Régime Alberti, Univers Arciszw Eightee Bailey,	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (<i>p</i> 1500–175 , L.B. (1960) sity Press. veska, B. an <i>enth-Centun</i> C. (1987)	Learners und To make the COMPOSIT ortion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a V Learners dis ngs :- 1999) <i>The Pr</i> <i>0</i> , London, W 6 [1435]) <i>On</i> nd McKellar, <i>y Architectur</i> Conventions	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositi- UNIT - V he Art criticism Igment Work of Art, Why Study Art Cri Vork of Art, Aesthetic Theories a cusess the Art criticism. incely Courts of Europe: Ritual, Veidenfeld & Nicolson. Painting (trans. J.R. Spencer), N E. (2004) Articulating British Ca re, Aldershot and Burlington, VT	Demposition Balance, V on. Atticism, Thand the Qua Politics are ew Haven, C, Ashgate. Ashgate.	/erity e Steps of Art ality of Art. nd Culture und , CT and Londo New Approach	K3 Criticism K2 er the Ancien on,Yale es to
Objecti PRINC Definiti Outcon Objecti Art Crit Art Crit Art Crit Aesthet Outcon Suggest Adamso <i>Régime</i> Alberti, Univers Arciszw <i>Eightee</i> Bailey, Laprem	ive 4 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (<i>p</i> 1500–175 , L.B. (1960 sity Press. veska, B. au <i>enth-Centur</i> C. (1987) ^o hière idée d	Learners und To make the COMPOSITI rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis 1gs :- 1999) <i>The Pr</i> <i>0</i> , London, W 6 [1435]) <i>On</i> and McKellar, <i>y Architectur</i> Conventions e la curiosité'	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism Igment Work of Art, Why Study Art Crit Vork of Art, Aesthetic Theories a cusess the Art criticism. incely Courts of Europe: Ritual, Veidenfeld & Nicolson. Painting (trans. J.R. Spencer), N E. (2004) Articulating British Cure, Aldershot and Burlington, VT of the eighteenth-century cabine	Demposition Balance, V on. Iticism, The and the Qua Politics are ew Haven, lassicism: 1 C, Ashgate. t de tablea 431–47.	Verity e Steps of Art ality of Art. ad Culture und , CT and Londo New Approach ux: Blondel d'A	K3 Criticism K2 er the Ancien on,Yale es to Azincourt's
Objecti PRINCI Definiti Outcon Objecti Art Crit Art Crit Art Crit Art Crit Acsthet Outcon Suggest Adamso <i>Régime</i> Alberti, Univers Arciszw <i>Eightee</i> Bailey, Laprem Bailey,	ne 3 ive 4 IPLES OF ions, Propo ne 4 ive 5 ticism and ticism: Lea tics: Thinki ne 5 ted Readin on, J.S.A. (<i>e 1500–175</i> , L.B. (1960 sity Press. veska, B. an <i>enth-Centur</i> C. (1987) hière idée d C. (2002)	Learners und To make the COMPOSITI rtion, Rhythm Learners and To educate t Aesthetic Jud rning from a ng About a W Learners dis 1gs :- 1999) <i>The Pr</i> <i>0</i> , London, W 6 [1435]) <i>On</i> and McKellar, <i>y Architectur</i> Conventions e la curiosité'	UNIT - IV m understand the principles of co ION n, Dominance, Harmony, Unity, alyze the principles of compositie UNIT - V he Art criticism Igment Work of Art, Why Study Art Crit Vork of Art, Aesthetic Theories a cusess the Art criticism. Vork of Art, Aesthetic Theories a cusess the Art criticism.	Demposition Balance, V on. Iticism, The and the Qua Politics are ew Haven, lassicism: 1 C, Ashgate. t de tablea 431–47.	Verity e Steps of Art ality of Art. ad Culture und , CT and Londo New Approach ux: Blondel d'A	K3 Criticism K2 er the Ancien on,Yale es to Azincourt's

London, University of Toronto Press.

Barr, A.H. (1974 [1936]) *Cubism and Abstract Art*, New York, Museum of Modern Art (exhibition catalogue).

Baudelaire, C. (1981 [1859]) 'On photography' in Newhall, B. (ed.) *Photography: Essays and Images*, New York, Secker & Warburg, pp. 112–13.

Baxandall, M. (1971) *Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition 1350–1450*, Oxford, Clarendon Press.

Baxandall, M. (1972) *Painting and Experience in Fifteenth-Century Italy*, Oxford, Clarendon Press. Baxandall, M. (1980) *The Limewood Sculptors of Renaissance Germany*, New Haven, CT, Yale University Press.

Online Resources

Elements of Art & Principles of Design (n.

d.). <u>https://www.mayfieldschools.org/ElementsPrinciplesofDesign.aspx</u>

Elements of design (n.d.). https://www.britannica.com/art/painting/Elements-of-design

Elements of design (n.d.). https://www.britannica.com/art/painting/Elements-of-design

Fundamentals of Art and Design

(n.d.). http://ecoursesonline.iasri.res.in/mod/page/view.php?id=120905

What Are the Seven Elements of Art ? Definition & Examples (n.

d.). https://study.com/academy/lesson/what-are-the-seven-elements-of-art-definition-examples.html

K1-RememberK2-UnderstandK3-ApplyK4-AnalyzeK5-EvaluateK6-CreateCourse Designed by: Dr. P. Studert Sibi

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	L(1)	M (2)	L(1)	L(1)	L (1)	M (2)	M (2)	M (2)	L(1)	S (3)
CO2	M (2)	S (3)								
CO3	L(1)	L(1)	L(1)	L (1)	L(1)	M (2)	L(1)	L(1)	L(1)	S (3)
CO4	M (2)	M (2)	M (2)	M (2)	L(1)	M (2)	M (2)	M (2)	M (2)	S (3)
CO5	M (2)	M (2)	M (2)	L(1)	L(1)	M (2)	L(1)	L(1)	L(1)	S (3)
W.AV	1.6	1.8	1.6	1.4	1.2	2	1.6	1.6	1.4	3

Course Outcome VS Programme Outcomes

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

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	L(1)	S (3)	L (1)	L (1)	L(1)
CO2	M (2)	S (3)	M (2)	M (2)	M (2)
CO3	L(1)	S (3)	L (1)	L(1)	L(1)
CO4	M (2)	S (3)	M (2)	M (2)	L (1)
CO5	M (2)	S (3)	M (2)	M (2)	M (2)
W.AV	1.8	3	1.6	1.6	1.2

Course Outcome VS Programme Specific Outcomes

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



	Course	code: 726102	History of Indian Painting	Т	Credits: 4	4 Hours: 5
			UNIT - I		ł	
Objectiv	ve 1	To, understa	and the various history in different	periods	5.	
F PRE-H	IISTORIC	PAINTING				
Pre-Histo	oric Art, R	ock Painting, Ca	ave Painting, Indus Valley.			
Outcome	e 1	Understand the	concepts of various history in diff	ferent p	eriods	K2
			UNIT - II			·
Objectiv	ve 2	To familiaze the	e concepts of mural painting.			
MURAL	PAINTIN	IGS				
History	of Indian	Mural Paintin	ng, Ajanta, Bagh,sikiriya paintir	ngs, Ba	idami, Elepl	hanta, Ellora
Sittanava	asal, Arma	amalai Cave, K	anchipuram Paintings, Thanjavu	r painti	ng. Techniq	ues of Mura
Paintings	5.					
Outcome	e 2	Realize the con-	cepts of History of Indian Mural P	ainting		К3
			UNIT - III			
Objectiv	ve 3	To study the ele	ements of Art.			
MINIAT	TIRE PAL					
,	ORLITH	NTING				
			Schools of Miniature Paintings, I	Pala Sc	hool, Orissa	School, Jair
History o	of Miniatu	ure Paintings, S	Schools of Miniature Paintings, I i School, Pahari School, Deccan S			
History o	of Miniatı Mughal Sc	ure Paintings, S hool, Rajasthan	ALAUAPPA UNIVERSITY CO.	chool,		
History o School, N	of Miniatı Mughal Sc	ure Paintings, S hool, Rajasthan	i School, Pahari School, Deccan S	chool,		hnique.
History of School, N Outcome	of Miniatu Mughal Sc e 3	ure Paintings, S hool, Rajasthan Learners unders	i School, Pahari School, Deccan S stand the concept of elements of A	chool,] rt.		hnique.
History of School, M Outcomo Objectiv	of Miniatu Mughal Sc e 3 re 4	ure Paintings, S hool, Rajasthan Learners unders	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV anderstand the principles of compo	chool,] rt.		hnique.
History of School, N Outcomo Objectiv PRINCIF	of Miniatu Mughal Sc e 3 re 4 PLES OF 6	ure Paintings, S hool, Rajasthan Learners unders To make them u COMPOSITION	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV anderstand the principles of compo	chool, rt. osition.	Painting Tec	hnique.
History of School, N Outcomo Objectiv PRINCIF	of Miniatu Mughal Sc e 3 re 4 PLES OF (ons, Propor	ure Paintings, S hool, Rajasthan Learners unders To make them u COMPOSITION tion, Rhythm, I	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV inderstand the principles of compo	chool, rt. osition.	Painting Tec	hnique.
History o School, M Outcomo Objectiv PRINCIF Definitio	of Miniatu Mughal Sc e 3 re 4 PLES OF (ons, Propor	ure Paintings, S hool, Rajasthan Learners unders To make them u COMPOSITION tion, Rhythm, I	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV inderstand the principles of compo N Dominance, Harmony, Unity, Bala	chool, rt. osition.	Painting Tec	hnique. K2
History of School, N Outcome Objectiv PRINCIF Definitio Outcome	of Miniatu Mughal Sc e 3 Ze 4 PLES OF (ons, Propor e 4	ure Paintings, S hool, Rajasthan Learners unders To make them u COMPOSITION tion, Rhythm, I	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV understand the principles of compo N Dominance, Harmony, Unity, Bala ze the principles of composition. UNIT - V	chool, rt. osition.	Painting Tec	hnique. K2
History of School, N Outcomo Objectiv PRINCIF Definitio Outcomo Objectiv	of Miniatu Mughal Sc e 3 /e 4 PLES OF (ons, Propor e 4 /e 5	ure Paintings, S hool, Rajasthan Learners unders To make them u COMPOSITION tion, Rhythm, E Learners analyz	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV Inderstand the principles of compo N Dominance, Harmony, Unity, Bala ze the principles of composition. UNIT - V Art criticism.	chool, rt. osition.	Painting Tec	hnique. K2
History of School, N Outcome Objectiv PRINCIF Definitio Outcome Objectiv Art Critic	of Miniatu Mughal Sc e 3 /e 4 PLES OF (ons, Propor e 4 /e 5 cism and A	ure Paintings, S hool, Rajasthan Learners unders To make them u COMPOSITION tion, Rhythm, D Learners analyz To educate the A Aesthetic Judgm	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV Inderstand the principles of compo N Dominance, Harmony, Unity, Bala ze the principles of composition. UNIT - V Art criticism.	chool, rt. sition. nce, Ve	Painting Tec	hnique. K2 K3
History of School, N Outcomo Objectiv PRINCIF Definitio Outcomo Objectiv Art Critic	of Miniatu Mughal Sc e 3 /e 4 PLES OF (ons, Propor e 4 /e 5 cism and A cism: Lear	ure Paintings, S hool, Rajasthan Learners unders To make them u COMPOSITION tion, Rhythm, E Learners analyz To educate the A sthetic Judgm	i School, Pahari School, Deccan S stand the concept of elements of A UNIT - IV Inderstand the principles of composition Dominance, Harmony, Unity, Bala ze the principles of composition. UNIT - V Art criticism.	chool, rt. osition. nce, Ve	Painting Tec erity Steps of Art	hnique. K2 K3

Suggested Readings :-

Belting, H. (1994) *Likeness and Presence: A History of the Image before the Era of Art*, Chicago, IL and London, University of Chicago Press.

Benjamin, W. (1983) *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, London, Verso.Bergdoll, B. (2000) *European Architecture 1750–1890*, Oxford, Oxford University Press.

Bermingham, A. (2000) *Learning to Draw: Studies in the Cultural History of a Polite and Useful Art*, NewHaven, CT and London, Yale University Press.

Blanning, T.C.W. (2002) *The Culture of Power and the Power of Culture: Old Regime Europe 1660–1789*,Oxford, Oxford University Press.

Bürger, P. (1984) Theory of the Avant-Garde, Manchester, Manchester University Press;

Minneapolis, MN, University of Minnesota Press.

Clark, T.J. (1982) *Image of the People. Gustave Courbet and the 1848 Revolution*, London, Thames & Hudson.

Clark, T.J. (1984) *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, London, Thames & Hudson.

Online Resources

https://www.britannica.com/art/painting/Elements-of-design https://www.britannica.com/art/painting/Elements-of-design http://ecoursesonline.iasri.res.in/mod/page/view.php?id=120905

K1-RememberK2-UnderstandK3-ApplyK4-AnalyzeK5-EvaluateK6-CreateCourse Designed by: Dr. P. Studert Sibi

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	L(1)	M (2)	L(1)	L(1)	L(1)	M (2)	M (2)	M (2)	L(1)	S (3)
CO2	M (2)	S (3)								
CO3	L(1)	L(1)	L(1)	L(1)	L(1)	M (2)	L(1)	L(1)	L(1)	S (3)
CO4	M (2)	M (2)	M (2)	M (2)	L(1)	M (2)	M (2)	M (2)	M (2)	S (3)
CO5	M (2)	M (2)	M (2)	L(1)	L(1)	M (2)	L(1)	L(1)	L(1)	S (3)
W.AV	1.6	1.8	1.6	1.4	1.2	2	1.6	1.6	1.4	3

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

PSO1	PSO2	PSO3	PSO4	PSO5
L(1)	S (3)	L(1)	L(1)	L(1)
M (2)	S (3)	M (2)	M (2)	M (2)
L(1)	S (3)	L(1)	L(1)	L(1)
M (2)	S (3)	M (2)	M (2)	L(1)
M (2)	S (3)	M (2)	M (2)	M (2)
1.8	3	1.6	1.6	1.2
	L (1) M (2) L (1) M (2) M (2)	L (1) S (3) M (2) S (3) L (1) S (3) M (2) S (3) M (2) S (3) M (2) S (3)	L (1) S (3) L (1) M (2) S (3) M (2) L (1) S (3) L (1) M (2) S (3) L (1) M (2) S (3) M (2) M (2) S (3) M (2) M (2) S (3) M (2)	L (1) S (3) L (1) L (1) M (2) S (3) M (2) M (2) L (1) S (3) L (1) L (1) M (2) S (3) L (1) L (1) M (2) S (3) M (2) M (2) M (2) S (3) M (2) M (2) M (2) S (3) M (2) M (2)

Course Outcome VS Programme Specific Outcomes

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



Core	Course	ecode: 726103	DRAWING	P	Credit	ts: 5	Hours: 1
			UNIT - I				
Objective	e 1	To, understand	the elements of freehand drawing.				
FREE HA	ND DR	AWING					
Observati	on and	studying of diff	ferent freehand drawing from India	ın temp	le archit	ecture	e. Importai
elements	of freeh	and drawing. Fl	oral, linear, Famine, Birds, Animal	s, Crea	tive creat	ture a	nd differen
types							
Outcome	1	Understand the	e concepts of various elements of f	reehand	drawing	;	K2
		-	UNIT - II				1
Objective	e 2	To familiaze th	he concepts of linear and massive d	rawing			
OBSERV	ATION	AL DRAWING	r				
Study from	m Natur	al and manmad	le objects with emphasis on constru	uction.	Perspecti	ive an	d renderin
-			xperience with material quality for		-		
colour in	renderin	g.					
Outcome	2	Realize the cor	ncepts of linear and massive drawin	g			K3
			UNIT - III				
Objective	e 3	To study the	UNIT - III various objects of Still Life Draw	ing			
Objective STILL LI		-		ing			
STILL LI	FE DRA	WING		5	d) render	ring to) be done i
STILL LI Study of v	FE DRA various o	WING objects (Natural	various objects of Still Life Draw	kgroun	,	-	
STILL LI Study of v pencil, ch	FE DRA various c arcoal, v	WING objects (Natural	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec	kgroun	,	-	
STILL LI Study of v pencil, ch	FE DRA various c arcoal, v elative p	WING objects (Natural vater and oil. Stu roportion betwe	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec	kgroun ts arran	ged on st	ill life	e platform
STILL LI Study of v pencil, ch with the r	FE DRA various c arcoal, v elative p	WING objects (Natural vater and oil. Stu roportion betwe	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec een each other.	kgroun ts arran	ged on st	ill life	e platform
STILL LI Study of v pencil, ch with the r	FE DRA various c arcoal, v elative p 3	WING objects (Natural vater and oil. Str roportion betwe Learners under	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec een each other. rstand the concept of various objec	kgroun ts arran	ged on st	ill life	e platform
STILL LI Study of v pencil, ch with the r Outcome	FE DRA various o arcoal, v elative p 3 e 4	WING objects (Natural vater and oil. Stu- roportion betwe Learners under To make them	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec een each other. rstand the concept of various objec UNIT - IV	kgroun ts arran	ged on st	ill life	e platform
STILL LI Study of v pencil, ch with the r Outcome Objective	FE DRA various c arcoal, v elative p 3 e 4 JDY DR	WING objects (Natural vater and oil. Str proportion betwe Learners under To make them AWING	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec een each other. rstand the concept of various objec UNIT - IV	kgroun ts arran	ged on st ill Life I	ill life Drawi	e platform ng K2
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life	WING objects (Natural vater and oil. Storoportion betwee Learners under To make them AWING e and nature in	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec een each other. rstand the concept of various objec UNIT - IV understand the Life study Drawing	kgroun ts arran ts of St	ged on st ill Life I endering	ill life Drawi	ng K2
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life	WING objects (Natural vater and oil. Str roportion betwe Learners under To make them AWING e and nature in various forms of	and manmade and groups with bac udy of light fallen on various objected en each other. rstand the concept of various objector UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observation f nature indoor and outdoor sketching	kgroun ts arran ts of St n and r ng fron	ged on st ill Life I endering	ill life Drawi	ng K2 roportion ore, Visits t
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing human bo	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life ody and v Museum	WING objects (Natural vater and oil. Str roportion betwe Learners under To make them AWING e and nature in various forms of	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec een each other. rstand the concept of various objec UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observatio	kgroun ts arran ts of St n and r ng fron	ged on st ill Life I endering	ill life Drawi	ng K2
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing human bo Zoo and N	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life ody and v Museum	WING objects (Natural vater and oil. Str roportion betwe Learners under To make them AWING e and nature in various forms of	and manmade and groups with bac udy of light fallen on various objected en each other. rstand the concept of various objector UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observation f nature indoor and outdoor sketching	kgroun ts arran ts of St n and r ng fron	ged on st ill Life I endering	ill life Drawi	ng K2 roportion ore, Visits t
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing human bo Zoo and N	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life ody and v Museum 4	WING objects (Natural vater and oil. Stu- roportion betwe Learners under To make them AWING e and nature in various forms of Learners analy	various objects of Still Life Draw and manmade and groups with bac udy of light fallen on various objec een each other. rstand the concept of various objec UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observatio f nature indoor and outdoor sketchi	kgroun ts arran ts of St n and r ng fron	ged on st ill Life I endering	ill life Drawi	ng K2 roportion ore, Visits t
STILL LI Study of v pencil, ch with the r Outcome Difective LIFE STU Drawing human bo Zoo and N Outcome	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life ody and v Museum 4 e 5	WING objects (Natural vater and oil. Str roportion betwe Learners under To make them AWING e and nature in various forms of Learners analy To educate the	and manmade and groups with bac udy of light fallen on various objected een each other. rstand the concept of various objected UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observation f nature indoor and outdoor sketching vze the principles of Life study Draving UNIT - V	kgroun ts arran ts of St n and r ng fron	ged on st ill Life I endering	ill life Drawi	ng K2 roportion ore, Visits t
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing human bo Zoo and N Outcome Objective PORTRA Study of	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life ody and v Museum 4 e 5 IT DRA the head	WING objects (Natural vater and oil. Str roportion betwe Learners under To make them AWING e and nature in various forms of Learners analy To educate the WING I through differe	and manmade and groups with bac udy of light fallen on various objected een each other. rstand the concept of various object UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observation f nature indoor and outdoor sketch vze the principles of Life study Drav UNIT - V e Portrait Drawing.	ts arran ts of St n and r ng fron wing	ged on st ill Life I endering n life and sture of th	of pravi	e platform ng K2 roportion of re, Visits t K3 ad, its plain
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing human bo Zoo and N Outcome Objective PORTRA Study of depth, rai	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life ody and v Museum 4 e 5 IT DRA the head sed port	WING objects (Natural vater and oil. Str proportion betwee Learners under To make them AWING e and nature in various forms of Learners analy To educate the WING I through different ion and the part	and manmade and groups with bac udy of light fallen on various objected een each other. rstand the concept of various objected UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observation f nature indoor and outdoor sketching vze the principles of Life study Drave UNIT - V e Portrait Drawing.	ts arran ts of St n and r ng fron wing	ged on st ill Life I endering n life and sture of th	of pravi	e platform ng K2 roportion of re, Visits t K3 ad, its plain
STILL LI Study of v pencil, ch with the r Outcome Objective LIFE STU Drawing human bo Zoo and N Outcome Objective PORTRA Study of	FE DRA various of arcoal, v elative p 3 e 4 JDY DR from life ody and v Museum 4 e 5 IT DRA the head sed port	WING objects (Natural vater and oil. Str proportion betwee Learners under To make them AWING e and nature in various forms of Learners analy To educate the WING I through different ion and the part	and manmade and groups with bac udy of light fallen on various objected een each other. rstand the concept of various object UNIT - IV understand the Life study Drawing pencil, crayon or inks, Observation f nature indoor and outdoor sketch vze the principles of Life study Drav UNIT - V e Portrait Drawing.	ts arran ts of St n and r ng fron wing	ged on st ill Life I endering n life and sture of th	of pravi	e platform ng K2 roportion of re, Visits t K3 ad, its plain

Suggested Readings :-

Ainsworth S., Prain V., Tytler R. Drawing to learn in science. Science. 2011;333:1096–1097. [PubMed][Google Scholar]

Barger J. B. How do undergraduate students study for anatomy, and does it matter? FASEB Journal. 2012;26:528.522. [Google Scholar]

Bielaczyc K., Pirolli P. L., Brown A. L. Training in self-explanation and self-regulation strategies: investigating the effects of knowledge acquisition activities on problem solving. Cognition and Instruction. 1995;13:221–252. [Google Scholar]

Bransford J. How people learn: Brain, mind, experience, and school. Washington, DC: National AcademiesPress; 2000. [Google Scholar]

Chang C. Y., Yeh T. K., Barufaldi J. P. The positive and negative effects of science

concept tests on student conceptual understanding. International Journal of Science Education.

2010;32:265–282. [Google Scholar]

Online Resources

https://www.britannica.com/art/painting/Elements-of-design https://www.britannica.com/art/painting/Elements-of-design http://ecoursesonline.iasri.res.in/mod/page/view.php?id=120905

K1-RememberK2-UnderstandK3-ApplyK4-AnalyzeK5-EvaluateK6-CreateCourse Designed by: Dr. P. Studert Sibi

СО	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	L(1)	M (2)	L(1)	L (1)	L (1)	M (2)	M (2)	M (2)	L(1)	S (3)
CO2	M (2)	S (3)								
CO3	L(1)	L(1)	L(1)	L(1)	L(1)	M (2)	L(1)	L(1)	L(1)	S (3)
CO4	M (2)	M (2)	M (2)	M (2)	L(1)	M (2)	M (2)	M (2)	M (2)	S (3)
CO5	M (2)	M (2)	M (2)	L(1)	L(1)	M (2)	L(1)	L(1)	L(1)	S (3)
W.AV	1.6	1.8	1.6	1.4	1.2	2	1.6	1.6	1.4	3

Course Outcome VS Programme Outcomes

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

Course Outcome VS Programme Specific Outcomes

СО	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	L(1)	S (3)	L(1)	L(1)	L(1)
CO2	M (2)	S (3)	M (2)	M (2)	M (2)
CO3	L(1)	S (3)	L(1)	L(1)	L(1)
CO4	M (2)	S (3)	M (2)	M (2)	L(1)
CO5	M (2)	S (3)	M (2)	M (2)	M (2)
W.AV	1.8	3	1.6	1.6	1.2

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

	Cour	secode: 726104	PAINTING	Р	C	redits: 5	5	Hours: 10
	•		UNIT - I					
Objective			e concept of mixed medium.					
MIXED M	EDIUM							
Study from	natural	such as Landscape	e, Seascape. Use of media – pen	cil, cha	rcoa	al, pen &	: in	k, crayon
etc.								
Outcome 1		Classify concepts	of various elements of freehand	drawin	ng			К2
			UNIT - II					
Objective 2 To familiaze the concepts of Poster Colour Painting.								
POSTER C	OLOUI	R PAINTING						
Principles o	of light a	and shade, Light a	nd shade, Aware of depth, Illus	ion of	dep	th, Emul	late	e on a two-
dimensiona	l plane.							
Outcome 2		Realize the concep	ots of Poster Colour Painting.					К3
			UNIT - III					
Objective (3	To educate water	[.] colour painting.					
pencil, cha	rcoal, w		manmade and groups with back of light fallen on various object each other.	•		•		
Outcome 3		Learners understar			g.			
o utcome e			nd the concept of water colour j	paintin	9.			K2
			UNIT - IV		9.			К2
Objective 4								K2
Objective ACRYLIC	4 PAINT	To make them und	UNIT - IV lerstand the Acrylic Painting					
Objective ACRYLIC Study from	4 PAINT manma	To make them und ING ide objects with er	UNIT - IV lerstand the Acrylic Painting nphasis on construction. Perspe	ctive an	nd r	-		linear and
Objective ACRYLIC Study from massive dr	4 PAINT manma	To make them und ING ide objects with er	UNIT - IV lerstand the Acrylic Painting	ctive an	nd r	-		linear and
Objective ACRYLIC Study from massive dr. rendering.	4 PAINT manma awing. 1	To make them und ING Ide objects with er Experience with n	UNIT - IV lerstand the Acrylic Painting nphasis on construction. Perspen naterial quality for feel. Value	ctive and s in gr	nd r	-		linear and colour in
Objective ACRYLIC Study from massive dr	4 PAINT manma awing. 1	To make them und ING Ide objects with er Experience with n	UNIT - IV lerstand the Acrylic Painting nphasis on construction. Perspe- naterial quality for feel. Value he principles of Acrylic Painting	ctive and s in gr	nd r	-		linear and
Objective ACRYLIC Study from massive dr rendering. Outcome 4	4 PAINT manma awing.	To make them und ING Ide objects with er Experience with n Learners analyze t	UNIT - IV lerstand the Acrylic Painting mphasis on construction. Perspen naterial quality for feel. Value he principles of Acrylic Painting UNIT - V	ctive and s in gr	nd r	-		linear and d colour in
Objective ACRYLIC Study from massive dra rendering. Outcome 4 Objective	4 PAINT manma awing.	To make them und ING Ide objects with er Experience with n	UNIT - IV lerstand the Acrylic Painting mphasis on construction. Perspen naterial quality for feel. Value he principles of Acrylic Painting UNIT - V	ctive and s in gr	nd r	-		linear and d colour in
Objective ACRYLIC Study from massive dr rendering. Outcome 4 Objective	4 PAINT manma awing. 1 δ 5 ΓΙΝG	To make them und ING Ide objects with er Experience with n Learners analyze t To educate the Oil	UNIT - IV lerstand the Acrylic Painting mphasis on construction. Perspen naterial quality for feel. Value he principles of Acrylic Painting UNIT - V Painting.	ctive and s in gr	nd r rey,	texture	and	linear and d colour in K3
Objective ACRYLIC Study from massive dra rendering. Outcome 4 Objective st OIL PAIN Study of c	4 PAINT manma awing.] σ 5 ΓΙΝG composi	To make them und ING Ide objects with er Experience with n Learners analyze t To educate the Oil	UNIT - IV lerstand the Acrylic Painting mphasis on construction. Perspen naterial quality for feel. Value he principles of Acrylic Painting UNIT - V Painting.	ctive and s in gr	nd r rey,	texture ace, Ide	and	linear and d colour in K3
Objective ACRYLIC Study from massive dr rendering. Outcome 4 Objective OIL PAIN Study of c compositio	4 PAINT manma awing. 1 s 5 5 FING composi nal prob	To make them und ING Ide objects with er Experience with n Learners analyze t To educate the Oil	UNIT - IV lerstand the Acrylic Painting mphasis on construction. Perspen naterial quality for feel. Value he principles of Acrylic Painting UNIT - V Painting.	ctive and s in gr	nd r rey,	texture ace, Ide	and	linear and d colour in K3
Objective ACRYLIC Study from massive dra rendering. Outcome 4 Objective st OIL PAIN Study of c	4 PAINT manma awing. 5 5 TING composi nal prob	To make them und ING Ide objects with er Experience with n Learners analyze t To educate the Oil	UNIT - IV lerstand the Acrylic Painting mphasis on construction. Perspen naterial quality for feel. Value the principles of Acrylic Painting UNIT - V Painting.	ctive and s in gr	nd r rey,	texture ace, Ide	and	linear and colour in K3

Suggested Readings :-

Anders, S., Lotze, M., Erb, M., Grodd, W., and Birbaumer, N. (2004). Brain activity underlying emotional valence and arousal: a response-related fMRI study. Hum. Brain Mapp. 23, 200–209. Biederman, I., and Vessel, E. A. (2006). A novel theory explains why the brain craves information and seeks itthrough the senses. Am. Sci. 94, 249–255.

Bilalic, M., Kiesel, A., Pohl, C., Erb, M., and Grodd, W. (2011). It takes two – skilled recognition of objects engages lateral areas in both hemispheres. PLoS ONE 6, e16202. doi: 10.1371/journal.pone.0016202

Buswell, G. T. (1935). How People Look at Pictures. Chicago: University of Chicago Press.

Illes, A. (2008). "Behind the beholder's eye – searching for 'expertness' in gazing patterns," in Proceedings of the 20th Biennial Congress of the International Association of Empirical Aesthetics, ed. K. S. Bordens (Chicago, IL: Indiana University-Purdue University Fort Wayne), 35–37.

Itti, L., and Koch, C. (2001). Computational modelling of visual attention. Nat. Rev. Neurosci. 2, 194–203.

Online Resources

https://www.britannica.com/art/painting/Elements-of-design https://www.britannica.com/art/painting/Elements-of-design

http://ecoursesonline.iasri.res.in/mod/page/view.php?id=120905

K1-RememberK2-UnderstandK3-ApplyK4-AnalyzeK5-EvaluateK6-CreateCourse Designed by: Dr. P. Studert Sibi

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	S (3)	S (3)	S (3)	L (1)	M (2)	S (3)	L (1)	M (2)	M (2)	L (1)
CO 2	S (3)	M (2)	S (3)	M (2)	M (2)	S (3)	L (1)	M (2)	M (2)	-
CO 3	M (2)	M (2)	L (1)	L (1)	L (1)	M (2)	L (1)	M (2)	L (1)	L (1)
CO 4	S (3)	M (2)	S (3)	L (1)	M (2)	S (3)	L (1)	M (2)	M (2)	-
CO 5	M (2)	L (1)	M (2)	M (2)	L (1)	M (2)	M (2)	L (1)	L (1)	M (2)
.AV.	2.6	1.8	2.4	1.4	1.6	2.6	1.2	1.8	1.6	0.8

COURSE OUTCOMES VS PROGRAMME OUTCOMES

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

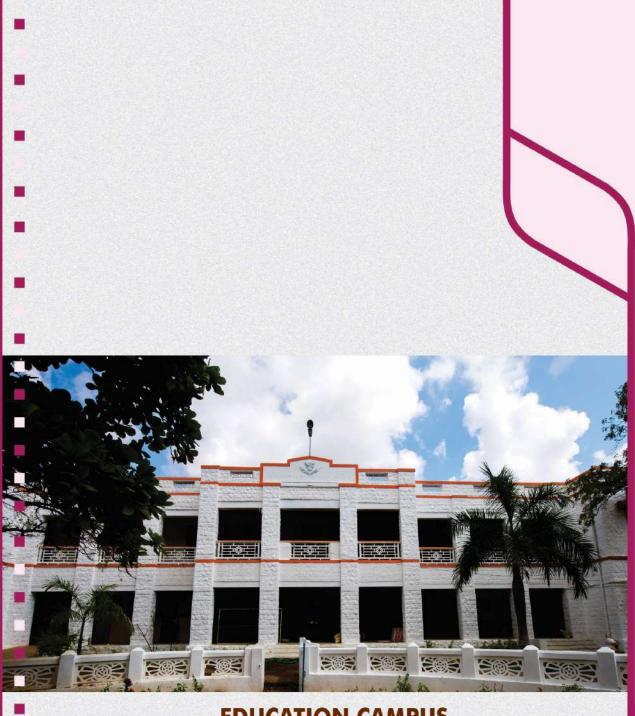
Justification: The entire course outcome is highly correlated with PO1& PO6

W.AV.	2.6	1.8	2.2	1.6	1.6
CO 5	M (2)	M (2)	L (1)	M (2)	M (2)
CO 4	S (3)	L (1)	S (3)	M (2)	L (1)
CO 3	M (2)	M (2)	M (2)	L (1)	L (1)
CO 2	S (3)	M (2)	M (2)	M (2)	M (2)
CO 1	S (3)	M (2)	S (3)	L (1)	M (2)
CO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5

COURSE OUTCOMES VS PROGRAMME SPECIFIC OUTCOMES

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





EDUCATION CAMPUS