



# ALAGAPPA UNIVERSITY



(A State University Established in 1985)

Karaikudi - 630003. Tamil Nadu, India



## FACULTY OF EDUCATION ALAGAPPA UNIVERSITY COLLEGE OF EDUCATION



### DIPLOMA IN PAINTING AND DRAWING

### REGULATIONS AND SYLLABUS

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

**ALAGAPPA UNIVERSITY COLLEGE OF EDUCATION**

**DIPLOMA IN PAINTING AND DRAWING**

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[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)  
Karaikudi-630003, TamilNadu.

## THE PANEL OF MEMBERS-BROAD BASED BOARD OF STUDIES

|  |   |
|--|---|
| <p><b>Convener:</b> 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</p>   |    |
| <p><b>Foreign Subject Expert:</b> Prof. Vinnaras Nithyanantham, Professor Education and Languages, Department of General Education, Lebanese French University, Iraq. Teaching experience: 17 years, Research Experience: 17,</p>  |    |
| <p><b>Subject Expert:</b> 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.</p>                         |    |
| <p><b>Subject Expert:</b> 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 and Methods, Pedagogy of technology</p> |   |
| <p><b>Subject Expert for Diploma in Painting and Drawing:</b> 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</p>        |  |
| <p><b>Industry Expert:</b> 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.</p>   |  |
| <p><b>Special Invitee:</b> Prof. P. Sivakumar, Professor &amp; 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</p>                |  |



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| <p><b>Special invitee for Diploma in Painting and Drawing : Dr.</b><br/>J. Sujathamalini, Professor &amp; 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 Psychology and Special Education and Education</p> |    |
| <p><b>Student Alumni:</b> Dr. AR. Saravanakumar, Assistant Professor &amp; 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</p>   |    |
| <p><b>Ex-Officio Member:</b> 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</p>   |    |
| <p><b>Member:</b> Dr. C. Anbuchelvan, Assistant Professor in Commerce College of Education, Teaching experience: 15 years, Research Experience: 10, Area of Research: Educational Psychology and technology.</p>  |   |
| <p><b>Member:</b> 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</p>   |  |
| <p><b>Member:</b> 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.</p>   |  |
| <p><b>Member:</b> 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.</p>  |  |
| <p><b>Member:</b> 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.</p>  |  |

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|--|---|
| <p><b>Member:</b> Dr. J. Jayachithra, Assistant Professor in Education, College of Education, Teaching experience: 13 years, research Experience: 12, Area of Research: Life skills, Psychology.</p>                           |    |
| <p><b>Member:</b> 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.</p>                  |    |
| <p><b>Member:</b> Dr. G. Sivakumar, Assistant Professor in Education, College of Education, Teaching experience: 15 years, research Experience: 9, Area of Research: Primary Education</p>                                     |    |
| <p><b>Member:</b> 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</p> |    |
| <p><b>Member:</b> Mr. I. Lenin, Assistant Professor in Education, College of Education, Teaching experience: 6 years, research Experience: 4, Area of Research: Social Emotional Learning</p>                                  |   |
| <p><b>Member:</b> Dr. A. Rube Jesintha, Assistant Professor in Physical Education, College of Education, Teaching experience: 06 years, Research Experience: 12, Area of Research: Physical and yoga Education.</p>            |  |
| <p><b>Member:</b> Mrs. EMN. Sharmila, Arts &amp; Crafts Instructor, College of Education, Teaching experience: 8 years, research Experience: 04, Area of Research: Arts and crafts and computer applications</p>               |  |

# 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 the painting and drawing.
- 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 with classroom problems.

#### 1. Programme Specific Objectives-(PSO)

|       |  |
|-------|--|
| PSO-1 | To develop a good command of the subject matter of the painting and drawing  |
| PSO-2 | To develop different skills to stimulate experience in painting and drawing.   |
| PSO-3 | To develop proper attitudes towards painting and drawing as a result of which they will be able to maximize the achievements |
| PSO-4 | To develop the capacity to extend the resources of the school by means of improvisation of painting and drawing              |

## 2. Programme Outcome-(PO)

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

|      |  |
|------|--|
| Po1  | Pre-service teachers acquire fundamental knowledge and skills in painting 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 concept mapping with educational content   |
| Po3  | Acquire communication skills and apply <i>the ability to convey information and ideas effectively</i> inside the classroom ,among peers, parents, society and administrators.  |
| Po4  | Familiarize the ability in painting and drawing  |
| Po5  | Familiarize to become technological competence and realize the significance 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. |
| Po6  | Acquire knowledge, skills needed for effective painting and drawing and cope up with classroom problems.   |
| Po7  | Assess and apply the skills of painting and drawing for total quality management.  |
| Po8  | Create and implement the concepts and basic principles of Creative Drawing & Still Life.   |
| Po9  | Implement the sound techniques of Creative Drawing & Still Life..  |
| Po10 | To develop the student, understand the various history in different periods 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 specific outcomes will be achieved by the pre-service teachers

|      |  |
|------|--|
| PSO1 | Students will know the various pedagogic skills and approaches of painting and drawing.  |
| PSO2 | Students develop proper attitude towards painting and drawing as result of which he will be able to maximize the achievements from both 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 of students shall have to be 80% for the programme.

**Assessment / 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 based on 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 end-semester 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 × 1 = 10<br>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 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 × 8 = 40           | 5 questions – 1 each from every unit  |



**Curriculum frame work for DIPLOMA IN PAINTING AND DRAWING**  
**Course structure**

| <b>DIPLOMA IN PAINTING AND DRAWING</b> |             |         |                            |     |           |                |            |            |            |
|--|-------------|---------|----------------------------|-----|-----------|----------------|------------|------------|------------|
| S.No.                                  | Course Code | Courses | Title of the Paper         | T/P | Cr.       | Hrs./<br>Wee k | Max. Marks |            |            |
|  |             |         |                            |     |           |                | Int.       | Ext.       | Total      |
| 1                                      | 726101      | Core    | Fundamental of Art         | T   | 4         | 5              | 25         | 75         | 100        |
| 2                                      | 726102      | Core    | History of Indian Painting | T   | 4         | 5              | 25         | 75         | 100        |
| 3                                      | 726103      | Core    | Drawing                    | P   | 5         | 10             | 25         | 75         | 100        |
| 4                                      | 726104      | Core    | Painting                   | P   | 5         | 10             | 25         | 75         | 100        |
|  |             |         | <b>Total</b>               |     | <b>18</b> | <b>30</b>      | <b>100</b> | <b>300</b> | <b>400</b> |



|   |  |                           |          |                   |                 |
|---|--|---------------------------|----------|-------------------|-----------------|
| <b>Core</b>   | <b>Course code 726101</b>  | <b>Fundamental of Art</b> | <b>T</b> | <b>Credits: 4</b> | <b>Hours: 5</b> |
| <b>UNIT - I</b>   |  |                           |          |                   |                 |
| <b>Objective 1</b>  | To study the fundamental strategies of Art   |                           |          |                   |                 |
| FUNDAMENTALS OF ART<br>Art in World: What is Art, Art is Communication, The Purposes of Art, Art as a Lifelong Pursuit, Why Do Artists Create, The Language of Art..  |  |                           |          |                   |                 |
| <b>Outcome 1</b>  | Understand the the concepts and basic principles of Creative Drawing & Still Life. |                           |          |                   | <b>K2</b>       |
| <b>UNIT - II</b>  |  |                           |          |                   |                 |
| <b>Objective 2</b>  | To understand the concepts of media and processes of Art..                         |                           |          |                   |                 |
| THE MEDIA AND PROCESSES OF ART<br>Two-Dimensional Media: Drawing, Drawing Medium, Shading Techniques, Painting, Painting Media, Printmaking<br>Three-Dimensional Media: Sculpture, The Medium of Sculpture, Crafts, Architecture<br>Technological Medium: Photography, Film, Video, Computer, Multimedia Art. |  |                           |          |                   |                 |
| <b>Outcome 2</b>  | Realize the concepts of media and processes of Art..                               |                           |          |                   | <b>K3</b>       |
| <b>UNIT - III</b>   |  |                           |          |                   |                 |
| <b>Objective 3</b>  | To study the elements of Art.  |                           |          |                   |                 |
| ELEMENTS OF ART<br>Definitions, Line, Shape, Form, Colour, Tone, Texture, Space.  |  |                           |          |                   |                 |
| <b>Outcome 3</b>  | Learners understand the concept of elements of Art.                                |                           |          |                   | <b>K2</b>       |
| <b>UNIT - IV</b>  |  |                           |          |                   |                 |
| <b>Objective 4</b>  | To make them understand the principles of composition.                             |                           |          |                   |                 |
| PRINCIPLES OF COMPOSITION<br>Definitions, Proportion, Rhythm, Dominance, Harmony, Unity, Balance, Verity  |  |                           |          |                   |                 |
| <b>Outcome 4</b>  | Learners analyze the principles of composition.                                    |                           |          |                   | <b>K3</b>       |
| <b>UNIT - V</b>   |  |                           |          |                   |                 |
| <b>Objective 5</b>  | To educate the Art criticism..   |                           |          |                   |                 |
| Art Criticism and Aesthetic Judgment<br>Art Criticism: Learning from a Work of Art, Why Study Art Criticism, The Steps of Art Criticism<br>Aesthetics: Thinking About a Work of Art, Aesthetic Theories and the Quality of Art.   |  |                           |          |                   |                 |
| <b>Outcome 5</b>  | Learners discuss the Art criticism.  |                           |          |                   | <b>K2</b>       |
| <b>Suggested Readings :-</b>  |  |                           |          |                   |                 |
| Adamson, J.S.A. (1999) <i>The Princely Courts of Europe: Ritual, Politics and Culture under the Ancien Régime 1500–1750</i> , London, Weidenfeld & Nicolson.  |  |                           |          |                   |                 |
| Alberti, L.B. (1966 [1435]) <i>On Painting</i> (trans. J.R. Spencer), New Haven, CT and London, Yale University Press.  |  |                           |          |                   |                 |
| Arciszweska, B. and McKellar, E. (2004) <i>Articulating British Classicism: New Approaches to Eighteenth-Century Architecture</i> , Aldershot and Burlington, VT, Ashgate.  |  |                           |          |                   |                 |
| Bailey, C. (1987) 'Conventions of the eighteenth-century cabinet de tableaux: Blondel d'Azincourt's Lapremière idée de la curiosité', <i>Art Bulletin</i> , vol. 69, no. 3, pp. 431–47.   |  |                           |          |                   |                 |
| Bailey, C. (2002) <i>Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris</i> , New Haven, CT and London, Yale University Press.   |  |                           |          |                   |                 |
| Bailey, G.A. (1999) <i>Art on the Jesuit Missions in Asia and Latin America, 1542–1773</i> , Toronto and  |  |                           |          |                   |                 |

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

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>

|                           |                             |                        |                          |                           |                         |
|---------------------------|-----------------------------|------------------------|--------------------------|---------------------------|-------------------------|
| <b><i>K1-Remember</i></b> | <b><i>K2-Understand</i></b> | <b><i>K3-Apply</i></b> | <b><i>K4-Analyze</i></b> | <b><i>K5-Evaluate</i></b> | <b><i>K6-Create</i></b> |
|---------------------------|-----------------------------|------------------------|--------------------------|---------------------------|-------------------------|

**Course Designed by:** Dr. P. Studert Sibi

### Course Outcome VS Programme Outcomes

| <b>CO</b>   | <b>PO1</b> | <b>PO2</b> | <b>PO3</b> | <b>PO4</b> | <b>PO5</b> | <b>PO6</b> | <b>PO7</b> | <b>PO8</b> | <b>PO9</b> | <b>PO10</b> |
|-------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|-------------|
| CO1         | L (1)      | M (2)      | L (1)      | L (1)      | L (1)      | M (2)      | M (2)      | M (2)      | L (1)      | S (3)       |
| CO2         | M (2)      | M (2)      | M (2)      | M (2)      | M (2)      | M (2)      | M (2)      | M (2)      | 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)       |
| <b>W.AV</b> | <b>1.6</b> | <b>1.8</b> | <b>1.6</b> | <b>1.4</b> | <b>1.2</b> | <b>2</b>   | <b>1.6</b> | <b>1.6</b> | <b>1.4</b> | <b>3</b>    |

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

Course Outcome VS Programme Specific Outcomes

| 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)      |
| <b>W.AV</b> | <b>1.8</b> | <b>3</b> | <b>1.6</b> | <b>1.6</b> | <b>1.2</b> |

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





|   |   |                                   |          |                   |                 |
|---|---|-----------------------------------|----------|-------------------|-----------------|
| <b>Core</b>   | <b>Course code: 726102</b>                                      | <b>History of Indian Painting</b> | <b>T</b> | <b>Credits: 4</b> | <b>Hours: 5</b> |
| <b>UNIT - I</b>   |   |                                   |          |                   |                 |
| <b>Objective 1</b>  | To, understand the various history in different periods.        |                                   |          |                   |                 |
| PRE-HISTORIC PAINTING<br>Pre-Historic Art, Rock Painting, Cave Painting, Indus Valley.  |   |                                   |          |                   |                 |
| <b>Outcome 1</b>  | Understand the concepts of various history in different periods |                                   |          |                   | <b>K2</b>       |
| <b>UNIT - II</b>  |   |                                   |          |                   |                 |
| <b>Objective 2</b>  | To familiarize the concepts of mural painting.                  |                                   |          |                   |                 |
| MURAL PAINTINGS<br>History of Indian Mural Painting, Ajanta, Bagh, sikiriya paintings, Badami, Elephanta, Ellora, Sittanavasal, Armamalai Cave, Kanchipuram Paintings, Thanjavur painting. Techniques of Mural Paintings.       |   |                                   |          |                   |                 |
| <b>Outcome 2</b>  | Realize the concepts of History of Indian Mural Painting.       |                                   |          |                   | <b>K3</b>       |
| <b>UNIT - III</b>   |   |                                   |          |                   |                 |
| <b>Objective 3</b>  | To study the elements of Art.                                   |                                   |          |                   |                 |
| MINIATURE PAINTING<br>History of Miniature Paintings, Schools of Miniature Paintings, Pala School, Orissa School, Jain School, Mughal School, Rajasthani School, Pahari School, Deccan School, Painting Technique.              |   |                                   |          |                   |                 |
| <b>Outcome 3</b>  | Learners understand the concept of elements of Art.             |                                   |          |                   | <b>K2</b>       |
| <b>UNIT - IV</b>  |   |                                   |          |                   |                 |
| <b>Objective 4</b>  | To make them understand the principles of composition.          |                                   |          |                   |                 |
| PRINCIPLES OF COMPOSITION<br>Definitions, Proportion, Rhythm, Dominance, Harmony, Unity, Balance, Verity  |   |                                   |          |                   |                 |
| <b>Outcome 4</b>  | Learners analyze the principles of composition.                 |                                   |          |                   | <b>K3</b>       |
| <b>UNIT - V</b>   |   |                                   |          |                   |                 |
| <b>Objective 5</b>  | To educate the Art criticism.                                   |                                   |          |                   |                 |
| Art Criticism and Aesthetic Judgment<br>Art Criticism: Learning from a Work of Art, Why Study Art Criticism, The Steps of Art Criticism<br>Aesthetics: Thinking About a Work of Art, Aesthetic Theories and the Quality of Art. |   |                                   |          |                   |                 |
| <b>Outcome 5</b>  | Learners discuss the Art criticism.                             |                                   |          |                   | <b>K2</b>       |

**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*, New Haven, 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-Remember**

**K2-Understand**

**K3-Apply**

**K4-Analyze**

**K5-Evaluate**

**K6-Create**

**Course 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)      | M (2)      | M (2)      | M (2)      | M (2)      | M (2)    | M (2)      | M (2) | 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)    |
| <b>W.AV</b> | <b>1.6</b> | <b>1.8</b> | <b>1.6</b> | <b>1.4</b> | <b>1.2</b> | <b>2</b> | <b>1.6</b> | 1.6   | 1.4   | <b>3</b> |

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

### Course Outcome VS Programme Specific Outcomes

| 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)      |
| <b>W.AV</b> | <b>1.8</b> | <b>3</b> | <b>1.6</b> | <b>1.6</b> | <b>1.2</b> |

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



|  |   |                |          |                   |                  |
|--|---|----------------|----------|-------------------|------------------|
| <b>Core</b>  | <b>Coursecode: 726103</b>   | <b>DRAWING</b> | <b>P</b> | <b>Credits: 5</b> | <b>Hours: 10</b> |
| <b>UNIT - I</b>  |   |                |          |                   |                  |
| <b>Objective 1</b>   | To, understand the elements of freehand drawing.                                |                |          |                   |                  |
| FREE HAND DRAWING<br>Observation and studying of different freehand drawing from Indian temple architecture. Important elements of freehand drawing. Floral, linear, Famine, Birds, Animals, Creative creature and different types   |   |                |          |                   |                  |
| <b>Outcome 1</b>   | Understand the concepts of various elements of freehand drawing                 |                |          |                   | <b>K2</b>        |
| <b>UNIT - II</b>   |   |                |          |                   |                  |
| <b>Objective 2</b>   | To familiaze the concepts of linear and massive drawing                         |                |          |                   |                  |
| OBSERVATIONAL DRAWING<br>Study from Natural and manmade objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Experience with material quality for feel. Values in grey, texture and colour in rendering.                                |   |                |          |                   |                  |
| <b>Outcome 2</b>   | Realize the concepts of linear and massive drawing                              |                |          |                   | <b>K3</b>        |
| <b>UNIT - III</b>  |   |                |          |                   |                  |
| <b>Objective 3</b>   | <b>To study the various objects of Still Life Drawing</b>                       |                |          |                   |                  |
| STILL LIFE DRAWING<br>Study of various objects (Natural and manmade and groups with background) rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other. |   |                |          |                   |                  |
| <b>Outcome 3</b>   | Learners understand the concept of <b>various objects of Still Life Drawing</b> |                |          |                   | <b>K2</b>        |
| <b>UNIT - IV</b>   |   |                |          |                   |                  |
| <b>Objective 4</b>   | To make them understand the Life study Drawing                                  |                |          |                   |                  |
| LIFE STUDY DRAWING<br>Drawing from life and nature in pencil, crayon or inks, Observation and rendering of proportion of human body and various forms of nature indoor and outdoor sketching from life and nature, Visits to Zoo and Museum.                                       |   |                |          |                   |                  |
| <b>Outcome 4</b>   | Learners analyze the principles of Life study Drawing                           |                |          |                   | <b>K3</b>        |
| <b>UNIT - V</b>  |   |                |          |                   |                  |
| <b>Objective 5</b>   | To educate the Portrait Drawing.  |                |          |                   |                  |
| PORTRAIT DRAWING<br>Study of the head through different directions and angles. Anatomical structure of the head, its plain, depth, raised portion and the parts of the head. Rendering to be done in pencil, charcoal, water, oil, acrylic and oil pastels.                        |   |                |          |                   |                  |
| <b>Outcome 5</b>   | Learners discusses the Portrait Drawing.  |                |          |                   | <b>K2</b>        |



**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 Academies Press; 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>

|                    |                      |                 |                   |                    |                  |
|--------------------|----------------------|-----------------|-------------------|--------------------|------------------|
| <i>K1-Remember</i> | <i>K2-Understand</i> | <i>K3-Apply</i> | <i>K4-Analyze</i> | <i>K5-Evaluate</i> | <i>K6-Create</i> |
|--------------------|----------------------|-----------------|-------------------|--------------------|------------------|

**Course 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)      | M (2)      | M (2)      | M (2)      | M (2)      | M (2)    | M (2)      | M (2)      | 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)    |
| <b>W.AV</b> | <b>1.6</b> | <b>1.8</b> | <b>1.6</b> | <b>1.4</b> | <b>1.2</b> | <b>2</b> | <b>1.6</b> | <b>1.6</b> | <b>1.4</b> | <b>3</b> |

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

### Course Outcome VS Programme Specific Outcomes

| 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)      |
| <b>W.AV</b> | <b>1.8</b> | <b>3</b> | <b>1.6</b> | <b>1.6</b> | <b>1.2</b> |

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

|   |  |                 |          |                   |                  |
|---|--|-----------------|----------|-------------------|------------------|
| <b>Core</b>   | <b>Coursecode: 726104</b>  | <b>PAINTING</b> | <b>P</b> | <b>Credits: 5</b> | <b>Hours: 10</b> |
| <b>UNIT - I</b>   |  |                 |          |                   |                  |
| <b>Objective 1</b>  | To, understand the concept of mixed medium.                      |                 |          |                   |                  |
| MIXED MEDIUM<br>Study from natural such as Landscape, Seascape. Use of media – pencil, charcoal, pen & ink, crayon etc.   |  |                 |          |                   |                  |
| <b>Outcome 1</b>  | Classify concepts of various elements of freehand drawing        |                 |          |                   | <b>K2</b>        |
| <b>UNIT - II</b>  |  |                 |          |                   |                  |
| <b>Objective 2</b>  | To familiarize the concepts of Poster Colour Painting.           |                 |          |                   |                  |
| POSTER COLOUR PAINTING<br>Principles of light and shade, Light and shade, Aware of depth, Illusion of depth, Emulate on a two-dimensional plane.  |  |                 |          |                   |                  |
| <b>Outcome 2</b>  | Realize the concepts of Poster Colour Painting.                  |                 |          |                   | <b>K3</b>        |
| <b>UNIT - III</b>   |  |                 |          |                   |                  |
| <b>Objective 3</b>  | <b>To educate water colour painting.</b>                         |                 |          |                   |                  |
| WATER COLOUR PAINTING<br>Study of various objects (Natural and manmade and groups with background) rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other. |  |                 |          |                   |                  |
| <b>Outcome 3</b>  | Learners understand the concept of <b>water colour painting.</b> |                 |          |                   | <b>K2</b>        |
| <b>UNIT - IV</b>  |  |                 |          |                   |                  |
| <b>Objective 4</b>  | To make them understand the Acrylic Painting                     |                 |          |                   |                  |
| ACRYLIC PAINTING<br>Study from manmade objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Experience with material quality for feel. Values in grey, texture and colour in rendering.  |  |                 |          |                   |                  |
| <b>Outcome 4</b>  | Learners analyze the principles of Acrylic Painting              |                 |          |                   | <b>K3</b>        |
| <b>UNIT - V</b>   |  |                 |          |                   |                  |
| <b>Objective 5</b>  | To educate the Oil Painting.                                     |                 |          |                   |                  |
| OIL PAINTING<br>Study of composition (Principles), Placement of the elements on the surface, Identification of compositional problems of each type of painting Developing personal expression through any style (Indian / Western).   |  |                 |          |                   |                  |
| <b>Outcome 5</b>  | Learners discuss the Oil Painting.                               |                 |          |                   | <b>K2</b>        |

**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 it through 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>

|  |                             |                        |                          |                           |                         |
|--|-----------------------------|------------------------|--------------------------|---------------------------|-------------------------|
| <i><b>K1-Remember</b></i>                      | <i><b>K2-Understand</b></i> | <i><b>K3-Apply</b></i> | <i><b>K4-Analyze</b></i> | <i><b>K5-Evaluate</b></i> | <i><b>K6-Create</b></i> |
| <b>Course Designed by:</b> Dr. P. Studert Sibi |                             |                        |                          |                           |                         |

**COURSE OUTCOMES VS PROGRAMME OUTCOMES**

| 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)      |
| <b>.AV.</b> | <b>2.6</b> | <b>1.8</b> | <b>2.4</b> | <b>1.4</b> | <b>1.6</b> | <b>2.6</b> | <b>1.2</b> | <b>1.8</b> | <b>1.6</b> | <b>0.8</b> |

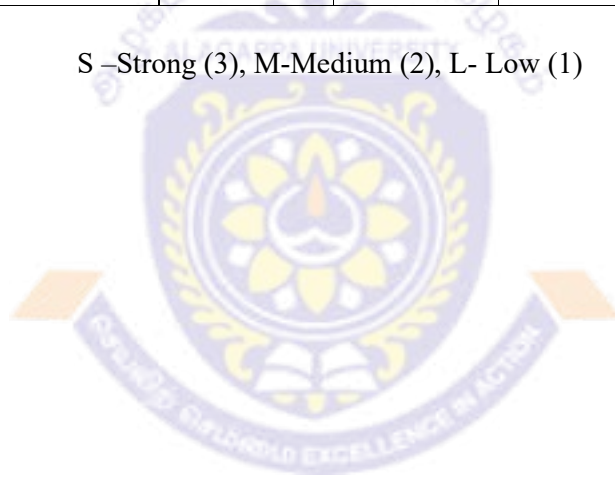
S –Strong (3), M-Medium (2), L- Low (1)

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

**COURSE OUTCOMES VS PROGRAMME SPECIFIC OUTCOMES**

| CO           | PSO 1      | PSO 2      | PSO 3      | PSO 4      | PSO 5      |
|--------------|------------|------------|------------|------------|------------|
| CO 1         | S (3)      | M (2)      | S (3)      | L (1)      | M (2)      |
| CO 2         | S (3)      | M (2)      | M (2)      | M (2)      | M (2)      |
| CO 3         | M (2)      | M (2)      | M (2)      | L (1)      | L (1)      |
| CO 4         | S (3)      | L (1)      | S (3)      | M (2)      | L (1)      |
| CO 5         | M (2)      | M (2)      | L (1)      | M (2)      | M (2)      |
| <b>W.AV.</b> | <b>2.6</b> | <b>1.8</b> | <b>2.2</b> | <b>1.6</b> | <b>1.6</b> |

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







## **EDUCATION CAMPUS**