

Karaikudi - 630003. Tamil Nadu, India





FACULTY OF ARTS DEPARTMENT OF FINE ARTS



B.F.A., PAINTING

REGULATIONS AND SYLLABUS

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

DEPARTMENT OF FINE ARTS B.F.A. PAINTING

SYLLABUS

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



ALAGAPPA UNIVERSITY

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

Karaikudi -630003, Tamil Nadu.

Broad Based Board of Studies

The panel of Members

Chairperson: Prof. S. SenthamizhPavai,

Professor & Head i/c, Department of Fine Arts, Alagappa University, Karaikudi - 3. TeachingExperience:26,ResearchExperience:25,AreaofResearch: Sangam Literature, Grammar, Epic & Modern Literature



ForeignExpert:Prof. V.Inpamohan,

Professor in Fine Arts, Eastern University, Sri Lanka, Teaching Experience: 17, Research Experience: 06, Area of Research: Esthetics, Folk arts, Indigenous studies



IndianExpert:Prof. B. SHEELA,

Professor, Department of Sculpture, Tamil University, Thanjavur TeachingExperience: 17,ResearchExperience: 17,AreaofResearch: Temple Studies, Art and Architecture, Indian Cultural Heritage



IndianExpert:Dr.JustinSelvaraj,

Assistant professor, Department of Fine art and Aesthetics, Madurai Kamaraj University, Madurai

TeachingExperience:08,ResearchExperience:12,AreaofResearch: Kinship Studies, Community Studies, Folk Arts and Aesthetics



IndustryExpert:Dr.GopalJayaraman,

Professor, Regional Centre, Indira Gandhi National Centre for the Arts, Art and Craft Village Campus, Puducherry Teaching Experience:20, Research Experience:12, Area of Research:



Members : Dr.K. Kavimani,

Assistant Professor, Govt. college of Fine Arts,, E.V.R Highroad, periyamet, Chennai-3 Teaching Experience:----, Research Experience:-----, Area of Research:



Members: Dr.P.StubertSibi,

Teaching Assistant, Department of Fine Arts, Alagappa University, Karaikudi - 3. TeachingExperience:11,ResearchExperience:06,AreaofResearch: Mural Painting, Indian Painting, Modern Art



ALAGAPPA UNIVERSITY DEPARTMENT OF FINE ARTS

Karaikudi -630003, Tamil Nadu.

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

Name of the Department : Fine Arts

Name of the Programme : B.F.A. Painting

Duration of the Programme : Full Time (Four Years)

Choice-Based Credit System

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

Programme

"Programme" means a course of study leading to the award of a degree in a discipline is BFA Painting.

Courses

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

Credits

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

Semesters

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

Departmental committee

The Departmental Committee consists of the faculty of the Department. The Departmental Committee shall be responsible for admission to all the programmes offered by the Department including the conduct of entrance tests/selection, verification of records, admission, and evaluation. The Departmental Committee determine the deliberation of courses and specifies the

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

PROGRAMME EDUCATIONAL OBJECTIVES-(PEO)

PROGRAMME EDUCATI	ONAL OBJECTIVES-(PEO)		
PO – 1	To enable students to acquire a high level of technical skill and		
Develop Technical	expertise in various painting media, including but not limited to oil,		
Proficiency	acrylic, watercolour, gouache, and mixed media.		
•	To encourage students to explore and develop their unique artistic		
PO-2	vision and creative voice through painting, enabling them to		
Foster Artistic Expression	effectively communicate ideas, emotions, and concepts through their		
	artwork.		
DO 4	To nurture students' ability to think critically, conceptually, and		
PO – 3	analytically about art and its role in contemporary society, thereby		
Cultivate Critical Thinking	enriching the depth and meaning of their artistic practice.		
	To provide students with a comprehensive understanding of the		
PO – 4	history of painting, major art movements, influential artists, and		
Art Historical	cultural contexts, allowing them to contextualize their work within the		
	broader scope of art history.		
PO – 5	To develop students' capacity to address artistic challenges		
Encourage Creative	creatively, promoting experimentation and innovation in their artistic		
Problem-Solving process.			
	To cultivate teamwork and effective communication skills,		
PO – 6	allowing students to participate constructively in group critiques and		
Foster Collaboration	collaborative projects.		
DO 7	To emphasize the importance of ethical art-making practices and		
PO- 7	social responsibility, encouraging students to explore how art can		
Social Responsibility	engage with societal issues and contribute positively to the world.		
DO O	To equip students with the necessary knowledge and skills for		
PO – 8	navigating the professional art world, including portfolio		
Develop Professional	development, exhibition opportunities, self-promotion, and		
Competence	engagement with art galleries and the broader arts community.		
D.C.	To foster a passion for continuous learning and self-improvement,		
PO -9	inspiring graduates to remain curious, open-minded, and dedicated to		
Lifelong Learning Mind-set	their artistic development beyond the completion of the program.		
70.10	To encourage students to engage in self-reflection, artistic self-		
PO- 10	discovery, and personal growth throughout their artistic journey,		
Personal Growth and Self-	leading to a deeper understanding of themselves as artists and		
Reflection	individuals.		
	Į.		

PROGRAMME SPECIFIC OBJECTIVES - (PSO)

PSO-1	Develop profiency in using various painting media, such as oil, acrylic, watercolgouachee artworks with skill and precision.		
PSO-2	D		

PSO-3	Acquire a comprehensive understanding of the history of painting, major art movements, influential artists, and cultural contexts to inform and enrich artistic practice.
PSO-4	Apply critical thinking and conceptual approaches to art-making, exploring innovative solutions to artistic challenges and pushing the boundaries of creative expression.
PSO-5	Utilize principles of composition, design, and spatial organization to create balanced, visually engaging, and aesthetically pleasing artworks.

PROGRAMME OUTCOME - (PO)

I KOOKAVIVIE (DUTCOME - (PO)
PO – 1 Technical Proficiency	Students will gain a high level of technical skill and proficiency in various painting media, including oil, acrylic, watercolour, gouache, and others. They will learn about colour theory, composition, brushwork, and other essential techniques.
PO – 2 Artistic Expression	Students will develop their artistic vision and ability to communicate ideas, emotions, and concepts through their paintings. They will explore different artistic styles and approaches to find their unique artistic voice.
PO – 3 Art Historical Knowledge	Students will study the history of painting, learning about influential artists, art movements, and cultural contexts. This knowledge will help them understand the evolution of painting as an art form and provide them with a broader perspective on their own work.
PO – 4 Conceptual Thinking	The program will encourage students to think critically and conceptually about their artwork. They will learn to articulate the ideas behind their paintings and understand the significance of their creative choices.
PO – 5 Creative Problem- Solving	BFA Painting programs often foster an environment that challenges students to tackle artistic problems creatively. They will learn to experiment with various approaches to find innovative solutions in their artwork.
PO – 6 Professional Development	Students will gain an understanding of the professional art world, including how to present their work in a portfolio, approach galleries, and participate in exhibitions. They may also receive guidance on networking and marketing their art.
Critique	Throughout the program, students will participate in group critiques and collaborative projects. This process helps them develop the ability to give and receive constructive feedback and learn from their peers.
PO – 8 Ethics and Social Responsibility PO -9	Some BFA programs emphasize the importance of ethical and socially responsible art-making. Students may explore the role of art in addressing societal issues and promoting positive change. By the end of the program, students will have compiled a strong
Portfolio Development	portfolio showcasing their best work. This portfolio will be essential for pursuing further education or professional opportunities in the art world.
PO- 10 Life-long Learning	Engage in life-long learning for holistic development BFA Painting programs aim to instil a passion for continuous learning and growth in students. Graduates are encouraged to keep exploring new techniques, styles, and ideas throughout their artistic careers.

PROGRAMME SPECIFIC OUTCOME

	Graduates will demonstrate proficiency in various painting media, including		
PSO-1	oil, acrylic, watercolour, gouache, and mixed media, as evident through the		
	execution of technically skilled and well-crafted artworks.		

PSO-2	Graduates will exhibit a distinctive artistic style and a developed visual language, evident through a cohesive body of artwork that reflects their personal artistic vision and unique creative voice.	
PSO-3	Graduates will display an understanding of the history of painting, major art movements, influential artists, and cultural contexts, as demonstrated through written analyses, discussions, or presentations of relevant artworks.	
PSO-4	Graduates will apply conceptual thinking and critical analysis to their art-making process, showcasing their ability to articulate ideas and intentions behind their artworks.	
PSO-5	Graduates will employ principles of composition, design, and spatial organization to create visually engaging and well-structured artworks that effectively communicate their artistic intentions.	

Eligibility for admission

i) For Admission:

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

The minimum qualifying marks in the +2 examination will be 50% for General, BC, MBC category, 45% for Physically Challenged and 40% for SC/ST candidates.

ii) Age limit:

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

iii) For the Degree:

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

iv) Entrance Examination

A Entrance Examination will be conducted for all eligible candidates. The following is the pattern of Entrance Examination.

Entrance Examination

a. Portrait/ Watercolour - 100 Marks
 b. +2 Weightages - 100 Marks

The minimum qualifying marks in the +2 and Practical Examination will be 50% for General category, 45% for Physically Challenged and 40% for SC/ST candidates. The candidates those who qualify in the +2 and Practical Examination with the abovementioned qualifying marks, only will be allowed for admission.

Medium of Instruction

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

Minimum Duration of programme

The programme is for a period of three or four years. Each year shall consist of two semesters viz. Odd and Even semesters. Odd semesters shall be from June / July to October / November and even semesters shall be from November / December to April / May.) For each semester, there shall be 90 working days consisting of 6 teaching hours per working day (5 days/week).

Components

A UG programme consists of a number of courses. The term "course" is applied to indicate a logical part of the subject matter of the programme and is invariably equivalent to the subject matter of a "paper" in the conventional sense. The following are the various categories of the courses suggested for the PG programmes:

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

Selection of students to the DSE:

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

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

- > Students have to undergo a total of two Non Major Elective courses (UG) with 2 credits offered by other departments (one in III semester another in IV Semester).
- ➤ A uniform time frame of 3 hours on a common day (Tuesday) shall be allocated for the Non-Major Electives.
- ➤ Non-Major Elective courses offered by the departments UG Programme pertaining to a semester should be announced before the end of the previous semester.
- Registration process: Students have to register for the Non-Major Elective course within 15 days from the commencement of the semester either in the department or NME Portal (University Website).

D.Self-Learning Courses from MOOCs platforms.

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

E. Skill Enhancement Courses:

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

F. Training Courses:

Train the students in specific field of the students, four training-oriented courses are given for students. First course in first Semester, Second course in third semester, Third course in fifth semester and fourth course in seventh Semester.

G. Study Tour

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

H. Internships:

The duration of the Project/Dissertation/internship shall be a minimum of three months in the final semester.

The students who have opted for an Internship must undergo industrial training in the reputed organizations to accrue industrial knowledge in the final semester. The student has to find industry related to their discipline (Public limited/Private Limited/owner/NGOs etc.,) in consultation with the faculty in charge / Mentor and get approval from the head of the department and Departmental Committee before going for an internship.

Plan of work

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

❖ No. of copies of the internship report

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

Internship Format

Solution Format to be followed for Internship report

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

❖ Title page -Format of the title page

Title of internship report

Internship report submitted in partial fulfilment of the requirement for the BFA degree into the Alagappa University, Karaikudi -

630003.

By (Student Name)

(Register Number)

University Logo

Department of Fine Arts

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, 2019: QS ASIA Rank- 216, QS BRICS Rank-104,QS India Rank-20)

Karaikudi - 630003 (Year)

❖ Certificate-Format of certificate – faculty in-charge

This is to certify that the Internship report entitled ""
submitted to Alagappa University, Karaikudi-630 003 in partial fulfilment for the B.F.A
Programmes in PAINTING by Mr/Mis (RegNo) under my supervision. This is based
on the work carried out by him/her in theorganization M/S This Internship
report or any part of this work has not been submitted elsewhere for any other degree, diploma,
fellowship, or any other similar record of any University or Institution.

Place:	
Date:	Research
Supervisor	
Certificate (HOD)	
) to the Alagappa University, is a bonafide record of Internship re Professor, Department ofhim/her in the organization M/S	port entitled ""submitted by Mr/Mis(Reg Notinpartial fulfillment for the award of the B.F.A., Programmes eport done under the supervision of, Assistant Alagappa University and the work carried out by basis of the award to the student of any degree, diplomatif any University or Institution.
Place: Karaikudi	
Date:	Head of the Department

❖ Certificate-(Format of certificate – Company supervisor/ Head of the Organization)

Date: Supervisororincharge

❖ Declaration (student)

I hereby declare that the dissertation/project entitled " "submitted to the Alagappa University for the award of the B.A/B.Sc.,/B.F.A/ integrated programme in ------- has been carried out by me under the guidance of "Assistant Professor, Department of------, Alagappa University, Karaikudi – 630 003. This is my original and independent work carried out by me in the organization M/S------- for the period of three months or and has not previously formed

the basis of the award of any degree, diploma, associateship, fellowship, or any other similar title of any University or Institution.

Place: Karaikudi

Date: (------)

➤ Acknowledgment

> Content as follows:

ChapterNo	Title	Pagenumber
1	Introduction	
2	Aimandobjectives	
3	Organisationprofile/details	
4	Methods / work	
5	Observationandknowledgegained	
6	Summaryandoutcome of the	
	Internship study	
7	References	

Teaching methods

Learning can be made a challenging, engaging, and enjoyable activity. Learners should beencouraged to engage in a rigorous process of learning and self-discovery while focusing onkey areas of the discipline and spending required time on practice. Experimentation andemphasis on the process would make learning meaningful. To achieve its objective of process-based learning, focused work, and holistic development, the Department/ University/Institution can use a variety of knowledge delivery methods. Use of Open Education Resources (OERs) would help students get exposure to a wider range of practices across the world:

Methodology for Fine Arts:

- Lectures
- Lecture-Demonstrations
- Guided Visualization & Seeing Sessions
- Analyses of Exhibitions
- Workshops intensive & extensive
- Residencies with gurus
- Study tours
- Continuous Sketching & Drawings
- Tutorials Assignments Projects Dissertations
- Presentations: Classroom Creations & Public Exhibitions

Attendance

Students must have earned 75% of attendance in each course for appearing for the examination. Students who have earned 74% to 70% of attendance need to apply for condonation in the prescribed form with the prescribed fee. Students who have earned 69% to 60% of attendance need to apply for condonation in the prescribed form with the prescribed fee along with the Medical Certificate. Students who have below 60% of attendance are not eligible to appear for the End Semester Examination (ESE). They shall re- do the semester(s) after completion of the programme.

Examination and Evaluation

The examinations shall be conducted separately for the organdy practical'stoassess(remembering, understanding, applying, analyzing, evaluating, and creating) the knowledge required during the study. There shall be two systems of examinations viz., internal and external examinations. The internal examinations shall be conducted as Continuous Internal Assessment tests I and II(CIA Test I & II).

a. Internal Assessment

Theinternalassessmentshallcompriseamaximumof25marksforeachsubject. Thefollowingprocedure shall be followed forward in internal marks.

Theory-25marks

S.No	Content	Marks
1	Average marks oftwo CI Attest	15
2	Seminar/groupdiscussion/quiz	5
3	Assignment/fieldtrip report/casestudyreport	5
	Total	25

Practical-25 Marks

1	Presentation/ Class work	10marks
2	Test/ Submission	10marks
3	Assignment/ Seminar	5 marks
	Total	25 Marks

1	Twopresentations(mid-term)	30Marks
2	Progressreport	20Marks
	Total	50Marks

B. External Examination

- ➤ There shall be examinations at the end of each semester, for odd semesters in the month of October / November; for even semesters in April / May.
- A candidate who does not pass the examination in any course(s) may be permitted to appear in such failed course(s) in the subsequent examinations to be held in October / November or April / May. However candidates who have arrears in Practical shall be permitted to take their arrear Practical examination only along with Regular Practical examination in the respective semester.
- A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulation prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programme.
- For the Project Report/ Dissertation Work / internship the maximum marks will be 75/150 percent for project report evaluation and for the Viva-Voce it is 25/50 percent (if in some programmes, if the project is equivalent to more than one course, the project marks would be in proportion to the number of equivalent courses).
- ➤ Viva-Voce: Each candidate shall be required to appear for Viva-Voce Examination (in defense of the Dissertation Work /Project/ internship).

C. SchemeofExternalExamination(Question PaperPattern)

Theory-Maximum75Marks

	10 questions. All questions carry equal	$10 \times 1 = 10$	10 questions – 2
Section A	marks. (Objective type questions)	Marks	each from every unit
Section B	5 questions Either / or type like 1.a	5 x 5 = 25	5 questions – 1 each
	(or) b. All questions carry equal		from every unit
	marks.		
Section C	5 questions Either / or type like 1.a	5 x8 = 40	5 question –Should
	(or) b. All questions carry equal		cover all units
	marks.		

Practical-Maximum 75 Marks

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

Internship report Scheme of evaluation

Internship report	100 Marks
Vivo voce	50Marks

Results

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

Passing minimum

A candidate shall be declared to have passed in each course if he/she secures not less than 40% marks in the End Semester Examinations and 40% marks in the Internal Assessment and not less than 40% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.

- ➤ The passing minimum for CIA shall be 40% out of 25 marks (i.e.10 marks) in Theory papers and 40% out of 25 marks (i.e. 10 marks) in Practical Examinations.
- ➤ The passing minimum for University Examinations shall be 40% out of 75 marks (i.e. 30 marks) for Theory and Practical papers.
- The candidates not obtained 40% in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters (2 chances will be given) by writing the CIA tests and by submitting assignments. Candidates, who have secured the passmarks in the End-Semester Examination and in the CIA but failed to secure the aggregate minimum pass mark (E.S.E + C I.A), are permitted to improve their Internal Assessment mark in the following semester and /or in University examinations.
- A candidate shall be declared to have passed in the Internship report if he / she get not less than 40% in each of the Report and Viva-Voce.
- A candidate who gets less than 40% in the Internship must resubmit the thesis. Such candidates need take again the Viva-Voce on their submitted report / thesis.

Grading of the Courses

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

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

RANGE OF MARKS	GRADE POINTS	LETTER GRADE	DESCRIPTION
90 - 100	9.0 – 10.0	0	Outstanding
80 - 89	8.0 – 8.9	D+	Excellent
75 - 79	7.5 – 7.9	D	Distinction
70 - 74	7.0 – 7.4	A +	Very Good
60 - 69	6.0 - 6.9	A	Good
50 - 59	5.0 – 5.9	В	Average
40 - 49	4.0 – 4.9	С	Satisfactory
00 - 39	0.0	U	Re-appear
ABSENT	0.0	AAA	ABSENT

- a) Successful candidates passing the examinations and earning GPA between 9.0 and 10.0 and marks from 90 100 shall be declared to have Outstanding (O).
- b) Successful candidates passing the examinations and earning GPA between 8.0 and 8.9 and marks from 80 89 shall be declared to have Excellent (D+).
- c) Successful candidates passing the examinations and earning GPA between 7.5 7.9 and marks from 75 79 shall be declared to have Distinction (D).
- d) Successful candidates passing the examinations and earning GPA between 7.0 7.4 and marks from 70 74 shall be declared to have Very Good (A+).
- e) Successful candidates passing the examinations and earning GPA between 6.0 6.9 and marks from 60 69 shall be declared to have Good (A).
- f) Successful candidates passing the examinations and earning GPA between 5.0 5.9 and marks from 50 59 shall be declared to have Average (B).
- g) Successful candidates passing the examinations and earning GPA between 4.0 4.9 and marks from 40 49 shall be declared to have Satisfactory (C).
- h) Candidates earning GPA between 0.0 and marks from 00 39 shall be declared to have Reappear (U).
- i) Absence from an examination shall not be taken as an attempt.

From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively by Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA). These two are calculated by the following formulate

GRADE POINT AVERAGE (GPA) = $\Sigma_i C_i G_i / \Sigma_i C_i$

GPA = <u>Sum of the multiplication of grade points by the credits of the courses</u> Sum of the credits of the courses in a Semester

Classification of the final result

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

a) Successful candidates passing the examinations and earning CGPA between 9.5 and 10.0 shall be given Letter Grade (O+) and those who earned CGPA between 9.0 and 9.4 shall be given Letter Grade (O) and declared to have First Class –Exemplary*.

- b) Successful candidates passing the examinations and earning CGPA between 7.5 and 7.9 shall be given Letter Grade (D), those who earned CGPA between 8.0 and 8.4 shall be given Letter Grade (D+) and those who earned CGPA between 8.5 and 8.9 shall be given Letter Grade (D++) and declared to have First Class with Distinction*.
- c) Successful candidates passing the examinations and earning CGPA between 6.0 and 6.4 shall be given Letter Grade (A), those who earned CGPA between 6.5 and 6.9 shall be given Letter Grade (A+) and those who earned CGPA between 7.0 and 7.4 shall be given Letter Grade (A++) and declared to have First Class.
- d) Successful candidates passing the examinations and earning CGPA between 5.0 and 5.4 shall be given Letter Grade (B) and those who earned CGPA between 5.5 and 5.9 shall be given Letter Grade (B+) and declared to have passed in Second Class.
- e) Successful candidates passing the examinations and earning CGPA between 4.0 and 4.4 shall be given Letter Grade (C) and those who earned CGPA between 4.5 and 4.9 shall be given Letter Grade (C+) and declared to have passed in Third Class.
- f) Absence from an examination shall not be taken as an attempt.

Final result

CGPA	Grade	Classification of Final Result
9.5 - 10.0	O+	FirstClass – Exemplary*
9.0 and above but below 9.5	0	6.
8.5 and above but below 9.0	D++	First Class with Distinction*
8.0 and above but below 8.5	D+	
7.5 and above but below 8.0	D	
7.0 and above but below 7.5	A ++	First Class
6.5 and above but below 7.0	A +	
6.0 and above but below 6.5	A	
5.5 and above but below 6.0	B+	Second Class
5.0 and above but below 5.5	В	
4.5 and above but below 5.0	C+	Third Class
4.0 and above but below 4.5	C	
0.0 and above but below 4.0	U	Re-appear

CUMMULATIVE GRADE POINT AVERAGE (CGPA) = $\Sigma_n \Sigma_i C_{ni} G_{ni} / \Sigma_n \Sigma_i C_{ni}$

CGPA = Sum of the multiplication of grade points by the credits of the entire Programme

Sum of the credits of the course for the entire Programme

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

CGPA (Cumulative Grade Point Average) = Average Grade Point of all the Courses passed starting from the first semester to the current semester.

Note: * The candidates who have passed in the first appearance and within the prescribed Semesters of the UG Programme (Major, Allied and Elective courses alone) are alone eligible for this classification.

Maximum duration of the completion of the programme

The maximum period for completion of UG Degree in ----- shall not exceed Ten semesters continuing from the first semester.

Conferment of the Undergraduate Degree programme

A candidate shall be eligible for the conferment of the Degree only after he/ she has earned the minimum required credits for the Programme prescribed therefore credits for four years UG Programmes credits).

Village Extension Programme

The Sivaganga and Ramnad districts are very backward districts where a majority of people lives in poverty. The rural mass is economically and educationally backward. Thus the aim of the introduction of this Village Extension Programme is to extend out to reach environmental awareness, social activities, hygiene, and health to the rural people of this region. The students in their third semester have to visit any one of the adopted villages within the jurisdiction of Alagappa University and can arrange various programs to educate the rural mass in the following areas for three day based on the theme.1. Environmental awareness 2. Hygiene and Health. A minimum of two faculty members can accompany the students and guide them.



BFA – PAINTING

PROGRAMME STRUCTURE

COURSE CODE – 308

FIRST YEAR

		L27XIX											
~						ODE		VL/		HOURS PER WEEK	1	MARI	ζS
SEMESTER	PART	COURSE	COURSE CODE	COURSE NAME	PRACTICAI THEORY	CREDITS	HOURS A-T-T	INTERN	EXTER	TOTAL			
	I	TLC-1	221T1	Tamil – 1/Other Languages	Т	3	3-0-0	25	75	100			
	II	ELC-1	921CE	Communicative English – I	Т	3	3-0-0	25	75	100			
		CC – 1	308101	Elements and Principles of Art	Т	3	4-0-0	25	75	100			
	III	CC - 2	308102	Life Study and Portrait	P	3	0-1-4	25	75	100			
SEM I		CC - 3	308103	Observational Study	P	3	0-1-4	25	75	100			
		AC - 1	308104	Clay Modeling	P	3	0-1-4	25	75	100			
		TC-1	308105	Outdoor Studies	P	2	0-0-4	25	75	100			
		AECC-I	91BPE A	Professional English for Arts and Social Sciences - I	Т	4	5-0-0	25	75	100			
				Library/ Yoga			1						
			7	TOTAL		20	30			800			
	I	TLC-2	222T1	Tamil – 2/ Other Languages	T	3	3-0-0	25	75	100			
	II	ELC-2	922CE	Communicative English - II	T	3	3-0-0	25	75	100			
		CC- 4	308201	Methods and Materials	T	3	4-0-0	25	75	100			
SEM		CC- 5	308202	Anatomy Study	P	3	0-1-4	25	75	100			
**		CC- 6	308203	Nature Study	P	3	0-1-4	25	75	100			
II	III	AC -2	308204	Print Making	P	3	0-1-4	25	75	100			
		AECC- II	92BPE A	Professional English for Arts and Social Science-II	Т	4	5-0-0	25	75	10 0			
	IV	EVS	4BES2	Environmental Studies	T	2	2-1-0	25	75	100			
				Library/ Yoga			2						
			7	TOTAL		20	30			800			

COURSE STRUCTURE

COURSE CODE – 308

SECOND YEAR

TER		Ħ	COURSE CODE	COURSE NAME	ICAL/ Y	ITS	HOURS PER WEEK	MARKS		
SEMESTER	PART	COURSE	COURSE CO CREDITS CREDITS	CREDITS	HOURS HOURS WEEK	INTE RNA	EXT	TOT		
		CC- 7	308301	History of Indian Art	Т	4	4-0-0	25	75	100
		CC- 8	308302	Basic Composition	P	3	0-1-4	25	75	100
		CC- 9	308303	Folk & Tribal Painting	P	3	0-1-4	25	75	100
	III	AC- 3	308304	Photography	P	3	0-1-4	25	75	100
SEM III	EC - 1	308305A 308305B	2D Animation / Pattern Design	P	3	0-1-4	25	75	100	
		TC-2 30830		Critical & Contextual Studies	Р	2	0-1-2	25	75	100
	IV	NME- 1	-	NME	P/T	2	0-1-2	25	75	100
		SLC-1	- MOOCs			Extra Credit	-	-	-	-
				Library/ Yoga			2			
			7	TOTAL		20	30			700
		CC- 10	308401	History of Western Art	Т	4	4-0-0	25	75	100
		CC - 11	308402	Pictorial Composition	P	3	0-1-4	25	75	100
	III	CC - 12	308403	Miniature Painting	P	3	0-1-4	25	75	100
SEM		AC - 4	308404	Digital Illustration	P	3	0-1-4	25	75	100
IV		EC - 2	308405A 308405B	3D Modelling/ CAD Textile Design	P	3	0-1-4	25	75	100
1 V		ST-1	308406	Cultural Study Tour- South India	P	2	0-1-2	25	75	100
	IV	NME- 2		NME	T/P	2	0-1-2	25	75	100
		SLC-2		MOOCs*		Extra Credits		-	-	-
				Library/ Yoga						
			7	TOTAL		20	30			700

COURSE STRUCTURE

$COURSE\ CODE-308$

THIRD YEAR

~		CODE					R.	MARKS											
SEMESTER	PART	COURSE	COURSE CODE	COURSE NAME	PRACTICA THEORY	CREDITS	HOURS PER WEEK	INTER	EXTER NAL	TOTAL									
		CC - 13	308501	History of Modern Indian Art	Т	4	4-0-0	25	75	100									
		CC - 14	308502	Creative Composition	P	3	0-1-4	25	75	100									
		CC - 15	308503	Kalamkari Painting	P	3	0-1-4	25	75	100									
SEM V	III	AC - 5	308504	Digital Cartoon & Caricature	P	3	0-1-4	25	75	100									
SEM V		EC - 3	308505 A 308505 B	3D Texturing & Lighting/ Textile Printing	P	3	0-1-4	25	75	100									
		TC-3	308506	Art Practice and Discourse	P	2	0-1-2	25	75	100									
		SEC-1	308507	Art and Craft	P	2	0-1-2	25	75	100									
			7	TOTAL		20	30			700									
		CC - 16	308601	History of Modern Western Art	Т	4	4-0-0	25	75	100									
		CC - 17	308602	Modern Composition	P	3	0-1-4	25	75	100									
		CC - 18	308603	Thanjavur Painting	P	3	0-1-4	25	75	100									
SEM	III	AC- 6	308604	Digital Story Board & Comic Drawing	P	3	0-1-4	25	75	100									
VI											EC - 4	308605 A 308605 B	3D Animation & Rendering/ Apparel Design	P	3	0-1-4	25	75	100
		SEC -2	308606	Art Direction and Set Design	P	2	0-1-2	25	75	100									
	IV	ST - 2	308607	Cultural Study Tour- Middle India	P	2	0-1-2	25	75	100									
			7	TOTAL		20	30			700									

COURSE STRUCTURE

$COURSE\ CODE - 308$

FOURTH YEAR

~		CODE		CODE			R WEEK	MARKS		
SEMESTER	PART	COURSE	COURSE CODE	COURSE NAME	PRACTICAI THEORY	CREDITS	HOURS PER WEEK	INTERN	EXTER NAL	TOTAL
		CC - 19	308701	History of Asian Art	T	4			75	100
		CC - 20	308702				75	100		
		CC - 21	308703	Mural Painting	P	3	0-1-4	25	75	100
		AC - 7	308704	Digital Mate Painting	P	3	0-1-4	25	75	100
SEM VII	III EC	EC - 5	308705A 308705B		P	3	0-1-4	25	75	100
		SEC - 3	308706	Museology and Conservation	P	2	2-1-0	25	75	100
		SEC - 4	308707	Art Education and Psychology	Т	2	0-1-2	25	75	100
			7	TOTAL		20	30			700
		CC - 22	308801	Internship and Research	D	15	0-0-22	50	150	200
SEM VIII	III	TC-4	308802	Exhibition and Presentation	P	3	0-1-4	25	75	100
	IV	ST - 3	308803	Cultural Study Tour- North India	Р	2	0-1-2	25	75	100
			3	TOTAL		20	30			400
				Total C	redits	160				5500

TLC: Tamil language Course ELC: English Language Course CC: Core

Course

AC: Allied Course Add on Course: Extra Course TC: Training Course L/T/P: Lecture/ Tutorial/ Practical * Voluntary basis D: Dissertation

			Semest	ter -I			
Core	Course	EL	EMENTS AN	D PRINCIPLES	Т	Credits: 3	Hours: 4
COURSE -1	code:		OF A	ART			
	308101						
	-		Unit	t -I	ı		
Objective 1				ndamental strateş	gies,	methods of	
		•	naking and pa	inting.			
FUNDAMENT							
				on, The Purposes of	f Art	, Art as a Lif	elong
Pursuit, Why D							770
Outcome 1	Learners un	der		lamental concepts	s of A	arts.	K2
01: 4: 4	TD 4	cc	Unit		• ,		
				covey the artist'	s into	ent.	
THE MEDIA				~ Madiyur Chad	:	Taalaadayaa	Daintina
1 wo-Dimension Painting Media			vilig, Drawing	g Medium, Shad	ıng	recimiques,	raining,
•			sture The Med	ium of Sculpture,	Craft	s Architectus	r e
		•		deo, Computer, M			i C
Outcome 2				ation and experin			K4
Outcome 2	rastery or t		Unit		1011111	110111	111
Objective 3	Create and	imnl	100	ncepts and basic p	rinci	inles of Crea	tive
o sjeetive e	Drawing &	_		cepts and suste p		pres or erea	
ELEMENTS (
1. Line, 2. Shap	e, 3. Form,4	. Co	lour, <mark>5</mark> . To <mark>ne</mark> , 6	6. Texture 7. Spa	ce		
Outcome 3				shape, colour and		ture.	К3
			Unit	-IV			
011 11 1	Implement t	ho s	ound techniqu	ues of Creative D	rawii	o & Still Li	r _o
Objective 4	implement	IIIC S	ound teeningt	des of Creative Di		is a still El	ie.
				acs of Cicative Di	3	g w still El	ie.
PRINCIPLES		SIT	ION	Dominance	7	Harmony	ie.
PRINCIPLES 1. Proportion 5. Unity	OF COMPO	SIT thm	3. l	7 /	7	-	ie.
PRINCIPLES 1. Proportion	OF COMPO 2. Rhy 6. Bal	SIT thm ance	3. 1 7. '	Dominance	4.	Harmony	
PRINCIPLES 1. Proportion 5. Unity	OF COMPO 2. Rhy 6. Bal	OSIT othmance ing	3. 1 7. 1 the concept	Domin <mark>an</mark> ce Verity of Proportion	4.	Harmony	
PRINCIPLES 1. Proportion 5. Unity Outcome 4	OF COMPO 2. Rhy 6. Bala Understand Dominance	OSIT of thm ance ing Con	TION 3. 1 7. 1 the concept position. Unit	Dominance Verity of Proportion	4. , H	Harmony armony an	
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5	OF COMPO 2. Rhy 6. Bala Understand Dominance	osiT othm ance ing Con	the concept position. Unit ots and unders	Domin <mark>an</mark> ce Verity of Proportion	4. , H	Harmony armony an	
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co	osiT othmance ing Con	the concept nposition. Unit ots and unders	Dominance Verity of Proportion -V standing in their p	4. H	Harmony armony an ical work.	d K2
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co	osiT othmance ing Con	the concept nposition. Unit ots and unders	Dominance Verity of Proportion	4. H	Harmony armony an ical work.	d K2
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co and Aesthetic Learning from	orthmance ing Connect Judan W	the concept nposition. Unit ots and unders dgment Vork of Art, WI	Dominance Verity of Proportion -V standing in their p	4. Oract eism,	Harmony armony an ical work. The Steps of	d K2
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thi	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co and Aesthetic Learning from	osiT othm ance ing Con ncep c Jud a Wo	the concept position. Unit ots and unders dgment Vork of Art, We ork of Art, Aes	Dominance Verity of Proportion -V standing in their p thy Study Art Critic thetic Theories and	4. Oract cism,	Harmony armony an ical work. The Steps of Quality of A	d K2 Art
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thi Outcome 5	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co and Aesthetic Learning from	osiT othm ance ing Con ncep c Jud a Wo	the concept position. Unit ots and unders dgment Vork of Art, We ork of Art, Aes	Dominance Verity of Proportion -V standing in their p	4. Oract cism,	Harmony armony an ical work. The Steps of Quality of A	d K2
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thir Outcome 5 Suggested Re	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co and Aesthetic Learning from nking About a eadings:-	OSIT orthmance ance ing Con ncep c Jud a We a We	the concept nposition. Unit ots and unders dgment Vork of Art, Wl	Dominance Verity of Proportion -V standing in their p hy Study Art Critic thetic Theories and and Critical thin	4. Dract cism, d the king	Harmony armony an ical work. The Steps of Quality of A	d K2 Art
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thi Outcome 5 Suggested Re Joshua Field, E	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co and Aesthetic earning from nking About a Enhanced a eadings:- lements and I	OSIT vthm ance ing Con ncep cc Juc a Wc ppre	the concept position. Unit ots and unders dgment Vork of Art, Wleark of Art, Aesteriation of art	Dominance Verity of Proportion -V standing in their p hy Study Art Critic thetic Theories and and Critical thin Design, Hot Iron P	4. oract cism, d the king	Harmony armony an ical work. The Steps of Quality of A skills.	d K2 Art
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thi Outcome 5 Suggested Re Joshua Field, E Gerald F. Brom	OF COMPO 2. Rhy 6. Bals Understand Dominance Practical co and Aesthetic Learning from nking About a Enhanced a eadings:- lements and I	OSIT vthm ance ing Con ncep cc Juc a Wc ppre	the concept position. Unit ots and unders dgment Vork of Art, Wleark of Art, Aesteriation of art	Dominance Verity of Proportion -V standing in their p hy Study Art Critic thetic Theories and and Critical thin	4. oract cism, d the king	Harmony armony an ical work. The Steps of Quality of A skills.	d K2 Art
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thi Outcome 5 Suggested Re Joshua Field, E Gerald F. Brom Online resource	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co and Aesthetic Learning from nking About a Enhanced a eadings:- lements and I mer, Illustrates:	OSIT vthm ance ing Con ncep c Jue 1 a W ppre	the concept position. Unit ots and unders dgment Vork of Art, Wlear of Art, Aesteriation of art lements of Art	Dominance Verity of Proportion -V standing in their p hy Study Art Critic thetic Theories and and Critical thin Design, Hot Iron P and Principles of	4. oract cism, d the king	Harmony armony an ical work. The Steps of Quality of A skills.	d K2 Art
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thi Outcome 5 Suggested Re Joshua Field, E	OF COMPO 2. Rhy 6. Bals Understand Dominance Practical co and Aesthetic Learning from nking About a Enhanced a eadings:- lements and H mer, Illustrates: anacademy.o	OSIT vthm ance ing Con ncep c Jue a We ppre	the concept position. Unit ots and unders dgment Vork of Art, Wlear of Art, Aesteriation of art lements of Art	Dominance Verity of Proportion -V standing in their p hy Study Art Critic thetic Theories and and Critical thin Design, Hot Iron P and Principles of	4. oract cism, d the king	Harmony armony an ical work. The Steps of Quality of A skills.	d K2 Art
PRINCIPLES 1. Proportion 5. Unity Outcome 4 Objective 5 Art Criticism: I Criticism Aesthetics: Thir Outcome 5 Suggested Results of the Company of the	OF COMPO 2. Rhy 6. Bala Understand Dominance Practical co and Aesthetic Learning from Inking About a Enhanced a Leadings: Lements and I Lem	OSIT vthm ance ing Con ncep c Jud a Wo ppre	the concept position. Unit ots and unders dgment Vork of Art, We concept of Art, Aesteriation of art lements of Art	Dominance Verity of Proportion -V standing in their p hy Study Art Critic thetic Theories and and Critical thin Design, Hot Iron P and Principles of	4. oract cism, d the king	Harmony armony an ical work. The Steps of Quality of A skills.	d K2 Art

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

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

	Semester -I										
Core COURSE -2	Course code: 308102	LIFE STUDY AND PORTRAIT	P	Credits: 3	Hours: 5						
		Unit -I									
Objective	To make the	students demonstrate an ability to draw	the hun	nan figure							
	observationa	ly.									
DDAWING	T FDOM LIFE										

DRAWING FROM LIFE

Drawing from life and nature in pencil, crayon or inks, Observation and rendering of proportion of human body and various forms of nature indoor and outdoor sketching from life and nature, Visits to Zoo and Museum.

Outcome 1	Understand the Improved observational skills.	K2					
Unit -II							
Objective 2	To learn the principles of drawing through careful study of the human form	n, gesture,					
	proportion and artistic anatomy.						

HEAD STUDY FROM LIFE

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.

Outcome 2	Outcome 2 Understanding facial anatomy and Improved observational skills.											K4
			1	S arran	Unit	-III		G:				
Objective 3	То	draw	a	conclusive	opinion	about	the	behaviour	of	colours	in	different
	env	ironme	ents	i.								

PAINTING FROM LIFE

In water colour, coloured pencils or coloured inks. Extension of Painting Arrangements of figures and forms in pictorial space, expression of specific mood and emotions. Assignments should be based on realistic forms.

Outcome 3	Understanding the Improved observation skills.	К3
	Unit -IV	
Objective 4	To paint and handle different kinds of colours and mediums.	

ANATOMY STUDY

Drawing from life (Human forms) Basic proportions, grace of the figure, structure and Construction, Plains of the body and drapery, shade and light, Making of finished drawings from different scribbling possibilities. Study of the anatomy of the entire human figure with the construction of muscles and bones.

Outcome 4	Understanding the concept of Improved anatomical knowledge.	K5						
	Unit -V							
Objective 5	To understand the concept of colours							

PORTRAIT PAINTING

Half-length studies of human figure, Bust of male and female in different age groups. Study of head and drapery and the plan of light and shade on it with water and oil media. Lectures and demonstrations on portrait painting.

Outcome 5	Enhanced appreciation of Likeness and realism.	K2
Suggested Rea	dings:-	

'Portrait Painting Atelier: Old Master Techniques and Contemporary Applications" by Suzanne Brooker.

"Figure Drawing for Artists: Making Every Mark Count" by Steve Huston

Online resources:

https://www.proko.com/ https://www.nma.art/ https://www.ctrlpaint.com/

K1-Remember K	K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
---------------	----------------------	----------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

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

		Semes	ster -I			
Core COURSE -3	Course code: 308103	OBSERVATIO		P	Credits: 3	Hours: 5
		Uni	t -I			
Objective 1	To develop th	e ability to draw ob	servationally, ap	propi	riately apply	ying an
	understanding	g of line, value, volu	ıme, proportion.			
OBSERVATI	ON TECHNIC	QUES				
Principles of 1	ight and shade,	Light and shade, A	Aware of depth,	Illusi	on of depth	, Emulate on
two-dimensior	ıal plane.					
Outcome 1	Improved at	tention to detail.				K2
		Unit	t -II			
Objective 2	To understand	d perspective in a un	nified composition	on.		
DIRECT OBS	SERVATION					
Study of comp	position (Princi	ipals), Placement o	f the elements of	n the	surface, Id	dentification o
compositional	problems of e	ach type of paintin	g Developing p	erson	al expression	on through an
style (Indian /	Western).	1601				
Outcome 2	Deeper Unde	erstanding, Accura	te and reliable	data.		К3
		Unit	-III			
Objective 3	To establishin	ng hand-eye coordin	nation while drav	ving a	ny object.	
INDIRECT C	BSERVATIO	N	2	0.		
Indirect obse	rvation variet	y, Form <mark>painti</mark> ng	g, Conceptual,	Clas	sical, Obs	ervation fron
Photographs, I	Pictures and mo	ore.				
Outcome 3	Accessibility	to remote or inacc	essible subjects	•		K1
		Unit	-IV			
Objective 4	During this r	nodule, the studen	ts are trained to	und	erstand the	importance o
	proportion wh	nile drawing.				
MANMADE	OBJECTS	EST AND	-0	1		
C4 4 £						
Study from ma	nmade objects	with emphasis on	construction. Per	spect	ive and ren	dering in linea
		with emphasis on or ience with materia				
	drawing. Exper					
and massive of	drawing. Experering.		l quality for fee	el. Va	llues in gre	
and massive of colour in rende	drawing. Experering.	ience with materia	d quality for fee	el. Va	llues in gre	ey, texture and
and massive of colour in rende	drawing. Experering. Technologica	rience with materia	If quality for feet f	el. Va	hitecture.	ky, texture and
and massive of colour in render Outcome 4	This subject of artist.	rience with materia al advancement, In Unit	If quality for feet f	el. Va	hitecture.	ky, texture and
and massive of colour in render Outcome 4 Objective 5	This subject of artist.	rience with materia al advancement, In Unit	frastructure and t-V of line, space and	d arc	hitecture.	K3
olour in rende Outcome 4 Objective 5 NATURAL O Study from na	This subject of artist. DBJECTS atural objects w	nl advancement, In Unit	frastructure and t-V of line, space and onstruction. Pers	d arc	hitecture. me in the m	K3
olour in rende Outcome 4 Objective 5 NATURAL O Study from na	This subject of artist. DBJECTS atural objects we rawing. Use of	nl advancement, In Unit develops the sense of the sense	onstruction. Pers	d arc	hitecture. me in the many we and rend on etc.	K3
Objective 5 NATURAL O Study from na and massive de Outcome 5 Suggested R	This subject of artist. DBJECTS atural objects wrawing. Use of Understanding.	nl advancement, In Unit develops the sense of the companies on commedia – pencil, cha	onstruction. Pers	d arc	hitecture. me in the many we and rend on etc.	K3 aind of an dering in linea
Objective 5 NATURAL OStudy from na and massive de Outcome 5 Suggested R "Observationa"	This subject of artist. DBJECTS atural objects we rawing. Use of Understandings:- Research Met	al advancement, In Unit develops the sense of the sense	frastructure and t-V of line, space and construction. Personal, pen & ink and ecological willis	d arc volume	hitecture. me in the many we and rend on etc.	K3 aind of an dering in linea
olour in render Outcome 4 Objective 5 NATURAL OF Study from na and massive de Outcome 5 Suggested R "Observationa"	This subject of artist. DBJECTS atural objects wrawing. Use of Understandings:- I Research Met Observation" by	al advancement, In Unit levelops the sense of the media – pencil, chang the biodiversity hods" by Jerry W. V.	frastructure and t-V of line, space and construction. Personal, pen & ink and ecological willis	d arc volume	hitecture. me in the many we and rend on etc.	K3 aind of an dering in linea
and massive of colour in render Outcome 4 Objective 5 NATURAL Of Study from natural massive de Outcome 5 Suggested R "Observationa" "Naturalistic Of Online resour	This subject of artist. DBJECTS atural objects we rawing. Use of Understandings:- I Research Met Observation" by cres:	al advancement, In Unit levelops the sense of the media – pencil, chang the biodiversity hods" by Jerry W. V.	frastructure and t-V of line, space and construction. Personal, pen & ink and ecological willis	d arc volume	hitecture. me in the many we and rend on etc.	K3 aind of an dering in linea
and massive of colour in render Outcome 4 Objective 5 NATURAL Of Study from note and massive de Outcome 5 Suggested R "Observationa" "Naturalistic Of Online resour https://www.q	This subject of artist. DBJECTS atural objects we rawing. Use of Understandings:- I Research Met Observation" by rees: ualres.org/Hom	levelops the sense of with emphasis on comedia – pencil, chang the biodiversity hods" by Jerry W. V. Pehr Granqvist and	onstruction. Personal pen & ink and ecological Willis d Fredrik Lindble	d arc volume	hitecture. me in the many we and rend on etc.	K3 aind of an dering in linea
and massive of colour in render Outcome 4 Objective 5 NATURAL Of Study from na and massive de Outcome 5 Suggested R "Observationa" Naturalistic Of Online resour https://www.qu	This subject of artist. DBJECTS atural objects we rawing. Use of Understandings:- I Research Met Observation" by rees: ualres.org/Hom	rience with material advancement, In Unit levelops the sense of with emphasis on comedia – pencil, chang the biodiversity hods" by Jerry W. V. Pehr Granqvist and the Obse-3705.html	onstruction. Personal pen & ink and ecological Willis d Fredrik Lindble	d arc volume	hitecture. me in the many we and rend on etc.	K3 aind of an dering in linea

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

	277 111	NAPER UN	IXERSILI	10.		
CO	PSO1	PSO1 PSO2 PSO3		PSO4	PSO5	
CO1	S (3)	S (3)		S (3)	M (2)	
CO2	S (3)	S (3) S (3) L (1)		S (3)	L (1)	
CO3	S (3)	S (3)		S (3)	L(1)	
	10	VE) (2)	9	2(1)	
CO4	S (3)	S (3)	M (2)	S (3)		
CO5	S (3)		M (2)	S (3)		
W.AV	2.8	3	1	3	0.8	

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

Alliad Causes		Semester -I			
- 1	Course code: 308104	CLAY MODELLING	P	Credits: 3	Hours: 5
		Unit -I			
Objective 1	To develop a th	ree-dimensional vision.			
· ·		MODELLING			
		g Sculpture, Eye, Nose, Lips me	odellin	g Hand materia	al preparing
	•	drawing for sculpture, concept de		Č	
	-	of 3D space, material preservat	_		-
animal forms.	1	1		C	
Outcome 1	Improved Artis	stic expression and Hand-eye co	ordin	ation.	K2
	T	Unit -II			
Objective 2	To feel the obje	cts and materials			
•	HANDLING TI				
		ools, modelling tools, wire tools,	woode	n tools, plastic t	ools, Adding
_	_	Roughing out, Removing Clay,		_	-
Detailing.		Média ed Ed		۵, ۱	0
Outcome 2	Precision and A	Accuracy, Efficiency and Produ	ctivity		К3
		Unit -III	2	·	
	·	ourage self-expression and develo	pps pro	blem solving.	
Pinch pot, coili clay, Relief mo	METHODS 2. ng and slab tech delling, low relie	N/SAN	with a	ırmature, model	·
Pinch pot, coili clay, Relief model and solid model	METHODS 2. ng and slab tech delling, low relie lling.	0 iniques, Slab Method, modelling of and high relief modelling, terra	with a	ırmature, model	w modelling,
Pinch pot, coili clay, Relief mo	METHODS 2. ng and slab tech delling, low relie lling.	0 aniques, Slab Method, modelling of and high relief modelling, terra	with a	ırmature, model	•
Pinch pot, coili clay, Relief mod and solid mode: Outcome 3	METHODS 2. ng and slab tech delling, low relie lling. Problem-solvin To understand	oniques, Slab Method, modelling of and high relief modelling, terrange, Prediction and Optimization Unit -IV the modelling techniques, clays	with a	armature, model	w modelling K4
Pinch pot, coili clay, Relief mod and solid mode Outcome 3 Objective 4	METHODS 2. ng and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture	oniques, Slab Method, modelling of and high relief modelling, terrange, Prediction and Optimization Unit -IV the modelling techniques, clays	with a	armature, model	w modelling K4
Pinch pot, coili clay, Relief mode and solid mode Outcome 3 Objective 4	METHODS 2. ng and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0	oniques, Slab Method, modelling of and high relief modelling, terraing, Prediction and Optimization Unit -IV the modelling techniques, clay-	with a cotta n	delling tools, a	w modelling K4 rmatures for
Pinch pot, coili clay, Relief mode and solid mode Outcome 3 Objective 4 MODELLING Drawing for mode	METHODS 2. ng and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 odelling, concept	oniques, Slab Method, modelling of and high relief modelling, terrainent, Prediction and Optimization Unit -IV the modelling techniques, clays the for sculpture, measurement of seconds.	with a cotta n	delling tools, a	w modelling. K4 rmatures for ign, pedesta
Pinch pot, coiliclay, Relief modern and solid modern and	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 odelling, concept g pose or move	oniques, Slab Method, modelling of and high relief modelling, terraing, Prediction and Optimization Unit -IV the modelling techniques, clay-	with a cotta n	delling tools, a	w modelling. K4 rmatures for ign, pedesta
Pinch pot, coili clay, Relief mod and solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 Indeed the problem of the	oniques, Slab Method, modelling of and high relief modelling, terrainent, Prediction and Optimization Unit -IV the modelling techniques, clays the modelling techniques and the modelling techniques are the modelling techniques.	with a cotta n	delling tools, a re, armature des	w modelling. K4 rmatures for ign, pedesta
Pinch pot, coili clay, Relief mode and solid mode Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 Indeed the problem of the	oniques, Slab Method, modelling of and high relief modelling, terrained, Prediction and Optimization Unit -IV the modelling techniques, clays the for sculpture, measurement of sement, skeleton forms, adding mu	with a cotta n	delling tools, a re, armature des	rmatures for ign, pedestalelling, Body
Pinch pot, coiliclay, Relief modent and solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 Independent of the conception of the conc	oniques, Slab Method, modelling of and high relief modelling, terraining, Prediction and Optimization Unit -IV the modelling techniques, clays of the sculpture, measurement of sement, skeleton forms, adding mustailing, finishing, human decision-making, Prediction	with a cotta n	delling tools, a re, armature des	rmatures for ign, pedestalelling, Body
Pinch pot, coiliclay, Relief modent and solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow Outcome 4	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 Indeed the problem of the	oniques, Slab Method, modelling of and high relief modelling, terrained, Prediction and Optimization Unit -IV the modelling techniques, clays the modelling techniques the modell	with a cotta n	delling tools, a re, armature des	rmatures for ign, pedestalelling, Body
Pinch pot, coiliclay, Relief modent and solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow Outcome 4 Objective 5	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 Indeed the problem of the	oniques, Slab Method, modelling of and high relief modelling, terrange, Prediction and Optimization Unit -IV the modelling techniques, clays the modelling techniques the m	with a cotta n	delling tools, a re, armature des	rmatures for ign, pedestalelling, Body
Pinch pot, coiliclay, Relief modand solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow Outcome 4 Objective 5 CREATURE N	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 Inderstand anatomy, descripting anatomy, descripting anatomy, descripting anatomy. To develop a security and the security anatomy. To develop a security and the security anatomy.	oniques, Slab Method, modelling of and high relief modelling, terrained, Prediction and Optimization Unit -IV the modelling techniques, clays the modelling techniques the modell	with a cotta n s, mode culpture scles for cotting continuous culpture culp	delling tools, a re, armature des	w modelling K4 rmatures for ign, pedesta lelling, Body K4
Pinch pot, coiliclay, Relief modand solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow Outcome 4 Objective 5 CREATURE MIdea, concept,	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 delling, concept g pose or mover ing anatomy, de Understanding behaviour. To develop a ser MODELLING 2 scribble drawin	oniques, Slab Method, modelling of and high relief modelling, terrange, Prediction and Optimization Unit -IV the modelling techniques, clays the modelling, finishing, human decision-making, Prediction of proportion and volume in section of proportion and volume in section, Drawing for modelling, adding the modelling the modelli	with a cotta n s, mode culpture scles for ting continuent	delling tools, a re, armature des forms, face mod onsumer	w modelling K4 rmatures for ign, pedesta lelling, Body K4
Pinch pot, coiliclay, Relief modand solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow Outcome 4 Objective 5 CREATURE MIdea, concept, textures, measure	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 Dedelling, concept g pose or movel ring anatomy, de Understanding behaviour. To develop a ser MODELLING 2 scribble drawin rement of sculptire	oniques, Slab Method, modelling of and high relief modelling, terraining, Prediction and Optimization Unit -IV the modelling techniques, clays the modelling, adding mustailing, finishing, human decision-making, Prediction of proportion and volume in section of proportion and volume in section, choosing proportion, choosing proportion, choosing proportion, and continues are mature design, choosing proportion and volume in section.	with a cotta not so cotta not cotta	delling tools, a re, armature des re, armature des ronsumer	rmatures for ign, pedesta lelling, Body K4 K4 K4 K4
Pinch pot, coiliclay, Relief modand solid mode. Outcome 3 Objective 4 MODELLING Drawing for modesign, choosin modelling, flow Outcome 4 Objective 5 CREATURE MIdea, concept, textures, measure	METHODS 2. Ing and slab tech delling, low relie lling. Problem-solvin To understand figure sculpture HUMAN 2.0 delling, concept g pose or mover ing anatomy, de Understanding behaviour. To develop a ser MODELLING 2 scribble drawin rement of sculpt s forms, face m	oniques, Slab Method, modelling of and high relief modelling, terrange, Prediction and Optimization Unit -IV the modelling techniques, clays the modelling, finishing, human decision-making, Prediction of proportion and volume in section of proportion and volume in section, Drawing for modelling, adding the modelling the modelli	with a cotta not so cotta not cotta	delling tools, a re, armature des re, armature des ronsumer	rmatures for ign, pedesta lelling, Body K4 K4 K4 K4

Suggested Readings:-

"Clay Modelling for Beginners: An Essential Guide to Getting Started in Sculpting" by Emily Jo Gibbs

"The Art of Clay Modelling" by Bernadette Madden

Online resources:

https://www.ultimatepapermache.com/

https://www.mybluprint.com/

https://www.instructables.com/craft/clay-modeling/

K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

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

		Semester -I			
Training	Course code:	OUTDOOR STUDIES	P	Credits: 2	Hours: 4
Course – 1	308105				
		Unit -I			
Objective 1	Cultivating ske	etching habits, both indoor and	outdoor.		
	_	hing Techniques- Outdoor			
Study of man	made objects ba	sed on shape and form. The 2	2-D and 3	-D objects and th	e structura
possibilities of	Manmade object	cts.			
Outcome 1	Outdoor envi	ronments offer ever-changing	g lighting	conditions, and	
	r -	ters often aim to capture the	effects of	sunlight at	K2
	various times	of the day.			
		Unit -II			
Objective 2		side for Human and Animals.			
Composition	Exercises work	ing on nature study – Outdoo	or		
_		of man, animal and plant life	e. (100 Sk	etches each) - Stu	ıdy of Part
and Limbs of l					
Outcome 2	Working outd	loors in nature requires artis	ts to close	ely observe their	
	_	, paying attention to the detai	ils of the	landscape, lightir	ıg, K3
	colours, and t	extures.	9/m		
		Unit -III	7 G		
Objective 3	Trees, plants o	r any part of the College buildi	ing can be	sketched.	
Composition	still life, life and	l nature <mark>study – Outdoor</mark>			
	•	he structural possibilities, use			
content compo	ositions, use of	suitab <mark>le</mark> objects. Exercises b <mark>a</mark>	sed on pe	rspectives such a	s one poin
perspective, tv		tive, three point perspective.			
Outcome 3		of dive <mark>rse and comple</mark> x form	s, such as	trees, rocks,	
	flowers, and v				K3
		Unit -IV	Kil		
Objective 4	To understand	perspective techniques.	San-		
_	ature Study (ou				
		view to study, addition and el			e level and
perspective, ba		mic presentation with a unique			
Outcome 4		scape and nature study requi		•	
		vironment, including details	like light	, shadow, texture	2 ,
	and colour.				
		Unit -V			
Objective 5	To render illus	tration from their direct observ	ation.		
Illustration					
-	-	ation on given subjects and si	-	ations supported	by drawing
from life and o	outdoor sketchin	g using media suitable for pain	ting.		
Outcome 5	Illustrations a	re powerful tools for conveyi	ing narra	tives and stories.	
		ooks, comics, graphic novels,			ıs K3
		aracters, scenes, and events to	o life, enh	ancing the	
	storytelling ex	xperience.			
Suggested Re					
	" by Rachel Cars		r 11 -		
The Sixth Ex	tinction: An Uni	natural History" by Elizabeth K	colbert		

Online resources:

https://www.nps.gov/

https://lnt.org/

https://outdoorindustry.org/

K1-Remember	K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

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

		Semester -II			
Core	Course code:	METHODS AND MATERIALS	T	Credits: 3	Hours: 4
Course - 4	308201				
	I	Unit -I		I	
Objective	1 To create the	e learners, understand the basic too	ols te	echniques and	concept to
	finished prod	uct including knowledge of paints an	d sur	faces.	•
ART MATE					
Drawing and	l Painting equip	oment's materials tools their uses,	and	techniques-Le	ead Pencils,
_		rasers, Brushes, Boards, Board pins		_	
	•	, Methods, Techniques and manu			_
1		re of Brushes, Knifes, Easels, Brush,			
Outcome 1		s and graphite allows artists to o			
	detailed drav	9 1		F	K1
		Unit -II			
Objective 2	To enhance	the Students to make out the tr	aditio	onal painting	techniques.
,		terials and pigments.		1 8	1 /
TECHNIOU	JE AND PROC				
_		ixing, distemper, Gouache, Water	Colo	ur, Oil Painti	ng, Acrylic
_	=	ollage Painting, Colour Pigments-0			-
_	_	whites, Permanence of pigments, Va		-	•
1 -		Mastic Varnish, preservation of vari			,
Outcome 2		cise techniques such as fine brushv			
		ng can r <mark>es</mark> ult <mark>in</mark> artworks th <mark>a</mark> t are r			К3
	Г	resent <mark>ations of the subject ma</mark> tter.		. ·	
		Unit -III			
Objective 3	To understan	d the nature and behaviour of materi	ial in	visual art. Ev	ery material
	reacts differe	ntly on different surfaces.			•
TRADITIO	NAL PAINTIN	G TECHNIQUES	7		
Place and Im	portance of tec	nnique in Traditional Indian Art., M	[eanii	ng of Tempera	ı, Miniature
Painting, Ty	pes of Mural P	ainting, Uses and Limitations of T	empe	ra Painting.,	Supports or
Carriers and	grounds of T	empera Painting, plywood, wood	Pulp	material, si	zing gesso,
Application of	of gesso, Scrapi	ng the gesso, Testing the scrapping,	Ston	ing, Methods	of Drawing
for Tempera	Painting. Pigme	nts and Brushes for Tempers Painting	g.		
Outcome 3	3 Traditional	echniques like impasto (thickly ap	plie	d paint) in oil	
	painting or	gesso relief in tempera can a	ıdd	textures and	К3
	interesting s	urfaces to the artwork.			
		Unit -IV			l
Objective 4	4 To experimen	ntation and development of self-styliz	zation	in art.	
PAINTING	COMPOSITIO	NS			
Different ty	pes of compos	itions- Traditional, Idealistic, Syr	nboli	c, Illustrative	, Realistic,
Modern, Imp	ressionistic, Cul	pistic, Expressionistic, Surrealistic, F	antas	sy, Abstract, C	onstructive,
_		ns, Minimal composition.			
Outcome 4	4 An effective	painting composition guides the	view	er's gaze to a	
		which is the main area of interest in		_	K4
I					1

Unit -V

Objective 5 To learn the different material and their handling for creative rendering of the art subject imagery.

COLOURING MATERIALS AND PIGMENTS

Colouring materials and pigments, colour mediums (such as pastel, Water colours, oil colours, temporary colours, Encaustic colours, casein colours, Poster Colours, Acrylic colours etc. colour sensation, colour systems (Newton, Lambent, Hearing, Cherwell, Helmholtz. Maxwell, Munsell, Ostwald, Ridgeway, Birren Busiano by etc.)

Outcome 5	Colouring materials and pigments offer a vast array of vibrant	
	and diverse colours, allowing artists to create visually striking	K3
	and captivating artworks.	

Suggested Readings:-

"The Materials and Techniques of Painting" by Jonathan Stephenson

"The Elements of Graphic Design" by Alex W. White

Online resources:

www.coursera.org

www.khanacademy.org

ocw.mit.edu

K1-Remember K2-Understand K3-A	pply K4-Analyse	K5-Evaluate K6	6-Create
------------------------------------	-----------------	----------------	----------

Course Outcome VS Programme Outcomes

			Course	Jutcome	, S I I Ugi	unine c	accomes			
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M (2)	L(1)	M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	M (2)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	S (3)
CO3	S (3)		SI.	M (2)	M (2)	V/	9		L(1)	L(1)
CO4	S (3)			M (2)	M (2)	S (3)	S (3)	S (3)	M (2)	L(1)
CO5	S (3)	M (2)		S (3)	S (3)		M (2)	M (2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

Course Outcome VS Programme Specific Outcomes

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

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



		Semester -II				
Core	Course code:	ANATOMY STUDY	P	Credits: 3	Hours: 5	
Course -	308202					
5						
		Unit -I			•	
Objectiv	ve 1 To enrich the	students oil painting materials and t	echni	ques in relation	to portrai	
	painting the g	gained confidence in future practice.				
ANATON	IY FORM STUDY	Y				
All human	and animals body	shape in geometrical form, Stick dra	wing,	Cylinder form	drawing.	
Outcome 1 Using pencils and graphite allows artists to create precise and						
	detailed dra					
		Unit -II				
Objectiv		tomy allows artists to accurately de-	-	the proportions	s, muscles	
	· ·	her anatomical details in their artwor	k.			
	ANATOMY STU					
, ,		ns. Skull form study, Bone study and		<u> </u>		
Outcom		f medicine, a thorough understand	_		K2	
		rucial for healthcare professionals	, such	as doctors,		
	surgeons, nu	rses, and medical researchers.				
	1	Unit -III				
Objectiv		learn the finer points of Drawing thre	ough	Human anatom	y.	
	ENT STUDY					
,	· · · · · · · · · · · · · · · · · · ·	drawing study, Outdoor sketching, m			tching.	
Outcom		tudy is <mark>es</mark> sen <mark>tial in sport</mark> s an <mark>d</mark> athle	tics t	o analyse and		
	improve ath	letes' p <mark>e</mark> rfor <mark>m</mark> ance.			K4	
	1	Unit -IV		C.		
Objectiv		l learn <mark>variou</mark> s types of illustrati	on te	echniques with	historical	
	perspective.		1			
	S ANATOMY ST					
		f oil & acrylic. Detail of animals, fac		*		
	•	are of studio light. Nature of reflec		•	•	
	•	hip of light and colour. Medium:	Acry	lic colour, oil	pastels &	
	ır, pen & Ink on Pa	<u> </u>			1	
Outcom		s rely on knowledge of animals' an		·		
		form surgeries, and provide medic	al ca	re for a wide	K4	
	range of ani	_				
		Unit -V				
Objective	_	eat masters to understand their focal	poin	t concepts of di	rawing and	
	illustration.					
	ANATOMY STU				1 . 37	
	-	s, expressions, Nature of natural ligh		-		
		ly, study of shadows. Study of rel				
	-	astels & watercolour, pen & Ink on F	aper,	Feelings and E	xpressions	
study, cold	ours, tone, variation	n, texture and value.				

Outcome 5 A thorough understanding of human anatomy is crucial for healthcare professionals, including doctors, surgeons, nurses, and medical researchers. It aids in accurate diagnosis, surgical procedures, and treatment planning.

Suggested Readings:-

"Gray's Anatomy for Students" by Richard Drake

"Atlas of Human Anatomy" by Frank H. Netter

Online resources:

www.kenhub.com

www.teachmeanatomy.info

www.anatomyzone.com

K1-Remember K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
---------------------------	----------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

		•	ourse ou	ittoriit i	Silvera		COMICS			
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	S (3)	L (1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)	80	M (2)	M (2)	L(1)			L(1)	M (2)
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

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

Course Outcome VS Programme Specific Outcomes

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

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

		Semester -II			
Core	Course code:	NATURE STUDY	P	Credits: 3	Hours: 5
Course - 6	308203				
		Unit -I			
Objective 1	To make studen	ts demonstrate paper stretchin	g, flat	and graded v	washes, w
•	into wet, lifting-	out.	_	_	
UNDERSTAN	DING OF NATU	URE			
Principles of lig	ght and shade, Lig	ght and shade, Aware of depth,	Illusio	n of depth, E	mulate on
wo-dimensiona					
Outcome 1		nature helps people recognize	the va	lue and	K2
	importance of t	he natural world.			
		Unit -II			
Objective 2		ques in combination with basic			ch as hue,
		re, intensity, complementary, a	nalogo	us, and split-	
	complementary.				
OBJECT STU) D1	.1	C 11	
		s), Placement of the elements			
		type of painting Developing p	ersona	expression 1	ınrougn an
style (Indian / V Outcome 2		eats from different time navie	da bia	torions can	K2
Outcome 2		ects from different time perion			N2
	societies.	nuer standing of past civilizati	ons, ci	intures, and	
	societies.	Unit -III	8		
Objective 3	To create the lea	rners, understand nature include		.41 .11 .	
Objective 5				it and shade	
			ng ngr	it and snade.	
HUMAN AND	ANIMAL STU	DY			ation from
HUMAN AND Indirect obser	ANIMAL STUD vation variety,	DY Form painting, Conceptual,			ation from
HUMAN AND Indirect obser Photographs, Pi	vation variety, ictures and more.	Form painting, Conceptual,	Class	ical, Observ	
HUMAN AND Indirect obser Photographs, Pi	vation variety, ictures and more. Human and ani	DY Form painting, Conceptual, mal studies play a crucial role	Class	ical, Observ	ch. K4
HUMAN AND Indirect obser Photographs, Pi	vation variety, ictures and more. Human and ani They help resea	DY Form painting, Conceptual, mal studies play a crucial role rchers understand the mecha	Class in me	ical, Observedical researc	ch. K4
HUMAN AND Indirect obser Photographs, Pi	vation variety, ictures and more. Human and ani They help resea	DY Form painting, Conceptual, mal studies play a crucial role	Class in me	ical, Observedical researc	ch. K4
HUMAN AND Indirect obser Photographs, Pi Outcome 3	vation variety, ictures and more. Human and ani They help resea potential treatm	DY Form painting, Conceptual, mal studies play a crucial role rchers understand the mecha nents, and develop new therap Unit -IV	Class in me nisms ies and	ical, Observedical researce of diseases, the diseases of the disease of the d	ch. K4
HUMAN AND Indirect obser Photographs, Pi Outcome 3 Objective 4	vation variety, ictures and more. Human and ani They help resea potential treatm	DY Form painting, Conceptual, mal studies play a crucial role archers understand the mecha nents, and develop new therap	Class in me nisms ies and	ical, Observedical researce of diseases, the diseases of the disease of the d	ch. K4
HUMAN AND Indirect obserted to the control of the c	ANIMAL STURVation variety, ictures and more. Human and ani They help resea potential treatm To understand the	DY Form painting, Conceptual, mal studies play a crucial role rchers understand the mecha nents, and develop new therap Unit -IV	Class in me nisms ies and	ical, Observedical researce of diseases, to medication wing.	ch. K4 est s.
HUMAN AND Indirect obser Photographs, Production 3 Objective 4 OUTDOOR ST Study from ma	vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY annuade objects was	Form painting, Conceptual, mal studies play a crucial role archers understand the mecha ments, and develop new therap Unit -IV me importance of proportion which	Class in me nisms ies and le drav	ical, Observedical researce of diseases, to medication wing.	ch. K4 est s.
HUMAN AND Indirect obser Photographs, Production 3 Objective 4 OUTDOOR ST Study from ma	ANIMAL STURVation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY animade objects variety displayed to the study of the study	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion which with emphasis on construction	Class in me nisms ies and le drav	ical, Observedical researce of diseases, to medication wing.	ch. K4 est s.
HUMAN AND Indirect obsert Photographs, Pi Outcome 3 Objective 4 OUTDOOR Study from makinear and mass and colour in reserved.	vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY animade objects was ive drawing. Expendering.	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion which with emphasis on construction	Class in me nisms ies and le drav Persp	dical, Observedical researce of diseases, to medication wing.	ch. K4 est s. endering in grey, texture
HUMAN AND Indirect obsert Photographs, Pi Outcome 3 Objective 4 OUTDOOR Study from makinear and mass and colour in reserved.	vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY animade objects was ive drawing. Expendering.	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion which with emphasis on construction perience with material quality in fosters a deeper appreciation	Class in me nisms ies and le drav Persp	dical, Observedical researce of diseases, to medication wing.	ch. K4 est s. endering in grey, texture
Objective 4 OUTDOOR ST Study from makinear and mass and colour in re Outcome 4	ANIMAL STURVation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY animade objects was ive drawing. Expendering. Outdoor study the natural wor	Form painting, Conceptual, mal studies play a crucial role irchers understand the mechanents, and develop new therap Unit -IV me importance of proportion white with emphasis on construction perience with material quality in fosters a deeper appreciation ld. Unit -V	Class in me nisms ies and le drav . Persp Tor feel	dical, Observedical researce of diseases, to medication wing. Descrive and resective and restriction in generation in generatio	endering in the grey, texture of K4
Objective 4 Outcome 3 Outcome 3 Outcome 3 Outcome 3 Outcome 4 OUTDOOR Study from matinear and mass and colour in recourse 4 Outcome 4	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY animade objects variety drawing. Expendering. Outdoor study the natural wor	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion which with emphasis on construction perience with material quality in fosters a deeper appreciation Id.	Class in me nisms ies and le drav . Persp Tor feel	dical, Observedical researce of diseases, to medication wing. Descrive and resective and restriction in generation in generatio	endering i grey, textur
Objective 4 Outcome 3 Outcome 3 Outcome 3 Outcome 4 OUTDOOR Study from makinear and mass and colour in reconded outcome 4 Objective 5 LANDSCAPE	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects value drawing. Expendering. Outdoor study to the natural wor To develop the s STUDY	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion white with emphasis on construction perience with material quality in fosters a deeper appreciation ld. Unit -V ense of line, space and volume	Class in me nisms ies and le drav Persp or feed	ical, Observedical researce of diseases, to medication wing. Descrive and reserved	ch. K4 est s. endering i grey, textur of K4 iist.
Objective 4 Outcome 3 Objective 4 OUTDOOR ST Study from mainear and mass and colour in re Outcome 4 Objective 5 LANDSCAPE Study from national material material mass and colour in research colour in resea	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects value drawing. Expendering. Outdoor study to the natural wor To develop the s STUDY	Form painting, Conceptual, mal studies play a crucial role irchers understand the mechanents, and develop new therap Unit -IV me importance of proportion white with emphasis on construction perience with material quality in fosters a deeper appreciation ld. Unit -V	Class in me nisms ies and le drav Persp or feed	ical, Observedical researce of diseases, to medication wing. Descrive and reserved	ch. K4 est s. endering i grey, textur of K4 cist.
Objective 4 Outcome 3 Objective 4 OUTDOOR Study from mainear and mass and colour in re Outcome 4 Objective 5 LANDSCAPE Study from nationaryon etc.	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY animade objects variety drawing. Expendering. Outdoor study the natural wor To develop the s STUDY ure such as Landa	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion white with emphasis on construction perience with material quality in fosters a deeper appreciation and the consense of line, space and volume scapes, Seascapes. Use of media	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl
Objective 4 Outcome 3 Objective 4 OUTDOOR Study from matinear and mass and colour in re Outcome 4 Objective 5 LANDSCAPE Study from nationaryon etc.	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects variety drawing. Expendering. Outdoor study to the natural wor To develop the s STUDY ure such as Lands Landscape stud	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion white with emphasis on construction perience with material quality in fosters a deeper appreciation and the community of the content	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl
Objective 4 Outcome 3 Objective 4 Outcome 3 Outcome 3 Outcome 4 Outcome 4 Outcome 4 Outcome 4 Outcome 5 Cando from national colour in resource and mass and colour in resource and colo	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects variety drawing. Expendering. Outdoor study of the natural wor To develop the s STUDY ure such as Lands understanding of	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion white with emphasis on construction perience with material quality in fosters a deeper appreciation and the consense of line, space and volume scapes, Seascapes. Use of media	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl
Objective 4 Outcome 3 Objective 4 OUTDOOR ST Study from mainear and mass and colour in re Outcome 4 Objective 5 CANDSCAPE Study from nationary on etc. Outcome 5 Outcome 5	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects value drawing. Expendering. Outdoor study the natural wor To develop the s STUDY ure such as Lands understanding of dings:-	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV ne importance of proportion which with emphasis on construction perience with material quality in fosters a deeper appreciation ld. Unit -V ense of line, space and volume scapes, Seascapes. Use of medic y helps individuals and common of the places they inhabit.	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl
Objective 4 OUTDOOR Study from mainear and mass and colour in record outcome 4 Objective 5 CANDSCAPE Study from national colour in record outcome 5 Outcome 5 Outcome 5 Outcome 5 Outcome 5	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects value drawing. Expendering. Outdoor study to the natural wor To develop the s STUDY ure such as Lands Landscape stud understanding of dings:- y Almanac" by A	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion whith the emphasis on construction perience with material quality in the state of line, space and volume scapes, Seascapes. Use of medical scapes, Seascapes. Use of medical scapes, space and common the places they inhabit. Ido Leopold	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl
Objective 4 Outcome 3 Objective 4 Outcome 3 Outcome 3 Outcome 4 Outcome 4 Outcome 4 Outcome 4 Outcome 5 Cand from national colour in reconstruction of the col	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects varied drawing. Expendering. Outdoor study to the natural wor To develop the s STUDY ure such as Lands understanding of dings:- y Almanac" by A by Rachel Carson	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion whith the emphasis on construction perience with material quality in the state of line, space and volume scapes, Seascapes. Use of medical scapes, Seascapes. Use of medical scapes, space and common the places they inhabit. Ido Leopold	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl
Objective 5 Courage 4 Outcome 4 Outcome 4 Outcome 4 Objective 5 Cand Colour in recourage of the colour in recourse of the colour in	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects variety drawing. Expendering. Outdoor study of the natural wor To develop the s STUDY ure such as Lands Landscape stud understanding of dings:- y Almanac" by A by Rachel Carson ces:	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion whith the emphasis on construction perience with material quality in the state of line, space and volume scapes, Seascapes. Use of medical scapes, Seascapes. Use of medical scapes, space and common the places they inhabit. Ido Leopold	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl
Objective 4 Outcome 3 Objective 4 Outcome 3 Outcome 3 Outcome 3 Outcome 4 Outcome 4 Outcome 4 Objective 5 CANDSCAPE Outcome 5	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects value drawing. Expendering. Outdoor study the natural wor To develop the s STUDY ure such as Lands Landscape stud understanding of dings:- y Almanac" by A by Rachel Carson ces: t.org	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion whith the emphasis on construction perience with material quality in the state of line, space and volume scapes, Seascapes. Use of medical scapes, Seascapes. Use of medical scapes, space and common the places they inhabit. Ido Leopold	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the state of K4 iist. pen & in the state of K4
Objective 4 Outcome 3 Objective 4 Outcome 3 Outcome 3 Outcome 3 Outcome 4 Outcome 4 Outcome 4 Objective 5 CANDSCAPE Outcome 5	ANIMAL STUD vation variety, ictures and more. Human and ani They help resea potential treatm To understand the TUDY anmade objects value drawing. Expendering. Outdoor study to the natural wor To develop the s STUDY ure such as Lands Landscape stud understanding of dings:- y Almanac" by A by Rachel Carson ces: t.org eographic.com	Form painting, Conceptual, mal studies play a crucial role archers understand the mechanents, and develop new therap Unit -IV me importance of proportion whith the emphasis on construction perience with material quality in the state of line, space and volume scapes, Seascapes. Use of medical scapes, Seascapes. Use of medical scapes, space and common the places they inhabit. Ido Leopold	Class in me nisms ies and le drav le drav and un in the r	ical, Observedical research of diseases, to medication wing. Dective and relative and relative in generating mind of an artical, charcoal	endering in the rest of K4 iist. pen & inl

Course Outcome VS Programme Outcomes

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

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

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

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

		Semester -II				
Allied	Course code:	PRINT MAKING	P	Credits: 3	Hours	: 5
Course - 2	308204					
		Unit -I				
Objective 1	This is an inclusi	ive course that offers an expand	led stud	ly of traditiona	ı1	
	printmaking prod	cesses through experimental pri	nt med	ia.		
INTRODUCT	TION AND MAT	ERIALS				
Anticipatory ar	nd imaginative use	e of gathering impressions, Fun	damen	tals of various	methods	of
taking prints. C	Observation of intr	rinsic texture of various surface	s and tl	ne textures of r	natural ai	nd
manmade thing	gs.					
Outcome 1	The introductio	n sets the stage for the resear	ch by p	oroviding	K	2
		ormation on the topic.				
		Unit -II				
Objective 2 Students will participate in a comprehensive range of technical and aesthetic						
•	approaches cante	ered in a range of strategies incl	uding t	he art work as	multiple	÷,
	digital and cultur	-	Č		•	
MONO-PRIN	TING	1				
MONO-PRIN Explore a varie			nono p	rinting. Candi	dates sho	 oul
Explore a varie	ety of traditional a	and new media approaches to r	_	rinting. Candi	dates sho	l
Explore a varie work in a range	ety of traditional a	and new media approaches to rerials, not just glass, metal or pl	astic.	_		
Explore a varie	ety of traditional a e of different mate The primary ou	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the	astic.	_		
Explore a varie work in a range	ety of traditional a e of different mate The primary ou	and new media approaches to rerials, not just glass, metal or pl	astic.	_		
Explore a varie work in a range Outcome 2	ety of traditional action of different mate. The primary ou and original art	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III	astic.	ion of individ		
Explore a varie work in a range Outcome 2 Objective 3	ety of traditional as of different mate. The primary ou and original art. To develop voca	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks.	astic.	ion of individ		
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIN	The primary ou and original art To develop voca	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III bulary of printmaking terms an	astic. e creat	ion of individu	ual K	6
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIN Using tradition	The primary ou and original art To develop voca NTING al or new media,	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III bulary of printmaking terms and or a combination of both, car	d techn	ion of individual induces.	ual K	6 d t
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIN Using tradition explore a varie	The primary ou and original art To develop voca NTING al or new media, ety of approaches.	and new media approaches to rerials, not just glass, metal or plateome of mono-printing is the tworks. Unit -III bulary of printmaking terms and or a combination of both, care. Candidates may employ a range.	d techn	ion of individual induces.	ual K	6 d t
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIM Using tradition explore a varie media or use in	The primary ou and original art To develop voca NTING al or new media, ety of approaches, approvised or foun	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III bulary of printmaking terms and or a combination of both, care. Candidates may employ a rand materials to create work.	d technical didates	ion of individual indues. Is should be endifferent mate	ual K	6 d t
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIN Using tradition explore a varie	The primary ou and original art To develop voca NTING al or new media, ety of approaches approvised or found one of the signi	and new media approaches to rerials, not just glass, metal or plateome of mono-printing is the tworks. Unit -III bulary of printmaking terms and or a combination of both, care and materials to create work. If it can outcomes of relief printers and control outcomes of relief printers.	d technical didates	ion of individual indues. Is should be endifferent mate	ncourage rials, mi	d t
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIM Using tradition explore a varie media or use in	The primary ou and original art To develop voca NTING al or new media, ety of approaches approvised or found one of the signi	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III bulary of printmaking terms and or a combination of both, cared and materials to create work. If icant outcomes of relief printle copies of the same image.	d technical didates	ion of individual indues. Is should be endifferent mate	ual K	d t
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIN Using tradition explore a varie media or use in Outcome 3	The primary ou and original art To develop voca NTING al or new media, by of approaches approvised or foun One of the signi produce multip	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III bulary of printmaking terms and or a combination of both, cared, and cared and materials to create work. If it copies of the same image. Unit -IV	d technadidates	ion of individual induces. Is should be endifferent mate the ability to	acourage rials, mi	d t
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIM Using tradition explore a varie media or use in	The primary ou and original art To develop voca NTING al or new media, by of approaches approvised or foun produce multiple To develop an unity of the signing produce multiple To develop an unity of develop an unity of the signing produce multiple To develop an unity of the signing produce	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III bulary of printmaking terms and combination of both, cared materials to create work. Ificant outcomes of relief printle copies of the same image. Unit -IV Inderstanding of the principles of	d technadidates	ion of individual induces. Is should be endifferent mate the ability to	acourage rials, mi	d t
Objective 3 RELIEF PRIN Using tradition explore a varie media or use in Outcome 3 Objective 4	The primary ou and original art To develop voca NTING al or new media, by of approaches approvised or foun produce multiple To develop an unity of the signing produce multiple To develop an unity of develop an unity of the signing produce multiple To develop an unity of the signing produce	and new media approaches to rerials, not just glass, metal or platcome of mono-printing is the tworks. Unit -III bulary of printmaking terms and or a combination of both, cared, and cared and materials to create work. If it copies of the same image. Unit -IV	d technadidates	ion of individual induces. Is should be endifferent mate the ability to	acourage rials, mi	d t
Explore a varie work in a range Outcome 2 Objective 3 RELIEF PRIN Using tradition explore a varie media or use in Outcome 3 Objective 4 ETCHING	The primary ou and original art To develop voca NTING al or new media, by of approaches approvised or foun One of the signitude produce multiple. To develop an unrelation to the primary of the pri	and new media approaches to rerials, not just glass, metal or plateome of mono-printing is the tworks. Unit -III bulary of printmaking terms and combination of both, care. Candidates may employ a rand materials to create work. Ificant outcomes of relief printle copies of the same image. Unit -IV Inderstanding of the principles of intmaking process.	d technologies of desig	ion of individual induction of individual induction of individual induction of individual induction of individual individ	acourage erials, mi	6 d t tixe
Objective 3 RELIEF PRINUSING tradition explore a varie media or use in Outcome 3 Objective 4 ETCHING Candidates sho	The primary ou and original art To develop voca NTING al or new media, by of approaches. In a provised or foun produce multiple. To develop an unrelation to the produce be provided by the product of the product o	and new media approaches to rerials, not just glass, metal or plateome of mono-printing is the tworks. Unit -III bulary of printmaking terms and a combination of both, cared materials to create work. Ificant outcomes of relief printle copies of the same image. Unit -IV Inderstanding of the principles of intmaking process. Indicate the use of line, torestanding of the use of line, torestanding to the same image.	d technical didates and didates and didates and didates and didates and f designation f designation didates and di	ion of individual siques. Is should be endifferent mate the ability to and compositure and co	acourage rials, mi	d to the description of the desc
Objective 3 RELIEF PRIMUSING tradition explore a varied media or use in Outcome 3 Objective 4 ETCHING Candidates shousing this process.	The primary ou and original art To develop voca NTING al or new media, by of approaches approvised or foun One of the signitude produce multiple To develop an unrelation to the product of the prod	and new media approaches to rerials, not just glass, metal or plateome of mono-printing is the tworks. Unit -III bulary of printmaking terms and combination of both, care. Candidates may employ a rand materials to create work. Ificant outcomes of relief printle copies of the same image. Unit -IV Inderstanding of the principles of intmaking process.	d technical didates and didates and didates and didates and didates and f designation f designation didates and di	ion of individual siques. Is should be endifferent mate the ability to and compositure and co	acourage rials, mi	d to ixe
Objective 3 RELIEF PRINUSING tradition explore a varie media or use in Outcome 3 Objective 4 ETCHING Candidates sho	The primary ou and original art To develop voca TING al or new media, by of approaches. To develop an unrelation to the primary our plates.	and new media approaches to rerials, not just glass, metal or plateome of mono-printing is the tworks. Unit -III bulary of printmaking terms and a combination of both, cared materials to create work. Ificant outcomes of relief printle copies of the same image. Unit -IV Inderstanding of the principles of intmaking process. Indicate the use of line, torestanding of the use of line, torestanding to the same image.	d technical didates and didates and didates and didates and didates are fideling is	ion of individual siques. Is should be endifferent mate the ability to and compositure and co	acourage rials, mi	6 d 1 ixe

Unit -V

Objective 5 To effectively experiment with a variety of materials and techniques in printmaking.

SERIGRAPHY

Explore a variety of traditional and/or new media approaches to screen printing. Using traditional and/or digital processes, candidates should demonstrate an expressive and personal response in their work. extra-large works and mixed media presentations. Medium: Acrylics, Collage, Oil etc.

K2

Outcome 5 Serigraphy is well-known for its ability to produce prints with vibrant colours and bold, sharp graphics.

Suggested Readings:-

"Printmaking: A Complete Guide to Materials & Processes" by Beth Grabowski and Bill Fick "The Printmaking Bible: The Complete Guide to Materials and Techniques"

Online resources:

www.sgcinternational.org

www.printmakersnetwork.com

www.printcenter.org

K1-Remember K2-Understand K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
------------------------------------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

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

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

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

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



			Semest	er -III				
Core	Course code:	HIS	TORY OF I	NDIAN ART	T	Credits: 4	Но	urs: 4
Course - 7	308301							
			Uni	t -I				
Objective	1 To know its	potentia	l and progres	s in different tir	nes fro	om an archited	ctural,	social,
•	and economi	•					ŕ	ŕ
MAURYAN		-						
Understandir	ng of Mauryan a	rt. Unde	erstanding soc	cial, political an	d ecor	nomical scena	rios. N	Mauryan
	. Mauryan sculp		_	. •				•
Outcome 1	1 Connect own	n artist	ic practice w	ith a history of	the n	naterial,		
	experiment,		•	·				K2
			Unit	t -II				
Objective	2 To develop the	he stude	ent, understan	d the various hi	story	in different pe	riods.	
SUNGA PE								
Understandir	ng of Sunga art.	Underst	anding social	, political and e	conon	nical scenario	s. Rol	e of
	unga Architectu		_	-				
Outcome 2	2 Trace histor	cicity of	the images t	hat the student	ts refe	er to and use	in	
	their works.	•	11808					K2
			Unit	-III				
Objective 3	3 To create an	awaren	ess among dif	ferent art period	ds and	enrich their c	reativ	ity.
KUSHAN P		29	ALAGAPPA D	NIVERSITY Y	<u> </u>			
Understandir	ng of Kushan a	art. Und	lerstand socia	al, political and	l ecor	nomical scena	rios.	Role of
	Lushan Architect			-				
Outcome 3				tangible inher	ited a	rtistic practic	e.	K4
			Unit			F		
Objective 4	4 To articulate	about to	angible and in	ntangible inherit	ed art	istic practice.		
GANDHAR			0	8		1		
	ng of Gandhara a	art. Und	erstand socia	l. political and e	conor	nical scenario	s. Rol	e of
	Sandhara Archite							
Outcome 4				om the past in	the co	ntext.		K4
0 4400 1110		•	0	, Examine, Inte				
	Questions		Unit		-p,			
Objective :	5 To read and a	analyze		om the past in t	he cor	ntext.		
GUPTA PE				em me pass m				
	ng of Gupta ar	t. Unde	erstand social	l. political and	econ	omical scena	rios	Role o
	Supta Architectu			-	CCOII	omical seema	1105.	11010
				n the past mor	e thai			K2
🗀 (Dutcome 4		ui ccs o	i iiiiages ii oi	m the past mor	c mot	ignitiui anu		112
Outcome 5			Ü	-				
	meaningful			<u>.</u>				
Suggested	meaningful Readings:-							
Suggested Christensen.l	meaningful Readings:- History of Art			•				
Suggested Christensen. I Iyer Bharat.	meaningful Readings:- History of Art K.IndianArt	way.			n Antl	nropological R	Revela	tion.
Suggested Christensen.l Iyer Bharat. l Somnath Cha	meaningful Readings:- History of Art K.IndianArt akraverty -Early	way.			n Antl	nropological F	Revela	tion.
Suggested Christensen. I Iyer Bharat. I Somnath Cha	meaningful Readings:- History of Art K.IndianArt akraverty -Early urces:	way. Rock A	art and Tribal		n Antl	nropological F	Revela	tion.
Suggested Christensen.l Iyer Bharat.l Somnath Cha Online resou Archaeologic	meaningful Readings:- History of Art K.IndianArt akraverty -Early	Rock A	Art and Tribal I) website.	Art in India: A	n Antl	nropological F	Revela	tion.

Course Outcome VS Programme Outcomes

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

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

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

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

Core		Semester -III			
	Course code:	BASIC COMPOSITION	P	Credits: 3	Hours: 5
Course - 8	308302				
		Unit -I		1	1
Objective 1	To develop a	greater knowledge of oil painting	ng m	aterials and te	chniques in
U	relation to port	rait painting and gained confidence	e in p	ainting techniq	ues to use in
	future practice.		•		
UNDERSTAN	DING & HAN	DLING OF 2-D SURFACE			
Different kinds	of surfaces, Pre	eparation of surfaces and their hand	dling.	Study of exam	ples of great
masters.		•		•	
Outcome 1	Identify the dy	namics of working in a shared st	tudio	space.	K2
		Unit -II			
Objective 2	Develop the a	bility to explore and understand	digit	al modes and	practices in
3	relation to artis		J		1
FORMS AND		L POSSIBILITIES			
		Different types of forms, their b	ehavi	our and natur	e. structural
•	•	Rules of third, foreground and bac			
Ť.	examples of gre	The second secon	υ	S	1
Outcome 2		deas and concerns with faculty a	nd ne	ers in a clear	K2
	manner.	2 0			
		Unit -III			
Objective 3	Deepen know	vledge and skills in digital	tec	hnology. Ada	pting new
	_ *				· · · · · · · · · · · · · · · · · · ·
	medium/materi	als to conceptualize artistic express	sions.		
SIMPLE CON		als to conceptualize artistic express	sions.		
	POSITIONS:				les of great
Arranging eler	IPOSITIONS: nents from sket	ches of daily life. Still life object	cts, s	tudy of examp	les of great
Arranging eler masters. Mediu	MPOSITIONS: nents from sket m: Poster colou	ches of daily life. Still life object, oil pastels & watercolour, pen &	cts, s	tudy of examp	_
Arranging eler	MPOSITIONS: nents from sket m: Poster colou	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language	cts, s	tudy of examp	les of great
Arranging eler masters. Mediu Outcome 3	MPOSITIONS: nents from sket m: Poster colou Experiment w	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual languag	cts, s Ink c	<mark>tu</mark> dy of examp on Paper.	K4
Arranging eler masters. Mediu Outcome 3	IPOSITIONS: nents from sket m: Poster colou Experiment w	cches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language Unit -IV Iternative Art practices b	cts, s	<mark>tu</mark> dy of examp on Paper.	K4
Arranging elermasters. Mediu Outcome 3 Objective 4	POSITIONS: nents from sket m: Poster colou Experiment w Exploring a spaces/premise	cches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language Unit -IV Iternative Art practices b	cts, s Ink c	<mark>tu</mark> dy of examp on Paper.	K4
Arranging elemasters. Mediu Outcome 3 Objective 4 HUMAN FIG	IPOSITIONS: nents from sket m: Poster colou Experiment w Exploring a spaces/premise URES	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language Unit -IV lternative Art practices be saudiences.	cts, s Ink c ge.	tudy of examp on Paper.	K4
Arranging elemasters. Mediu Outcome 3 Objective 4 HUMAN FIGH Detail of huma	POSITIONS: nents from sket m: Poster colou Experiment w Exploring a spaces/premise URES n figure. Faces,	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language Unit -IV Iternative Art practices be s/audiences.	cts, s Ink c ge. eyono	tudy of exampon Paper. d convention	K4 nal studio
Arranging elemasters. Mediu Outcome 3 Objective 4 HUMAN FIGH Detail of huma of reflection or	Exploring a spaces/premise URES n figure. Faces, a the human book	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language Unit -IV lternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the	eyono	tudy of exampon Paper. d convention	K4 nal studio
Arranging elemasters. Medium Outcome 3 Objective 4 HUMAN FIGURE Detail of human of reflection or Medium: Poste	Experiment w Experiment w Experiment w Exploring a spaces/premise URES In figure. Faces, a the human book or colour, oil past	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language. Unit -IV Iternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the tels & watercolour, pen & Ink on P	ets, s Ink o ge. eyono ght, na relat	tudy of exampon Paper. d convention ture of studio lionship of light	K4 nal studio
Arranging elemasters. Mediu Outcome 3 Objective 4 HUMAN FIGH Detail of huma of reflection or	Experiment w Experiment w Experiment w Exploring a spaces/premise URES In figure. Faces, a the human book or colour, oil past	ches of daily life. Still life object, oil pastels & watercolour, pen & the techniques and visual language. Unit -IV Iternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the tels & watercolour, pen & Ink on Paconcerns and concepts through p	ets, s Ink o ge. eyono ght, na relat	tudy of exampon Paper. d convention ture of studio lionship of light	K4 nal studio
Arranging elemasters. Mediumasters. Mediumasters. Mediumasters. Mediumasters. Objective 4 HUMAN FIGURE Detail of humasters of reflection or Medium: Posters Outcome 4	Exploring a spaces/premise URES n figure. Faces, a the human book r colour, oil past	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language. Unit -IV Iternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the tels & watercolour, pen & Ink on Paconcerns and concepts through punit -V	ets, s Ink o ge. eyono ght, na relat gaper.	tudy of exampon Paper. d convention ture of studio lionship of light	K4 nal studio light. Nature and colour. K4
Arranging elemasters. Medium Outcome 3 Objective 4 HUMAN FIGURE Detail of human of reflection or Medium: Poste	Exploring a spaces/premise URES n figure. Faces, a the human book r colour, oil past Express their of the human the figure of the human book r colour, oil past Express their of the human book r colour, oil past Express their of the human book r colour, oil past Express their of the human book r colour, oil past Express their of the human book r colour, oil past Express their of the human book r colour, oil past Express their of the human book r colour, oil past Express their of the human book r colour, oil past Express their of the human book r colour oil past r c	ches of daily life. Still life object, oil pastels & watercolour, pen & the techniques and visual language. Unit -IV Iternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the tels & watercolour, pen & Ink on Paconcerns and concepts through p	ets, s Ink o ge. eyono ght, na relat gaper.	tudy of exampon Paper. d convention ture of studio lionship of light	K4 nal studio light. Nature and colour. K4
Arranging elemasters. Medium Outcome 3 Objective 4 HUMAN FIGOR Detail of human of reflection or Medium: Poster Outcome 4 Objective 5	Exploring a spaces/premise URES n figure. Faces, a the human book r colour, oil past Express their of the human book r colour, oil past Express their oil past Express the	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language. Unit -IV Iternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the tels & watercolour, pen & Ink on Paconcerns and concepts through punit -V	ets, s Ink o ge. eyono ght, na relat gaper.	tudy of exampon Paper. d convention ture of studio lionship of light	K4 nal studio light. Nature and colour. K4
Arranging elemasters. Medium Outcome 3 Objective 4 HUMAN FIGHT Detail of human of reflection or Medium: Poster Outcome 4 Objective 5 ANIMAL FIGHT	Exploring a spaces/premise URES n figure. Faces, a the human book r colour, oil past Express their of the works.	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language. Unit -IV Iternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the tels & watercolour, pen & Ink on Particles & watercolour, pen & Ink on Particles & Unit -V bility to create Perceptive/Interactions.	eyono ght, na relate aper.	tudy of exampon Paper. d convention ture of studio lionship of light	K4 hal studio light. Nature and colour K4 ensorial Art
Arranging elemasters. Medium Outcome 3 Objective 4 HUMAN FIGOR Detail of human of reflection or Medium: Poster Outcome 4 Objective 5 ANIMAL FIGOR Detail of animal of animal content of anim	Exploring a spaces/premise URES n figure. Faces, a the human book r colour, oil past Express their colour, oil past Express	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language. Unit -IV Iternative Art practices bestaudiences. expressions. Nature of natural lightly, study of shadows. Study of the tels & watercolour, pen & Ink on Perconcerns and concepts through	eyono eyono eht, na relat eaper. ctive/	tudy of exampon Paper. d convention ture of studio lionship of light ce. Performative/Solight, nature of	K4 hal studio light. Nature and colour. K4 ensorial Art studio light.
Arranging elemasters. Medium Outcome 3 Objective 4 HUMAN FIGURE Detail of human of reflection or Medium: Poster Outcome 4 Objective 5 ANIMAL FIGURE Detail of animal Nature of reflection of reflection or medium: Poster Outcome 4	Exploring a spaces/premise URES n figure. Faces, a the human book r colour, oil past Express their of the human book r colour, oil past Express their oil	ches of daily life. Still life object, oil pastels & watercolour, pen & ith techniques and visual language. Unit -IV Iternative Art practices be saudiences. expressions. Nature of natural lighty, study of shadows. Study of the tels & watercolour, pen & Ink on Particles & watercolour, pen & Ink on Particles & Unit -V bility to create Perceptive/Interactions.	eyono ght, na relate caper. ctive/	tudy of exampon Paper. I convention ture of studio light ce. Performative/Selight, nature of the relationship	K4 hal studio light. Nature and colour. K4 ensorial Art studio light.

Rao. Khajuraho

Arasse. Leonardo Da Vinci

Various. Mannerism

Susan. Midnight To The Boom: Painting In India After Independence (Hb)

Coornarasooam. Indian Craftsman

Mitchell. India Colour

Myneni Krishnak. Iconography Art Religion and Culture

Kleiner. Gardners Art Through The Ages The Western Perspective

Online resources:

https://helpx.adobe.com/creative-cloud/tutorials.explore.html

https://www.skillshare.com/

K1-Remember K2-U	nderstand K3-Apply	K4-Analyse	K5-Evaluate	K6-Create

Course Outcome VS Programme Outcomes

			Course	Jutcome	$r \approx 1.0$ gr	umme c	decome	<u> </u>		
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	S (3)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)	0	M (2)	M (2)	L (1)	6.		L(1)	M (2)
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

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

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

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

		Semester -III				
Core	Course code:	FOLK AND TRIBAL PA	INTING	P	Credits: 3	Hours: 5
Course- 9	308303					
		Unit -I				
Objective 1	Students will	experiment with a variety o	f painting	g surf	aces in order to	describe
	and explain h	ow paint reacts to different	surface q	ualiti	es.	
WARLI PAI	NTING					
Village View,	Traditional Fe	stival, marriage scenario				
Outcome 1	Connect ow	n artistic practice with	a histo	ry o	f the material	, K2
	experiment,	and social relation.				
	-	Unit -II				1
Objective 2	To serve as a	major resource centre for th	e arts, es	pecia	lly written, oral	and visual
-	source materi	als				
MADHUBAN	I PAINTING					
Techniques of	Madhubani					
King's Palace	seen	on the con-				
Ancient Epic s	story's					
Outcome 2	Elucidate the	e formative and dynamic	factors in	1 the	complex web o	f K2
		between Diverse social			-	
	regions.					
		Unit -III				
Objective 3	To undertake	research and publication pr	ogramme	s of	reference works,	glossaries
· ·	dictionaries a	nd encyclopaedia concernin	g the arts	and	the humanities.	_
PATTACHIT	RA PAINTIN	G	18			
Odisha and Be	engal Styles Pat	tachitra				
Theme and Te	chniques					
	in Pattachitra p	aintings				
Outcome 3		etwork with national and i	nternatio	onal	institutions.	K4
		Unit -IV				
Objective 4	To establish	a tribal and folk arts divisi	on with a	a cor	e collection for	conducting
J		ientific studies and for live				
CHITHRA P.		1				
		ngs, spiritual Characters, C	ontempo	rary [Tanjore painting	
Outcome 4		ited research in the arts, h				K4
		Unit -V				
				dialo	gue through per	formanaac
Objective 5	To provide a	forum for a creative and	critical			TOTHIANCES
Objective 5		forum for a creative and multi-media projections.				
Objective 5	exhibitions,	multi-media projections,	conferen	ces,	seminars and	
	exhibitions, between and		conferen	ces,	seminars and	
KURUMBA 1	exhibitions, between and a PAINTING	multi-media projections, amongst the diverse arts, tra	conferenditional a	ces, and co	seminars and ontemporary.	workshops
KURUMBA I	exhibitions, between and a PAINTING rtist, Technique	multi-media projections,	conferenditional a	ces, and co	seminars and ontemporary.	workshops
KURUMBA I History and A Theme and Co	exhibitions, between and a PAINTING rtist, Technique oncept	multi-media projections, amongst the diverse arts, tra es of Kurumba Paintings, I	conferenditional a	ces, and co	seminars and ontemporary. urumba Painting	workshops s
KURUMBA I	exhibitions, between and a PAINTING rtist, Technique oncept Provide a f	multi-media projections, amongst the diverse arts, tra	conference ditional at Elements	ces, and co of K	seminars and ontemporary. urumba Painting alogue through	workshops s h K2

Santra, Folk Arts Of West Bengal And The Artist Community

Layton, Australian Rock Art A New Synthesis

Creative Colouring For Adults

Ching, Drawinga Creative Process

Rachel Storm, Legends & Myths India, Egypt, China & Japan

Online resources:

https://artsandculture.google.com/

http://www.indiafolkarts.com/

K1-Remember K	C2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
---------------	----------------------	----------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M (2)	L(1)	M (2)	M (2)	S (3)	M (2)		L (1)	S (3)
CO2	S (3)	M (2)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	S (3)
CO3	S (3)		- 60	M (2)	M (2)	37	3		L (1)	L(1)
CO4	S (3)		No	M (2)	M (2)	S (3)	S (3)	S (3)	M (2)	L(1)
CO5	S (3)	M (2)		S (3)	S (3)		M (2)	M (2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

Course Outcome VS Programme Specific Outcomes

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

		Semester -III			
Allied	Course code:	PHOTOGRAPHY	P	Credits: 3	Hours: 5
Course - 3	308304				
		Unit -I			I .
Objective 1	To make students	learn the finer points of photogr	raphy,	camera handli	ng skills;
"	technology and tec				
INTRODUCTI	ON OF CAMER	A			
Introduction to	the Camera: Hist	tory and types of cameras, Ca	mera	lenses - fixed	focal length
versus zoom ler	nses, common len	s filters, Technicalities of phot	ograp	hy – compositi	on, exposure
light sensitivity.	depth of field, P	ortraiture – landscape, product	in ac	lvertisements, j	ohoto feature
Electronic imag	ing devices – Phot	to Conductive Tube, Charge Con	upled	Device	
Outcome 1	Compose balance	ed & visually appealing image	s.		K2
	-	Unit -II			I .
Objective 2	To enhance the S	Student shall learn about variou	ıs typ	es of cameras,	photography
1 "	equipment and tec	hniques from historical perspec	tive.		
PRINCIPLES	OF COMPOSITI	ON			
Composition me	ethods, Using grid	s. Balancing elements. Theory	of ode	ds. Rule of thir	d, Headroom
Distractions, Flo	oating heads. Loo	k at the space & walk room. A	ngles	, leading lines.	Principles of
		balance, emphasis, contrast, ri			
scale.					
Outcome 2	Analyze differe	nt lighting conditions and	d set	up camera	K2
	parameters accoi	rdingly.		-	
		Unit -III			1
Objective 3	To analyze differe	nt <mark>l</mark> ight <mark>ing cond</mark> itio <mark>ns</mark> and set up	cam	era parameters	accordingly
LIGHTING TE	ECHNIQUES				
Psychology of 1	ight Hu <mark>man V</mark> isio	on, <mark>L</mark> ight Sources Setting Moo	d thro	ugh Lighting.	Lighting as a
Story Element, (Colour and Colour	Temperature of Light, Three-p	oint li	ghting, High-K	ey lighting &
Low Key lightin	g Indoor and Outo	door Lighting Reflectors, Role o	of refle	ectors Techniqu	ies.
Outcome 3	Explain various p	orinciples of Photography.			K4
,		Unit -IV			•
Objective 4	To Illustrate the d	ifferent camera movement techr	niques	•	
INDOOR AND	OUTDOOR SH	ООТ			
Point light sourc	ce, Reflectors, Wic	de light sources, Light banks, U	mbrel	las, soft boxes,	honeycombs
snoots, etc. Outo	door and Portrait I	Lighting using in product Photog	graphy	y. Diffuser, Ref	lector, Mirror
etc., working wi	th white balance s	ettings.			
Outcome 4	Illustrate the diff	erent camera movement techr	niques	S.	K4
		Unit -V			
Objective 5	To develop their o	wn personal style of Photograpl	hy.		
AUTOMATED	AND ASSISTE	D SETTINGS:			
Shooting modes	. Flash Modes. In	nage enhancement settings. Vic	deo m	ode. Manual S	ettings. Shoo
with different A	1 1	01 1 1 1 1	Shoot	with different	
	automated modes.	Shoot with manual settings. S	moot	with different	lenses. Shoo
		Shoot with manual settings. Sont. Shoot with filters.	311001	with different	lenses. Shoo

Richard Zakia, Leatie Stroebel, "The encyclopaedia of photography", Focal Press – London, 3rd edition -1993).

Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, "The Manual of Photography", Focal Press, 9 th Edition (2000).

Online resources:

https://digital-photography-school.com/

https://photographylife.com/

K1-Remember K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
---------------------------	----------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

			ourse Ou	teome ,	S 11051	umme c	diccome.			
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M (2)	M (2)	S (3)	L(1)	M (2)	M (2)		L(1)	S (3)
CO2	M (2)	M (2)	M (2)	S (3)	M (2)	S (3)	M (2)	L(1)	L(1)	S (3)
CO3	M (2)		M (2)	a U8	L(1)	M (2)				L (1)
CO4	S (3)		M (2)	S (3)	M (2)	M (2)	S (3)	S (3)		L (1)
CO5	S (3)	M (2)	S (3)	LAGAPF	S (3)	S (3)	M (2)	M (2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.2

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

Course Outcome VS Programme Specific Outcomes

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

		Semester -III			
EC – 1	Course code: 308305A	2D ANIMATION	P	Credits: 3	Hours: 5
		Unit -I	'		
Objective 1	To make the stude	ents understand the basic usage	e of con	nputers.	
FUNDAMENT	AL OF ANIMAT	ΓΙΟΝ			
Introduction to	animation product	ion process, Basic Principles i	n anima	ation, The Body	y language,
Squash and stre	etch, Anticipation,	Staging, Straight ahead and p	ose to	pose, Follow tl	nrough and
		slow out, Arcs, Secondary act			
		tht, Character acting, Volume	, Line	of action, Path	of action,
Walk cycles-and	imal and human.				
Outcome 1	Understand how	animation works.			K2
		Unit -II			
Objective 2	To enhance the St	udents in the field of graphic of	design a	and software.	
INTRODUCTI	ON OF SOFTW	ARE			
* *		graphics, Flash layout &		-	
	_	ettes, text. Frame, key frames	-	_	video. Shap
tween, symbols,	, Motion tween, M	lasking, Action script, Publish	ing & e	xporting.	
Outcome 2	Knowledge abou	t using animation principles.)		K2
	2	Unit -III	9		
· ·	Animation.	this course is to teach the	e stude	ents the funda	mentals of
	AND BACKGR			1 1 1	. 114
		aracter model sheets, 2D envir	onmen	and backgroui	
Outcome 3	Learn 2D digital	and cut-out animation.			K4
01: 4: 4	T1:114 4-	Unit -IV	1.111	11 1, 1, 41, 4	. 1
•	understand how as	learn all the principles wh ctual animation works.	ich Wil	ii neip them t	o learn an
CHARACTER	ANIMATION				
•	•	vining, layers, -frame animat		•	
Physics and Bal	l Bounce, seconda	ry motion on bouncing ball, V	Valk Cy	cle, Rotoscope	
Outcome 4	Produce traditio	nal style animation as well	as pup	pet animation	n K4
	and the knowled	ge of the principles of anima	ation to	be built upor	1
	in subsequent co	urses leading up to the Portf	olio cou	ırse.	
		Unit -V			
Objective 5	Learning principle	es also help them in many other	r fields	of animation.	
POST PRODU	CTION				
Sound for Anin	nation, Premiere a	nd audio, Animating a charac	eter, sin	nple object wit	h character
	Animation creating	ig a puppet in Flash assignmer	nt, creat	e animatic.	
	Ammanon, cream	-8 LLL			
traits, Lip sync	Ammation, creating	-8 III			
traits, Lip sync . Final Project. Outcome 5	Apply skills lear	ned in this class in other ar			K2
traits, Lip sync . Final Project. Outcome 5	Apply skills lear graphics, stop· m				K2
traits, Lip sync Final Project. Outcome 5 Suggested Read	Apply skills lear graphics, stop· m dings:-	ned in this class in other ar	nimati		K2

https://www.animationmentor.com/

https://learn.toonboom.com/

http://animationresources.org/

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M (2)	L(1)	M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	M (2)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	S (3)
CO3	S (3)			M (2)	M (2)				L(1)	L(1)
CO4	S (3)			M (2)	M (2)	S (3)	S (3)	S (3)	M (2)	L(1)
CO5	S (3)	M (2)		S (3)	S (3)	60 ₀₁	M (2)	M (2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

Course Outcome VS Programme Specific Outcomes

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

		Semester -III			
EC-1	Course code: 308305B	PATTERN DESIGN	P	Credits: 3	Hours: 5
		Unit -I		ı	
Objective 1	To make students	learn the wide spectrum of the	design	process.	
INTRODUCT	ION				
Introduction to	Pattern Making, In	nportance of pattern making ir	fashio	n industry, Tool	s and
instruments use	ed, Terminology and	d indications used.			
Outcome 1	Students will gai making.	in proper understanding of	the b	asics of patter	n K2
	•	Unit -II			•
Objective 2	To make students	understand the concept of des	ign, its	element and prin	nciple
	involved in makin	g a good design.			
TRADITIONA	AL PATTERN				
_	_	, Individual measurement, Pa	ttern M	aking Principals	. Based on
Mono colour ar		TU Plonmonto			
Outcome 2	Students will dev	velop patterns by using the	acqui	red knowledge	of K2
	pattern making.	ALAGAPPA UNIVERSITY	8		
	6	Unit -III	8:		
Objective 3	To make students	learn the wide spectrum of the	design	process.	
NATURAL PA	ATTERN				
Patterns from n	ature; such as trees	, l <mark>eaves and textures.</mark>			
Outcome 3	Students will use	b <mark>as</mark> ic pattern ma <mark>king pri</mark> nci	ples to	create design	K4
	variation <mark>s.</mark>				
		Unit -IV	A		
Objective 4	To create the Stud	lents understand the concept of	of design	gn, its elements	and make a
	good design.		7.		
GEOMETRIC	CAL PATTERN				
Pattern from Go	eometrical forms su	ich as Square, circle and recta	ngle.		
Outcome 4	Students will dev	elop patterns by using the ac	equired	knowledge of	K4
	geometrical patte	rn making.			
		Unit -V			
Objective 5	To introduce patte	rn making technique as it is a	vital to	ol in creating ga	rments.
CONCEPTUA	L PATTERN				
Creative pattern	n, concept for dress	materials such as baby wears	, ladies	wares, men's w	ears.
Outcome 5	Students will be a	able to use the appropriate to	ermino	logy to develop	K2
	different patterns	5.			
Suggested Rea	dings:-				
•		ashion and Apparel Design. N	_	* .	•
Harriet Me jim	sey: 1973. Art and	I Fashion in Clothing Selection	on. [Se	cond Edition). I	Low a State
University Pres					
	ditional Textiles of				
Fiona McDona	ld, Textile A Histor	У			

https://www.spoonflower.com/

https://patternobserver.com/

https://www.skillshare.com/

K1-Remember	K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
-------------	----------------------	----------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

		Semester -III				
Training	Course code:	CRITICAL & CONTEXTUAL	P	Credits: 2	Hours: 3	
Course – 2	308306	STUDIES	1	Credits. 2	illours. 5	
Course 2	300300	Unit -I				
Objective 1	Identify the s	ocio-economic and cultural aspects of	f art 1	oroduction		
•	ritical and Conte		i ait j	STOGUCTION.		
-		ies are based upon the active and ind	ividu	al response(s)	of students	
		Student shall identify suitable artists,				
	~	e study of one of the following topic		-	-	
	•	ically analyzing the subject, context, t				
		write a critical note by evaluative work		ioni or suman	. They blian	
Outcome		ll gain proper understanding of		hasics of	K2	
Outcome	pattern mak		tiic	basies of	11.2	
	pattern mak	Unit -II				
Objective	2 Criticize the	modes of contemporary art production	า			
Exercise	2 Chilese the	iniodes of contemporary are production				
	ers • Art moven	nents • Portraits • Nature • Design	• Ar	chitecture • N	Machinery •	
		• Contemporary art • Digital Art • W			•	
		Social Practices • Art and Mythology				
		ill develop patterns by using			<u> </u>	
Outcome		f pattern making.	tiic	acquired		
	Miowicage	Unit -III				
Objective	3 Analyze the 1	possibility of doing research-based pra	actice	<u> </u>		
•	Methodology	possionity of doing research based pro				
	0.0	Project Review: Mid Semester • Proje	ect R	eport Submiss	ion & Viva	
End of the S	-	To jest the view. The semester 110,			1011 66 7174	
Outcome		l use basic pattern making principle	es to	create	K4	
outcome	design varia		es co		11.	
	uesign varia	Unit -IV				
Objective	4 Develop capa	acity to integrate skill and knowledge	acros	ss disciplines		
<u> </u>	RICAL PATTER			ss arsorprines.		
_	_	ms such as Square, circle and rectang	le.			
					K4	
Outcome 4 Students will develop patterns by using the acquired						
	KHUWICUYE O	f geometrical nattern making.		 		
	Knowieuge 0	f geometrical pattern making. Unit -V				
Objective		Unit -V	art m	aking.		
Objective CONCEPT	5 Define their p	Unit -V practices in relation to contemporary a	art m	aking.		
CONCEPT	5 Define their I	Unit -V practices in relation to contemporary a		_	vears.	
CONCEPT Creative pat	5 Define their pulse tern, concept for	Unit -V practices in relation to contemporary a N dress materials such as baby wears, la	adies	wares, mens v		
CONCEPT	5 Define their pulsar PATTERN tern, concept for 5 Students will	Unit -V practices in relation to contemporary a N dress materials such as baby wears, la Il be able to use the appropriate	adies	wares, mens v	vears.	
CONCEPT Creative pat Outcome	5 Define their p UAL PATTERN tern, concept for 5 Students wi develop diffe	Unit -V practices in relation to contemporary a N dress materials such as baby wears, la	adies	wares, mens v		
CONCEPT Creative pat Outcome Suggested I	5 Define their pulsar particles of the p	Unit -V practices in relation to contemporary a N dress materials such as baby wears, la Il be able to use the appropriate erent patterns.	adies term	wares, mens v	K2	
CONCEPT Creative pat Outcome Suggested F Sumathi, G.	5 Define their pulsars tern, concept for 5 Students will develop differential terms. J.2002 Elements	Unit -V practices in relation to contemporary a N dress materials such as baby wears, la Il be able to use the appropriate erent patterns. of Fashion and Apparel Design. New	adies term	wares, mens voinology to	K2 (P)Ltd.	
CONCEPT Creative pat Outcome Suggested F Sumathi, G. Harriet Me	5 Define their pulsar particles of the p	Unit -V practices in relation to contemporary a N dress materials such as baby wears, la Il be able to use the appropriate erent patterns.	adies term	wares, mens voinology to	K2 (P)Ltd.	
CONCEPT Creative pat Outcome Suggested F Sumathi, G. Harriet Me University P	5 Define their pulsarian tern, concept for 5 Students will develop different J.2002 Elements jimsey: 1973. And Press, Ames.	Unit -V practices in relation to contemporary a N dress materials such as baby wears, la Il be able to use the appropriate erent patterns. of Fashion and Apparel Design. New	adies term	wares, mens voinology to	K2 (P)Ltd.	

https://www.spoonflower.com/

https://patternobserver.com/

https://www.skillshare.com/

Course Outcome VS Programme Outcomes

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

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

CO	PSO1	PSO2 PSO3		PSO4	PSO5
CO1	S (3)	M (2)	M (2)	S (3)	L(1)
CO2	S (3)	M (2)	L(1)	S (3)	L(1)
CO3	S (3)	Page 10 to	L(1)		
CO4	S (3)			S (3)	
CO5	S (3)	M (2)			
W.AV	2.8	1.2	0.8	1.8	0.4

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

Core		Semester -IV			
	Course code:	HISTORY OF WESTERN ART	T	Credits: 4	Hours: 4
Course-10	308401				
		Unit -I			
Objective	To make the	students pay attention in the field of we	stern	art.	
PRE — REN	NAISSANCE				
Prehistoric pa	aintings of Franc	e and Spain. Egyptian, Aegean Art, Gro	eece	and Roman pai	nting,
Byzantine, G	othic.				
Outcome 1	The domina	nt artistic style of the Pre-Renaissa	nce v	vas Gothic ar	t,
	characterize	d by its use of pointed arches, ribbed	vaul	ts.	K2
		Unit -II			•
Objective 2	2 To know its p	otential and progress in different time t	from	architectural, so	ocial and
	economical p	oint of view.			
RENAISSAI	NCE PERIOD				
Proto Renais	sance- Ghiberti,	Giotto. Early Renaissance- Donatello, I	Masa	ccio. High Ren	aissance-
Leonardo da	Vinci, Michelan	gelo, Raphael. Baroque — Bernini, Car	ravag	gio.	
Outcome 2	The Renaissa	ance promoted humanism, an intellec	ctual	movement tha	nt
	focused on th	ne study of classical literature, philoso	ophy	, and art.	K2
		S ALAGAP Unit -III			•
Objective 3	To identify sa	lient features of artworks and material	cultu	re.	
Masters Min	ıd				
Mannerism, 1	Baroque, Rococo	o, Neocl <mark>as</mark> sicis <mark>m, Romanticism</mark> , Realism	n. Im	pressionism - E	Edouard
Manet, Claud	la Manat Edgar				
,	ie Monei, Eugar	Degas. Post-Impressionism-Georges S	Seura	t, Paul Cezanno	e, Paul
	icent Van Gogh.	Degas. Post-Impressionism- Georges S	Seura	t, Paul Cezanno	e, Paul
	cent Van Gogh.	Degas. Post-Impressionism- Georges S understand their minds.	Seura	t, Paul Cezanno	e, Paul K4
Gauguin, Vir	cent Van Gogh.		Seura	t, Paul Cezanno	
Gauguin, Vir	Students will	understand their minds.			
Gauguin, Vir Outcome 3 Objective	Students will	understand their minds. Unit -IV			
Outcome 3 Objective 4 The Colourf	Students will To interpret h	understand their minds. Unit -IV			
Outcome 3 Objective 4 The Colourf Fauvism- He	Students will To interpret had Revolution nri Matisse, And	understand their minds. Unit -IV iistorical artworks and objects from their	ir per	spective.	K4
Objective 4 The Colourf Fauvism- He Symbolism-Colour	Students will To interpret had Revolution nri Matisse, And	understand their minds. Unit -IV iistorical artworks and objects from their Ire Derain, Maurice Vlaminck icasso, Georges Braque, Ferdinand Leg	ir per	spective.	K4
Objective of The Colourf Fauvism- He Symbolism-Colouri, Ma	Students will To interpret h ul Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, 0	understand their minds. Unit -IV iistorical artworks and objects from their Ire Derain, Maurice Vlaminck icasso, Georges Braque, Ferdinand Leg	ir per	spective. uturism- Umbe	K4
Objective of The Colourf Fauvism- He Symbolism-C Boccioni, Ma	Students will To interpret h ful Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Cubism- Jean (Hans	understand their minds. Unit -IV iistorical artworks and objects from their Ire Derain, Maurice Vlaminck icasso, Georges Braque, Ferdinand Leg Giacomo Balla	ir per	spective. uturism- Umbe	K4
Objective of The Colourf Fauvism- He Symbolism-C Boccioni, Ma	To interpret hul Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans	understand their minds. Unit -IV distorical artworks and objects from their dre Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla s) Arp, Joan Miro, Salvador Dali. Expres	er. Fu	spective. uturism- Umber nism- Edward M	K4
Objective of The Colourf Fauvism- He Symbolism-C Boccioni, Ma Dada -Surrea James Ensor,	To interpret had revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab	understand their minds. Unit -IV distorical artworks and objects from their dre Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla es) Arp, Joan Miro, Salvador Dali. Expresstract Expressionism.	er. Fu	spective. uturism- Umbernism- Edward Mors in their	K4
Objective of The Colourf Fauvism- He Symbolism-C Boccioni, Ma Dada -Surrea James Ensor,	To interpret had revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab	understand their minds. Unit -IV distorical artworks and objects from their dire Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla dis) Arp, Joan Miro, Salvador Dali. Expressionism. Its used bold and non-representational applying them directly from the tubo	er. Fu	spective. uturism- Umbernism- Edward Mors in their	rto Munch,
Objective of Colours Objective of Colours Fauvism- He Symbolism- Objectioni, Ma Dada - Surrea James Ensor,	To interpret had Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab Fauvist artis works, often	understand their minds. Unit -IV distorical artworks and objects from their dire Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla dis) Arp, Joan Miro, Salvador Dali. Expressionism. Its used bold and non-representational applying them directly from the tubo	er. Fu	spective. uturism- Umbernism- Edward Mors in their	rto Munch,
Objective of Colours Objective of Colours Fauvism- He Symbolism- Objectioni, Ma Dada - Surrea James Ensor,	To interpret had revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab Fauvist artis works, often mixing or sh	understand their minds. Unit -IV distorical artworks and objects from their dre Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla dis) Arp, Joan Miro, Salvador Dali. Expresistract Expressionism. Its used bold and non-representational applying them directly from the tube ading.	er. Fu	spective. uturism- Umbernism- Edward Mors in their	rto Munch,
Objective 4 Objective 4 Objective 4 Objective 4 Objective 4 Objective 4	To interpret had been suited as a students will students will students will students. And students are suited as a students works, often mixing or show the students are suited as a students works, often suited as a students with suited as a	understand their minds. Unit -IV distorical artworks and objects from their dre Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla s) Arp, Joan Miro, Salvador Dali. Expresionism. ts used bold and non-representational applying them directly from the tube ading. Unit -V	er. Fu	spective. uturism- Umbernism- Edward Mors in their	rto Munch,
Objective 4 Objective 4 Che Colourf Fauvism- He Symbolism-O Boccioni, Ma Dada -Surrea James Ensor, Outcome 4 Objective 9 Various Peri	To interpret had Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab Fauvist artis works, often mixing or sh	understand their minds. Unit -IV distorical artworks and objects from their dre Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla s) Arp, Joan Miro, Salvador Dali. Expresionism. ts used bold and non-representational applying them directly from the tube ading. Unit -V	er. Fu	spective. uturism- Umbernism- Edward Nors in their nout much	rto Munch, K4
Objective 4 Objective 4 The Colourf Fauvism- He Symbolism-O Boccioni, Ma Dada -Surrea James Ensor, Outcome 4 Objective 9 Various Perio	To interpret had Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab Fauvist artis works, often mixing or sh	understand their minds. Unit -IV distorical artworks and objects from their dire Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla dis) Arp, Joan Miro, Salvador Dali. Expressionism. Its used bold and non-representational applying them directly from the tube ading. Unit -V tworks across regions and cultures.	er. Fu	spective. uturism- Umbernism- Edward Nors in their nout much	rto Munch, K4
Objective 4 Objective 4 The Colourf Fauvism- He Symbolism-O Boccioni, Ma Dada -Surrea James Ensor, Outcome 4 Objective 5	To interpret had Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab Fauvist artis works, often mixing or short of Art, Minimal Art	understand their minds. Unit -IV distorical artworks and objects from their dire Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla dis) Arp, Joan Miro, Salvador Dali. Expressionism. Its used bold and non-representational applying them directly from the tube ading. Unit -V tworks across regions and cultures.	er. Fuession	spective. uturism- Umbernism- Edward Mors in their nout much	rto Munch, K4
Objective of Colors of Col	To interpret had Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab Fauvist artist works, often mixing or shot of Arts To analyze artist of Students will	understand their minds. Unit -IV distorical artworks and objects from their dire Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla dis) Arp, Joan Miro, Salvador Dali. Expressionism. Its used bold and non-representational applying them directly from the tube ading. Unit -V Tworks across regions and cultures.	er. Fu	spective. aturism- Umbernism- Edward Mors in their nout much	K4 rto Munch, K4 usory Hype
Objective of The Colourf Fauvism- He Symbolism-OBoccioni, Ma Dada -Surrea James Ensor, Outcome of Objective of Various Perion and Pop A Realism, etc.	To interpret had Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hans Franz Marc. Ab Fauvist artis works, often mixing or shot of Arts To analyze articods of Arts Art, Minimal Articological illusions	understand their minds. Unit -IV distorical artworks and objects from their dre Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla s) Arp, Joan Miro, Salvador Dali. Expresionism. Its used bold and non-representational applying them directly from the tube ading. Unit -V Tworks across regions and cultures. It & Post Modern Trends, New Media, It is able to understand Op Art focused.	er. Fuession l cole unstal	spective. Iturism- Umbernism- Edward Mors in their nout much Itation and Illucreating rs' perceptions	K4 rto Munch, K4 usory Hype
Objective of Colors of Col	To interpret had Revolution nri Matisse, And Cubism- Pablo Parcel Duchamp, Clism- Jean (Hansel Franz Marc. Ab Fauvist artist works, often mixing or shotological illusion eadings:-Na, Artist Handbool	I understand their minds. Unit -IV distorical artworks and objects from their dire Derain, Maurice Vlaminck dicasso, Georges Braque, Ferdinand Leg Giacomo Balla dis) Arp, Joan Miro, Salvador Dali. Expresionism. Its used bold and non-representational applying them directly from the tube ading. Unit -V Tworks across regions and cultures. I be able to understand Op Art focuse ons and visual effects that play with very service of the	er. Fuession I cole with Instal ed on viewe Ob R	spective. aturism- Umbernism- Edward Mors in their nout much lation and Illucture creating rs' perceptions as	K4 rto Munch, K4 usory Hype

https://www.khanacademy.org/humanities/art-history

https://www.metmuseum.org/toah/

https://smarthistory.org/

K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M (2)	M (2)	S (3)	L(1)
CO2	S (3)	M (2)	L (1)	S (3)	L(1)
CO3	S (3)	C	L(1)	A	
CO4	S (3)	2000		S (3)	
CO5	S (3)	M (2)			
W.AV	2.8	1.2	0.8	1.8	0.4

		Semester -	IV				
Core	Course code: 1	PICTORIAL COMPO	SITIONS	P	Credits: 3	Hours: 5	
Course - 11	308402						
		Unit -I					
Objective 1	To make the le	arners compose, paint i	atural, man	ufacti	red form and lay	out.	
•	OF THE PICTO		, 111011				
		ments, Interrelation of	elements wi	thin s	nace. Study Lear	ning	
		great masters, Methods				_	
· •		of objects with backgr	_			oromonus,	
		<u> </u>			nrinciples of	•	
Outcome 1 Create and implement the concepts and basic principles of Composition Painting. K2							
	Composition	Unit -II				112	
Objective 2	To apply colou	r principles, paint mani	nulation tec	hniai	es value volum	e spatial	
Objective 2		omposition and chiaros		miqu	ies, varae, voram	c, spanar	
FORMS	relationships, e	omposition and emaios	euro.				
	nosition from Fig	ures o Different types o	of forms Re	havic	our and nature of	forms	
		g. Relationship between					
from sketches		. Relationship between	inguies und	. 10111	s, munging elei	понь	
Outcome 2		e sound techniques	of Compo	sitin	n Painting and		
Outcome 2		epts and understandi			U	K2	
	pi acticai conc	Unit -III	ig in their p	n acti	cai work.	IX2	
Objective 3	Create and imp	lement the concepts an	d basic prin	cinles	of Composition	Dainting	
FIGURES	Create and imp	rement the concepts an	d basic prin	Стрісь	or composition	i amung.	
	ubject in relation	with still life, Compo	sition of hi	ıman	figure and anim	als Faces	
	•	s, Expression and role		ııııaıı	rigure and ammi	ais, i accs,	
Outcome 3	<u> </u>	of common & unique		wled	ge of		
Outcome 3		Painting taught during				K4	
	_	nal requirements.	, the course	SIIII	intuiteously to	12.	
	moor processio	Unit -IV					
Objective 4	Formulate the	sound techniques of C	Composition	Pain	ting and practica	l concepts	
		ing in their practical w	-		8 1	1	
NATURE		5 1					
	position from Na	ture of Detail landscape	studies. St	adv o	f water, river. Ga	rdens.	
	-	and colour. Study of n		-			
study of shade					.8, 01 101	,	
Outcome 4		used bold and non-re	presentatio	nal c	olours in their		
			-			K4	
works, often applying them directly from the tube without much mixing or shading.							
	THE STATE OF						
	'					1	
Objective 5	Perform some	Unit -V	values/knov	wlede	e of Composition	n Painting	
Objective 5		Unit -V of common & unique		_	-	_	
•	taught during tl	Unit -V of common & unique he course simultaneous		_	-	_	
INDIVIDUA	taught during tl L TEMPERAM	Unit -V of common & unique ne course simultaneous ENT	ly to meet p	rofess	-	-	
INDIVIDUA From own im	taught during the Laught durin	Unit -V of common & unique he course simultaneous ENT and reflection of your	ly to meet p	rofess	sional requiremen	nts.	
INDIVIDUA From own im Create a Sub	taught during the Laught durin	Unit -V of common & unique ne course simultaneous ENT	ly to meet p	rofess	sional requiremen	nts.	
INDIVIDUA From own im	taught during the Laught durin	Unit -V of common & unique he course simultaneous ENT and reflection of your	ly to meet p	rofess nt, paint	sional requirement	nts.	

Sarah, A Masterclass In Drawing & Painting The Human Figure.

Eliza E. Rathbone, Art Beyond Isms: Masterworks From ElGreco To Picasso In The Phillips Collection.

Online resources:

https://www.compositionstudies.com/

https://magazine.artland.com/tag/composition-in-art/

https://www.creativelive.com/

K1-Remember K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
---------------------------	----------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

		Semester -IV			
Core	Course code:	MINIATURE PAINTING	P	Credits: 3	Hours: 5
Course - 12	308403				
		Unit -I			
Objective 1		an understanding of how to			·
	1 ^	materials, technologies, processes	and the	e organizational	principles
	of miniature.				
	CTION AND TI	_			
	-	intings, Tools and materials, painting	_	chniques, Jaipui	r mınıature
		paintings, Jodhpur miniature painti			d 170
Outcome 1		very own miniature painting sho	owcasii	ng the variety	of K2
	techniques y	ou have learned. Unit -II			
Ohiactiva '	2 Acquired a fo	oundational knowledge of the basic	miniat	ure painting tec	hniques
	MINIATURE P		IIIIIIIai	are painting tee	imiques.
		intings, Akbar period miniature pair	nting, a	and Mughal styl	e todav.
Outcome 2		foundational knowledge of the ba			<u> </u>
	techniques.	1160 & 60 c		F	
	1	Unit -III			
Objective 3	Been expose	ed to a variety of different paper	er prej	paration and ti	acing and
	transferring t	echniques.			
RAJASTHA	NI MINIATUI	RE PAINTING			
Krishna and l	Ratha in a pavili	on, Technique of pahari paintings.			
Outcome 3	Been expose	d to a v <mark>ar</mark> iety <mark>of differen</mark> t pa <mark>pe</mark> r p	repara	ation and	K4
	tracing and	transfe <mark>r</mark> rin <mark>g te</mark> chnique <mark>s.</mark>			
	-	Unit -IV			
Objective 4	_	onfidence in brushwork techniqu	ies inc	luding differen	t ways of
0.57077 / 3.57	brush handlir		9		
	INIATURE PA				
	chitra, Divine ch			1: 1:66	17.4
Outcome 4	ways of brus	onfidence in brushwork techniqu	es inci	uaing aimerem	K4
	ways of blus	Unit -V			
Objective 5	A basic unde	rstanding of colour, composition a	nd fran	ning theory and	ideas how
Objective 5	to develop th		na man	anig theory and	ideas now
CONTEMPO	ORARY MINL				
		etches, Create own miniature comp	osition	, Contemporary	miniature
paintings.	1 2	,			
Outcome 5	A basic unde	erstanding of colour, composition	and fi	raming theory	K2
	and ideas ho	w to develop this further.			
Suggested R	eadings:-				•
		ms Museology and New Museolog	y		
-		s By 362 Artists			
		ORD READINGS IN INDIAN AR'			
-	•	tures The Magic Of Strokes and Co	olours		
-	ture:The Art Of		1060		
Archer, V	v.G. Indian min	iature, New York, Graphic Society,	1960.		

YouTube Channels like

Brushstroke

Miniac

Tabletop Minions

Course Outcome VS Programme Outcomes

			ourse o	utcome v	o i i ogi u	mme ot	100011105			
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M (2)	L(1)	M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	M (2)	L(1)	S (3)	M (2)	S (3)	M (2)	L (1)	M (2)	S (3)
CO3	S (3)			M (2)	M (2)				L(1)	L(1)
CO4	S (3)			M (2)	M (2)	S (3)	S (3)	S (3)	M (2)	L(1)
CO5	S (3)	M (2)	60	S (3)	S (3)	Sales Contraction	M (2)	M (2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

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

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

				Semester	r -IV					
Allied	C	ourse code:	DIGIT		STRATION	P	,	Credits: 3	Н	ours: 5
Course -		308404	DIGIT	THE TELEC	JIMITION	1		Ci cuits. 5	110	our 5. 5
4		300404								
•				Unit -						
Objectiv	ze 1	Drawing and	illustration i			ression				
•		ION OF DIG					•			
		Painter, Brush				ting wit	h a	stylus- pret	ferre	d
		g with a mouse			•	•		•		
Outcom		It is intended			_					K2
				Unit -		8				
Objectiv	ve 2	In this module	e students sh			ts of Dra	aw	ing through	Hun	nan
j	_	anatomy.			1			8		
TECHNIC	OUE	S AND CON	CEPT							
	_	iques of drawi		tration. Dev	veloping an	llustrati	ion	style. Conv	ert a	
		stylized colo	_					•		
Outcom	e 2	Have a good	understand	ding of the	various tec	hniques	s u	sed in digit	al	K2
		illustration.		-980						
		1	STALAC	Unit -l	HRSITY	8.				
Objectiv	ve 3	It is intended	to interweav	ve spontane	ous drawing	skills.				
SKETCH	ING	AND PAINT	ING							
Brush stro	ke, r	uler and grid,	Rule of thir	d, gradients	s <mark>, Light</mark> , sha	dow, L	aye	ers concept,	smu	dge blur
Overlays,	textu	ire, various sh	nane and siz	C 1 1	A 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1.1		. 4 . 4 1		and larva
adjustment	ts		imp - mile bil	ze of brush	ies, working	g with p	oan	nt toois, ma	ısk a	ma laye
Outcom	us.			ze of brush	ies, working	g with p	oan	nt toois, ma	isk a	ina iayei
Outcom		Gain val <mark>uabl</mark>	6/18	75	4118		oa11	nt toois, ma	ısk a	K4
Outcom		Gain va <mark>luabl</mark>	6/18	75	ur Wacom		oan	nt toois, ma	isk a	
Objectiv	ie 3	Gain valuabl	le experienc	ce <mark>using yo</mark> Unit -l	ur Wacom	tablet.				K4
Objectiv IMAGE (e 3 ve 4	Have a good POSITION	e experience	ee using yo Unit -l	ur Wacom IV arious techni	ques us	ed	in digital ill	ustra	K4
Objectiv IMAGE (e 3 ve 4	Have a good	e experience	ee using yo Unit -l	ur Wacom IV arious techni	ques us	ed	in digital ill	ustra	K4
Objectiv IMAGE C Backgroun	ve 4 COM nd ma	Have a good POSITION	understandin	Unit -l	ur Wacom IV nrious techni	ques use	ed	in digital illi	ustra	K4
Objectiv IMAGE (Backgroun understand	ve 4 COM and ma	Have a good position Represented the position of the position	understanding	Unit -l	ur Wacom IV nrious techni	ques use	ed	in digital illi	ustra	K4
Objectiv IMAGE (Backgroun understand	ve 4 COM and ma	Have a good position POSITION aking in paint the Depth of fire	understanding material and eld, Multi-pive action.	Unit -l ng of the va software la lane set up	ur Wacom IV rious techni ayer distribu in composti	ques use tion, Im	ed :	in digital illi e compostin ayers extrac	ustra	K4
Objective IMAGE Of Background understand	ve 4 COM and ma	Have a good position POSITION aking in paint the Depth of fire objects or leading to the control of the contr	understanding material and eld, Multi-pive action.	Unit -lang of the value of the	ur Wacom IV rious techni ayer distribu in composti	ques use tion, Imng, mate	ed :	in digital illi e compostin ayers extrac	ustra g, tions	K4
Objective IMAGE Of Background understand Matching v	ve 4 COM and ma	Have a good position POSITION aking in paint the Depth of first depth of first depth able to ap	understanding material and eld, Multi-pive action.	Unit -lang of the value of the	ur Wacom IV rious technic ayer distribut in compostic lifferent conting for the	ques use tion, Imng, mate	ed :	in digital illi e compostin ayers extrac	ustra g, tions	K4
Objective IMAGE Of Background understand Matching v	ve 4 COM and ma dling t with are 4	Have a good position POSITION aking in paint the Depth of first depth of first depth able to ap	understanding material and eld, Multi-pive action. oply your lead illustration	Unit -lang of the value of the	ur Wacom IV arious technic ayer distribut in compostic lifferent conting for the V	ques use tion, Im- ng, mate ntexts se screen,	ed :	in digital illi e compostin ayers extrac	ustra g, tions	K4
Objective IMAGE OB Background understand Matching Outcome	ve 4 COM and ma dling t with are 4	Have a good position POSITION Aking in paint the Depth of first depth of first depth and isometrical positions.	understanding material and eld, Multi-pive action. oply your less cillustrations experience	Unit -l ng of the va software la lane set up arning in d n, illustrat Unit - using your	ur Wacom IV rious technic ayer distribution compostic lifferent conting for the V Wacom tab	ques use tion, Im- ng, mate ntexts se screen,	ed :	in digital illi e compostin ayers extrac	ustra g, tions	K4
Objective Objective Objective MAGAZI	ve 4 COM and ma ding t with are 4	Have a good of POSITION The Depth of first a dobjects or large able to aple and isometric Gain valuable over or Magazover or Magazover	understanding material and eld, Multi-pive action. oply your less cillustrations experience experience COVER ILL zine Cover I	Unit -l ag of the va I software la lane set up arning in d arning in d arning in d arning your LUSTRAT Illustration,	ur Wacom IV arious technic ayer distribut in compostic different conting for the V Wacom tab CION Need and	ques use tion, Imng, matter states states sereen, let.	ed : nag nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing	ustra g, tions	K4 tion. K4 K4
Objective IMAGE OBackgroun understand Matching of Outcom Objective MAGAZI Create Boot Illustration	ve 4 COM and ma ding to with ae 4	Have a good of POSITION The Depth of first and isometric of Sain valuable of Sain valuable over or Magaz Techniques of	understanding material and eld, Multi-pive action. oply your less cillustrations experience experience COVER ILL zine Cover I	Unit -l ag of the va I software la lane set up arning in d arning in d arning in d arning your LUSTRAT Illustration,	ur Wacom IV arious technic ayer distribut in compostic different conting for the V Wacom tab CION Need and	ques use tion, Imng, matter states states sereen, let.	ed : nag nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing	ustra g, tions	K4 tion. K4 K4
Objective Objective Objective MAGAZI Create Book Cover illustration	ve 4 COM and ma ding t with ae 4 Ve 5 NE A ok co	Have a good of POSITION The Depth of first a dobjects or large able to aple and isometric and isome	understanding material and eld, Multi-pive action. oply your less cillustrations experience according to the cover in the	Unit -l ag of the va I software la lane set up arning in d arning in d arning your LUSTRAT Illustration, & Book C	ur Wacom IV arious technic ayer distribut in compostic different conting for the V Wacom tab TION Need and lover Illustra	ques use tion, Imng, matter states state to the tion, T	ed : nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing Magazine & es of Maga	ustra g, tions	K4 tion. K4 K4 K4 K4 K4 K4
Objective IMAGE OBackgroun understand Matching verification Objective MAGAZI Create Boot Illustration Cover illus Outcom	ve 4 COM and ma ding to with the 4 Ve 5 NE A ok con n o T stration	Have a good of POSITION The Depth of first and isometric of the Depth of first and isometric of the Depth of the Depth of first and isometric of the Depth of th	understanding material and eld, Multi-pive action. oply your less cillustrations experience according to the cover in the	Unit -l ag of the va I software la lane set up arning in d arning in d arning your LUSTRAT Illustration, & Book C	ur Wacom IV arious technic ayer distribut in compostic different conting for the V Wacom tab TION Need and lover Illustra	ques use tion, Imng, matter states state to the tion, T	ed : nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing Magazine & es of Maga	ustra g, tions	K4 tion. K4 K4
Objective Matching of Outcome Objective MAGAZI Create Boot Illustration Cover illustration Outcome Out	ve 4 COM and ma ding t with ae 4 Ve 5 NE A ok co n o T stration a 5 Rea	Have a good of POSITION aking in paint of the Depth of first a depth of first and isometric and iso	understanding material and eld, Multi-pive action. oply your less cillustrations experience according to the cover of the	Unit -l ag of the va I software la lane set up arning in d arnin	ur Wacom IV arious technic ayer distribut in compostic different conting for the V Wacom tab TION Need and lover Illustra nation technic	ques use tion, Imng, matter states state to the tion, T	ed : nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing Magazine & es of Maga	ustra g, tions	K4 tion. K4 K4 K4 K4 K4 K4
Objective IMAGE Company Backgroun understand Matching verification Outcom Objective MAGAZI Create Boot Illustration Cover illus Outcom Suggested Martin	ve 4 COM and ma ding to with the 4 Ve 5 NE A ok con stration the 5 Rea a, Bot	Have a good of POSITION aking in paint of the Depth of fire 3d objects or labeled and isometric Gain valuable AND BOOK (over or Magaz Techniques of the Create effect dings:-	understanding material and eld, Multi-pive action. oply your less cillustration experience experience EOVER ILL in Ecover I Magazine of the sas well as the course in Experience in Exp	Unit -l ag of the va I software la lane set up arning in d arnin	ur Wacom IV arious technic ayer distribut in compostic different conting for the V Wacom tab TION Need and lover Illustra nation technic	ques use tion, Imng, matter states state to the tion, T	ed : nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing Magazine & es of Maga	ustra g, tions	K4 tion. K4 K4 K4 K4 K4 K4
Objective Object	ve 4 COM and ma ding to with ae 4 Ve 5 NE A ok con stratione 5 Rea , Bot	Have a good of POSITION aking in paint of the Depth of first a depth of first and isometric and isometric anical Illustration is And Dutch	understanding material and eld, Multi-pive action. ply your less cillustration experience experience COVER ILL magazine of the Sas well as the course in Painting	Unit -l ag of the va I software la lane set up arning in d arning in d arning your LUSTRAT Illustration, & Book C basic anin With The E	ur Wacom IV arious technic ayer distribut in compostic different conting for the V Wacom tab TION Need and lover Illustra nation technic	ques use tion, Imng, matter states state to the tion, T	ed : nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing Magazine & es of Maga	ustra g, tions	K4 tion. K4 K4 K4 K4 K4 K4
Objective IMAGE OBackgroun understand Matching verification Outcom Objective MAGAZI Create Bood Illustration Cover illus Outcom Suggested Martin Scala, in Balchin	ve 4 COM and ma ding to with the 4 Ve 5 NE A ok con stration Flem n, Flem n, Flem	Have a good of POSITION aking in paint of the Depth of fire 3d objects or labeled and isometric Gain valuable AND BOOK (over or Magaz Techniques of the Create effect dings:-	understanding material and eld, Multi-pive action. oply your less cillustrations experience experience Magazine of the Sas well as tion Course in Painting (Design Library).	Unit -l ng of the va I software la lane set up arning in d n, illustrat Unit - using your LUSTRAT Illustration, & Book C basic anin With The E	ur Wacom IV Prious technic ayer distribution compostic Inferent conting for the V Wacom tab TION Need and recover Illustra nation technic Eden Project	ques use tion, Imng, matter states state to the tion, T	ed : nag uch ha	in digital illi e compostin ayers extrac n as vector nd-drawing Magazine & es of Maga	ustra g, tions	K4 tion. K4 K4 K4 K4 K4 K4

YouTube Channels like

Proko

The Virtual Instructor

Jazza

Course Outcome VS Programme Outcomes

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

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

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

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

EC-2		Semester -IV			
EC-2	Course code:	3D MODELLING	P	Credits: 3	Hours: 5
	308405A				
		Unit -I		1	_ L
Objective 1	Work with and nav	vigate the unique features of th	e digit	al 3D modellin	ıg
	workspace to creat	_	Ü		C
TOOLS AND T	*	•			
	-	ept of four view ports, Alignin	g objec	ets in each view	y port in X.
	~	hotkeys, Using the menus, Flo			-
	•	Jsing drag and drop feature, In	_	•	
workspaces.					
<u> </u>	Work with and	navigate the unique featur	es of	the digital 31	D K2
		pace to create 3D objects.		.	
	9	Unit -II			
Objective 2	To create students	to understand the tools and tec	hniau	es in 3D model	ling.
BASIC MODE			1		8
		g points, vectors and polygons	and cu	rves. Discussin	g the
	_	ixels, light and RGB colours a			_
	-	kly in perspective, top, side and	_	-	-
		eristics of rendering 3D obje			
	processing and a			орини зуви	
	processing with wa	Unit -III			
Objective 3	To enrich students	INTERNAL PARTIES	l basic	modelling.	
•	To enrich students	to Create geometric forms and	d basic	modelling.	
POLYGON		to Create geometric forms and			on-uniforn
POLYGON Utilizing primit	ive shapes to mod	to Create geometric forms and lel 3D forms. Describing the	differe	nce between n	
POLYGON Utilizing primit	ive shape <mark>s to</mark> modes es (NURBS), poly	to Create geometric forms and lel 3D forms. Describing the gons and sub division surface	diff <mark>ere</mark> s and	nce between n applying these	technique
POLYGON Utilizing primits rational B spline to create 3D for	ive shape <mark>s to m</mark> odes (NURBS), polyrms. Using Boole	to Create geometric forms and lel 3D forms. Describing the	diff <mark>ere</mark> s and	nce between n applying these	technique
POLYGON Utilizing primits rational B splind to create 3D for lattices etc.) to c	ive shapes to modes (NURBS), polyrms. Using Booles breate 3D forms.	to Create geometric forms and lel 3D forms. Describing the gons and sub division surface an functions and Maya polyg	differe es and onal m	nce between n applying these nodelling tools	techniques et (extrude
POLYGON Utilizing primiterational B spling to create 3D for lattices etc.) to contact to	ive shapes to modes (NURBS), polyrms. Using Booles breate 3D forms.	to Create geometric forms and lel 3D forms. Describing the gons and sub division surface an functions and Maya polygronment featuring lighting and	differe es and onal m	nce between n applying these nodelling tools	technique
POLYGON Utilizing primits rational B spline to create 3D for lattices etc.) to control Outcome 3	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D envir	to Create geometric forms and lel 3D forms. Describing the rgons and sub division surface an functions and Maya polygronment featuring lighting at Unit -IV	different see and onal m	nce between n applying these nodelling tools tures.	techniqueset (extrude
POLYGON Utilizing primits rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D envir	to Create geometric forms and lel 3D forms. Describing the gons and sub division surface an functions and Maya polygronment featuring lighting and	different see and onal m	nce between n applying these nodelling tools tures.	techniques et (extrude
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D envir	del 3D forms. Describing the gons and sub division surface an functions and Maya polygronment featuring lighting at Unit -IV epts and understanding of tool	differe es and onal m nd text	nce between napplying these nodelling toolse tures.	techniqueset (extrude
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating po	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D environment of the concentration o	lel 3D forms. Describing the gons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form	differe es and onal m nd text s relate	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Top	technique et (extrude K4 ction.
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh reserved.	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D environment of the conception of the con	lel 3D forms. Describing the regons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form astrate knowledge of polygon restrate strate strat	differences and conal modellin	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and	K4 ction. cology at and using
POLYGON Utilizing primits rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh re loft, planar, lath	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D environment of the concentration o	to Create geometric forms and lel 3D forms. Describing the regons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV lepts and understanding of tool les and faces to create 3D form astrate knowledge of polygon restrate knowledge of polygon restrate compacts and compacts are compacts and compacts and compacts and compacts are compacts and compacts and compacts and compacts are compacts and compacts are compacts and compacts and compacts are compacts and compacts are compacts and compacts are compacts and compacts and compacts are compacts and compacts are compacts and compacts and compacts are compacts and compacts are compacts and compacts and compacts are c	differences and conal modellin	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and	K4 ction. cology at and using
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh re loft, planar, lath- curves. Creating	ive shapes to modes (NURBS), polyerms. Using Booles reate 3D forms. Create a 3D environment of the conception of the co	lel 3D forms. Describing the regons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form a strate knowledge of polygon restrate knowledge of poly	differences and conal modellin	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and	K4 ction. cology at and using from
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh re loft, planar, lath- curves. Creating	ive shapes to modes (NURBS), polyerms. Using Booles reate 3D forms. Create a 3D environment of the conception of the co	to Create geometric forms and del 3D forms. Describing the regons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form astrate knowledge of polygon restrate knowledge of polygon restrate tools. Creating company from a sketch.	differences and conal modellin	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and	K4 ction. cology at and using
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh re loft, planar, lathe curves. Creating Outcome 4	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D environment of the concept of t	lel 3D forms. Describing the gons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form a strate knowledge of polygon restrate knowledge and animations. Unit -V	differe es and onal m nd text s relate s. Utili nodelli blex ge	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and cometric forms	K4 ction. cology at and using from
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh re loft, planar, lath- curves. Creating Outcome 4 Objective 5	ive shapes to modes (NURBS), polyerms. Using Booles reate 3D forms. Create a 3D environment of the conception of the co	lel 3D forms. Describing the regons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form a strate knowledge of polygon restrate knowledge of polygon restrate knowledge of polygon restrate tools. Creating compaya from a sketch. Indeed and animations. Unit -V tole with basics of modelling, lie	differe es and onal m nd text s relate s. Utili nodelli blex ge	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and cometric forms	K4 ction. cology at and using from
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh r loft, planar, lath curves. Creating Outcome 4 Objective 5 ADVANCED N	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D environment of the concept of t	lel 3D forms. Describing the gons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form astrate knowledge of polygon results are tools. Creating compaya from a sketch. Indeed and animations. Unit -V Tole with basics of modelling, lighting and animations. BRUSH)	differences and conal mand texts. Utilinodellicollex generates.	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and the cometric forms	K4 ction. cology at and using from K4 rendering.
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh re loft, planar, lath- curves. Creating Outcome 4 Objective 5 ADVANCED M UI, Approaching	ive shapes to modes (NURBS), polyerms. Using Booles reate 3D forms. Create a 3D environment of the concentration	to Create geometric forms and del 3D forms. Describing the regons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form astrate knowledge of polygon restrate knowledge of models compaya from a sketch. Indicate the company of the compan	differences and model texts. Utilinodellicolex geographing	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and the cometric forms	K4 ction. cology at and using from K4 rendering.
POLYGON Utilizing primit: rational B spline to create 3D for lattices etc.) to c Outcome 3 Objective 4 NURBS Manipulating podifferent mesh r loft, planar, lath curves. Creating Outcome 4 Objective 5 ADVANCED N UI, Approachin preparation, text	ive shapes to modes (NURBS), polyrms. Using Booles reate 3D forms. Create a 3D environment of the concept of t	lel 3D forms. Describing the gons and sub division surface an functions and Maya polygoronment featuring lighting at Unit -IV epts and understanding of tool es and faces to create 3D form astrate knowledge of polygon results are tools. Creating compaya from a sketch. Indeed and animations. Unit -V Tole with basics of modelling, lighting and animations. BRUSH)	differences and conal mand texts. Utilinodellicollex generates between the construction of the constructio	nce between napplying these nodelling toolse tures. ed to 3D producting Mesh Toping. Creating and examine and etailing and the stailing and t	K4 ction. cology at and using from K4 rendering.

- "The Art of 3D Computer Animation and Effects" by Isaac Kerlow
- "Learning Blender: A Hands-On Guide to Creating 3D Animated Characters" by Oliver Villar
- "3D Computer Graphics: A Mathematical Introduction with OpenGL" by Samuel R. Buss

Online resources:

YouTube Channels like, Blender Guru,, CG Cookie, Autodesk 3ds Max

K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create		K1-Remember	K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create
---	--	-------------	----------------------	----------	------------	-------------	-----------

Course Outcome VS Programme Outcomes

СО	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO 8	PO9	PO10
CO1	S (3)	M (2)	L(1)	M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	M (2)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	S (3)
CO3	S (3)			M (2)	M (2)	OCA BOOK			L(1)	L(1)
CO4	S (3)		3	M (2)	M (2)	S (3)	S (3)	S (3)	M (2)	L(1)
CO5	S (3)	M (2)		S (3)	S (3)	16	M (2)	M (2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

Course Outcome VS Programme Specific Outcomes

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

		Semester -IV			
EC-2	Course code:	CAD TEXTILE DESIGN	P	Credits: 3	Hours: 5
	308405B				
		Unit -I			
Objective 1	To develop an ur	nderstanding of the digital tools	and lea	rn raster imas	ge format
5 10 J 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	through Adobe a			•	9
INTRODUCT	_	FF			
		ganization of Computers -Input	Unit. O	utput Unit. Ce	entral
		es, Working Principles of Printe		-	
		e able to learn about develor			
	and well as on (•	nig pa		y 112
	and wen as on c	Unit -II			
Objective 2	To make student	ts understand tools which help to	o rectif	v and add min	ute details
_	in designs and vi		o icciii,	y and add min	uic details
		IN TEXTILE DESIGNING-			
		es of woven Design- Dobby and		ard_ Technicu	les Head
_	• •	pes of knitting. Printing — Crea	•	-	
Simulation Tecl	• 1	bes of kinting. I finding — Crea	illoll of	Timed Desig	ш —
	*	a numerical to would in the fo	nghian	industry and	l as I/2
Outcome 2		e prepared to work in the fa		•	
	-	in the field of garment con	istructi	on and patt	ern
	making.	TI WATER			
	hr 1 1 , 1	Unit -III	1 11	CAD	
		eveloping patterns manually an	d well a	is on CAD.	
		IN FASHION DESIGNING			
_		ring- 3D Modelling- Body Sca	nnıng-	exture Mapp	ıng-Design
		Multimedia Concepts.			
Outcome 3		e able to <mark>d</mark> evelop and <mark>c</mark> reate pa	atterns	for mass and	K4
	niche markets.				
		Unit -IV			
	1	CHIC I			
		fashion industry and as an entre	epreneu	r in the field	of garment
	construction and	fashion industry and as an entre pattern making.	epreneu	r in the field	of garment
COMPUTER A	construction and APPLICATION	fashion industry and as an entrol pattern making. IN PATTERN MAKING			
COMPUTER A	construction and APPLICATION of in Pattern Mak	fashion industry and as an entre pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I			
COMPUTER A	construction and APPLICATION	fashion industry and as an entre pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I			
COMPUTER A Process involve Duplicating. Co	construction and APPLICATION d in Pattern Mak	fashion industry and as an entre pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I	Laying-	Cutting- Labe	
COMPUTER A Process involve Duplicating. Co	construction and APPLICATION d in Pattern Mak	fashion industry and as an entre pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. cplore their creativity by learn	Laying-	Cutting- Labe	lling-
COMPUTER A Process involve Duplicating. Co	construction and APPLICATION and in Pattern Mak computerized Sewi Students can ex	fashion industry and as an entre pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. cplore their creativity by learn	Laying-	Cutting- Labe	lling-
COMPUTER A Process involve Duplicating. Co Outcome 4	construction and APPLICATION and in Pattern Mak computerized Sewi Students can ex pattern making	fashion industry and as an entrol pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. Eplore their creativity by learn ing.	Laying-	Cutting- Labe	lling-
COMPUTER A Process involve Duplicating. Co Outcome 4 Objective 5	construction and APPLICATION and in Pattern Mak computerized Sewi Students can ex pattern making	fashion industry and as an entrol pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. In Pattern making. In I	Laying-	Cutting- Labe	lling-
COMPUTER A Process involve Duplicating. Co Outcome 4 Objective 5	construction and APPLICATION and in Pattern Mak computerized Sewi Students can ex pattern making To familiarize to	fashion industry and as an entre pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. In plore their creativity by learn to be provided by the control of the co	Laying-	Cutting- Labe	lling-
COMPUTER A Process involve Duplicating. Co Outcome 4 Objective 5	construction and APPLICATION of in Pattern Mak omputerized Sewin Students can expattern making To familiarize to and its use in Incompleted MANUE	fashion industry and as an entre pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. In plore their creativity by learn to be provided by the control of the co	Laying-	Cutting- Labe concept of	lling- K4 techniques
COMPUTER A Process involve Duplicating. Co Outcome 4 Objective 5 COMPUTER A Concepts of Co	construction and APPLICATION and in Pattern Make computerized Sewin Students can ex pattern making To familiarize the and its use in Incomputer Integrate	fashion industry and as an entrol pattern making. IN PATTERN MAKING ing Grading-Marker Planning-Ling Machine. In place their creativity by learn t	Laying-	Cutting- Labe concept of ttern making	lling- K4 techniques AD, CAM,
COMPUTER A Process involve Duplicating. Co Outcome 4 Objective 5 COMPUTER A Concepts of Co CIM, CAA, P	construction and APPLICATION of in Pattern Make omputerized Sewin Students can expattern making To familiarize to and its use in Incomputer Integrate DC. Computerized	fashion industry and as an entred pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. In Pattern making. Unit -V The students with advancement dustry. FACTURING and Manufacturing — Definition and Defin	Laying-	Cutting- Labe concept of ttern making	lling- K4 techniques AD, CAM,
COMPUTER A Process involve Duplicating. Co Outcome 4 Objective 5 COMPUTER A Concepts of Co CIM, CAA, P System. Brief st	APPLICATION and in Pattern Make omputerized Sewin Students can expattern making To familiarize the and its use in Incomputer Integrate DC. Computerize tudy of Designing	fashion industry and as an entrol pattern making. IN PATTERN MAKING ing Grading-Marker Planning-Ling Machine. In Pattern making. Unit -V The students with advancement dustry. FACTURING and Manufacturing — Definition and Embroidery Machines. On Software's used in textile industry.	Laying-laying the s in pa	Cutting- Labe concept of ttern making unctions of Carized colour	Illing- K4 techniques AD, CAM, Matching
COMPUTER A Process involve Duplicating. Co Outcome 4 Objective 5 COMPUTER A Concepts of Co CIM, CAA, P System. Brief st	APPLICATION and in Pattern Make omputerized Sewin Students can expattern making To familiarize the and its use in Incomputer Integrate DC. Computerize tudy of Designing	fashion industry and as an entred pattern making. IN PATTERN MAKING ing Grading-Marker Planning-I ing Machine. In Pattern making. Unit -V The students with advancement dustry. FACTURING and Manufacturing — Definition are defined Embroidery Machines. On a Software's used in textile industries and the importance of CARING and Carlotter in the control of the con	Laying-laying the s in pa	Cutting- Labe concept of ttern making unctions of Carized colour	Illing- K4 techniques AD, CAM, Matching

Groover, MP and E.W.Zinimmers. (1984).CAD/CAM computer aided design and manufacture, , prentichall, India

Taylor, P. (1990). Computers in the fashion industry, Heinemann publications.

Bezant, C.E.(1983).Computer aided design and manufacture, Ellis Horwood, England,

CAD in clothing and textiles, Winfred Aldrich, Blackwel science, 1994.

Computer aided drafting and design —concept and application, Veinsinet DO, 1987.

Computer Fundamentals — P K Sinha, BPB Publications, Delhi (1992)

Pattern Grading for Women's Clothes The Technology of sizing - Gerry Cooklin, Blackwell Science Ltd (1990)

Online resources:

Kaledo by LECTRA, PatternSmith, Textile Design Lab

K1-Remember K2-Understand	K3-Annly	K4-Analyse	K5-Evaluate I	K6-Create
121 Remember 122 Chacistana	ito rippiy	IX I I IIIIII y 50	ILO L'uluute i	ixo Ci cute

Course Outcome VS Programme Outcomes

					- 0					
СО	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L (1)	S (3)
CO2	S (3)	S (3)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)	0	M (2)	M (2)	L(1)	e.		L(1)	M (2)
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

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

Course Outcome VS Programme Specific Outcomes

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

		Semester -IV						
Study	Course code:	CULTURAL STUDY TOUR -	P	Credits: 2	Hours: 3			
Tour – 1	308406	SOUTH INDIA						
-		Unit -I		'				
Objective 1	Scope of Edu	cational Tour						
	Educational f	ield trips contribute to the development of	of stud	dents into edu	acated youn			
	citizens who	possess more knowledge about art, ha	ave de	eveloped crit	ical-thinkin			
	skills, imbibe	e increased historical compassion, disp	lay h	igher levels	of patience			
open-mindedness and have a greater taste for appreciating art and culture. They								
gather a great amount of factual details and improve recall value about work of art.								
Educational Tour Guidelines								
The educational trip shall be organized in places covering different cultures,								
	museums, in	stitutions and historical places of arti-	stic a	nd creative	significance			
	Teachers are	advised to create instructional mater	ial ar	nd clearly la	y down th			
	"	ctives before the tour. The discussions sh						
		eator or guide who is facilitating the dis						
	be well verse	d with the subject and their commentary	shall g	go beyond th	e name, brie			
	description of	the work of art. At the end of the tour	stude	nts shall sub	mit a projec			
	report with t	our details, historical understanding and	d criti	cal analysis.	The studer			
	shall be judge	d on the basis of following criteria.						
	1. Project Rep	port 2. Tour details 3. Critical thinkin	g 4. H	istorical und	erstanding			
	5. Level of i	nterest 6. Patience of listening the Critic	es					
Exercise								
In this module	students are ex	pected to conduct an Exhibition either O	ne Ma	an Show or C	Group Show			
to take a Rese	arch on his artw	orks a <mark>nd</mark> art st <mark>y</mark> le and <mark>mak</mark> e a <mark>p</mark> roject rep	ort or	his works.				
Outcome	Better demo	nstrate t <mark>he</mark> ir <mark>practice to</mark> audiences a <mark>nd</mark>	instit	utions.				
	Extend their	art practice outside studio spaces.						

Define their practice in relation to contemporary art making.

Develop capacity to integrate skill and knowledge across disciplines. Develop and finalize the exhibits and create space for the final display.

k2

Course Outcome VS Programme Outcomes

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

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

PSO1	PSO2	PSO3	PSO4	PSO5
S (3)	M (2)	M (2)	S (3)	L (1)
S (3) M (2) L (1		L(1)	S (3)	L(1)
S (3)		L(1)		
S (3)		18	S (3)	
S (3)	M (2)	9		
2.8	1.2	0.8	1.8	0.4
	S (3) S (3) S (3) S (3) S (3)	S (3) M (2) S (3) M (2) S (3) S (3) S (3) M (2)	S (3) M (2) M (2) S (3) M (2) L (1) S (3) L (1) S (3) M (2)	S (3) M (2) M (2) S (3) S (3) M (2) L (1) S (3) S (3) L (1) S (3) S (3) S (3) M (2)

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

		Semester-V				
Core	Course code:	HISTORY OF MODERN	T	Credits: 4	Hours:	4
Course - 13	308501	INDIAN ART				
		Unit -I				
Objective 1	Historical perspe	ective is an integrated part of unde	rstan	ding any sub	oject.	
COMPANY S	CHOOL OF PA			<u> </u>		
Advent of Mod	ernism with Raja	Ravi Varma, E.B. Havell, A.K. C	Coom	araswamy, S	Stella	
Kramrisch, Aba	anindranath Tago	re.				
Outcome 1	Write a progra Art's problems.	nm/script to solve the History	of A	Ancient Ind	ian K2	2
		Unit -II				
Objective 2	This will set a pa	rameter for the artist to consider	the ar	rt objectively	·.	
BENGAL SCI	HOOL OF ART					
Madras School	of Art, Abanindra	anath Tagore, Gaganendranath Ta	gore	, Rabindrana	th Tagore,	,
Nandalal Bose,	Amrita Sher Gil,	Benodebehari Mukherjee and Ra	mkin	ıkar Baij.		
Outcome 2	Implement the	historical concepts and techniq	ues	mentioned 1	there K	2
	in their practica	al papers.				
		Unit -III				
Objective 3	To know its pote	ential and progress in different tim	es fr	om architect	ural, social	ĺ,
	and economical j	point of view.				
PROGRESSIV	VE ARTIST GRO	OUPS				
Calcutta Group	o (Kolkata), Prog	gressive Artists Group (Mumbai), De	elhi Shilpi (Chakra (De	elhi)
Cholamandal A	artists' Village (C	hennai) <mark>; Baroda S</mark> chool — Barod	a.			
Outcome 3		f co <mark>m</mark> mon & unique knowledge	-		K	4
	paper simultane	eou <mark>sl</mark> y to <mark>m</mark> eet prof <mark>ess</mark> iona <mark>l</mark> requ	irem	ents.		
		Unit -IV				
Objective 4	To set a paramet	er for the artist to consider the art	obje	ctively.		
ART SCHOO	LS					
•		oar Padamsee, Tyeb Mehta, Delhi			•	n De
Rameshwar Br		ool, Bhupen, Khakhar, N.S.Bendr			chool.	
Outcome 4	It shall establish	the concept of Art in Indian st	ylisti	c context.	K ²	4
		Unit -V				
Objective 5	1	ential and progress in different	times	s from archi	tectural, so	ocial
	and economical j	point of view.				
MADRAS SC	HOOL					
Madras School	, D.P.Roy Choud	lha Anthony Doss, Alphonso, Ad	dimo	oramaniyam	, Ganesh I	Pyne
Bikash Bhattac	harjeery, K.C.S.P	anicker, Dhanapal, A.P.Santhana	raj, N	landagopal.		
Outcome 5	Acquainted with	h art chronologically, socially, a	nd ic	leologically	K	2
	from an expans	ive viewpoint.				
Suggested Rea	_					
"Indian Art	" by Partha Mitter	r.				
		a" by D. R. Nagaraj.				
"Indian Art	and Culture" by 1	Nitin Singhania.				

Google Arts & Culture.

National Gallery of Modern Art (NGMA) India.

Sarmaya Arts Foundation.

K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
001				WI (2)	141 (2)		141 (2)			5(3)
CO2	S (3)	S (3)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)		M (2)	M (2)	L(1)			L(1)	M (2)
	,	. ,		, ,	. ,	()			,	,
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
				11 M	000000	100				
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6
			65			- V	6. 1			

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

Course Outcome VS Programme Specific Outcomes

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

Core		Semester-V			
	Course code:	CREATIVE COMPOSITION	P	Credits: 3	Hours: 5
Course - 14	308502				
		Unit -I			
Objective 1	Studies the lan	guage of painting through colour, fo	rm, m	aterials, and tec	hniques.
		CORIAL SPACE		·	
Create a Comp	osition from E	lements, Individual composition styl	e, Inte	errelation of ele	ments
within space o	Study Learning	g division of space, creating relation	ship b	etween element	S.
Outcome 1	Identify the dy	ynamics of working in a shared stu	ıdio s	pace.	K2
		Unit -II		•	
Objective 2	1 *	itional and modern pictorial compose, and colour theory through the re			•
FORMS AND	FIGURES				
Create a Comp	osition from Fi	gures, Individual composition style,	Arrai	nging of elemen	ts from
sketches of da	ily life. Human	life subject in relation with still life,	Figu	rative approach	in painting
Relationship b	etween figures	and forms, Faces, expressions, depic	ction o	of moods.	
Outcome 2	Discuss their manner.	ideas and concerns with facult	y and	peers in a c	lear K3
	1	Unit -III	0		l .
Objective 3	Express their c	oncerns and concepts through practi	ce.		
C					
mountains, Stu	idy of nature of	nature, Individual composition s inatural light, nature, Study of relati	onship	•	lour.
mountains, Stu	idy of nature of	natura <mark>l light, nature, Stud</mark> y o <mark>f relati ith techniques and visual languag</mark>	onship	•	. •
Outcome 3	ady of nature of Experiment w	natural light, nature, Study of relatiith techniques and visual language Unit -IV	onship e.	•	lour.
Outcome 3 Objective 4	ady of nature of Experiment w Develop skill t	natural light, nature, Study of relati ith techniques and visual languag Unit -IV o work in a collaborative atmospher	onship e.	•	lour.
Outcome 3 Objective 4 INDIVIDUAL	Experiment w Develop skill t	ith techniques and visual language Unit -IV o work in a collaborative atmospher	onship e.	of light and co	K4
Outcome 3 Objective 4 INDIVIDUAL Imagination, I	Develop skill t L TEMPERAN ndividual comp	ith techniques and visual language Unit -IV o work in a collaborative atmospher MENT osition style, Nature and Create a co	e. e. empos	o of light and co	own
Outcome 3 Objective 4 INDIVIDUAL Imagination, I Subjects of yo	Develop skill to the transfer of the transfer	ith techniques and visual language Unit -IV o work in a collaborative atmospher	e. e. empos	o of light and co	own
Outcome 3 Objective 4 INDIVIDUAI Imagination, I Subjects of yo Application of	Develop skill t L TEMPERAN ndividual comp ur art, Unique t your thought.	inatural light, nature, Study of relatition ith techniques and visual language. Unit -IV o work in a collaborative atmospher. MENT osition style, Nature and Create a collaborative atmospher. hought process of your reflection of	e. e. empos	o of light and co	own inting,
Outcome 3 Objective 4 INDIVIDUAI Imagination, I Subjects of yo Application of	Develop skill t L TEMPERAN ndividual comp ur art, Unique t your thought.	ith techniques and visual language Unit -IV o work in a collaborative atmospher MENT osition style, Nature and Create a collaborative process of your reflection of concerns and concepts through pr	e. e. empos	o of light and co	own
Objective 4 INDIVIDUAL Imagination, I Subjects of yo Application of Outcome 4	Develop skill the TEMPERAN andividual compur art, Unique the Your thought. Express their	inatural light, nature, Study of relatition in the techniques and visual language. Unit -IV o work in a collaborative atmospher. MENT osition style, Nature and Create a concept process of your reflection of concerns and concepts through process.	e. empos	o of light and co	own inting,
Objective 4 INDIVIDUAL Imagination, I Subjects of yo Application of Outcome 4 Objective 5	Develop skill to L TEMPERAN ndividual compur art, Unique to Express their	ith techniques and visual language Unit -IV o work in a collaborative atmospher MENT osition style, Nature and Create a collaborative process of your reflection of concerns and concepts through pr Unit -V deas and concerns with faculty and process of your process of your reflection of	e. empos	o of light and co	own inting,
Objective 4 INDIVIDUAL Imagination, I Subjects of yo Application of Outcome 4 Objective 5 INDIVIDUAL	Develop skill to the transfer of the transfer	ith techniques and visual language Unit -IV o work in a collaborative atmospher MENT osition style, Nature and Create a collaborative process of your reflection of concerns and concepts through process and concepts through process and concerns with faculty and process are concerns with a concerns with faculty and process are concerns with a conce	e. e. empos your actice	o of light and co	own inting, K4
Objective 4 INDIVIDUAL Imagination, I Subjects of yo Application of Outcome 4 Objective 5 INDIVIDUAL Create a Con	Develop skill to L TEMPERAN Individual compur art, Unique to Express their Discuss their in L COMPOSIT Inposition from	ith techniques and visual language Unit -IV o work in a collaborative atmospher MENT osition style, Nature and Create a collaborative process of your reflection of concerns and concepts through process and concepts through process and concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and process are processed to the concerns with faculty and processed to the concerns with faculty and processed to the concerns with faculty and processed to the concerns with the conce	e.	of light and continue to the semperament parts. In a clear manner of the semperament parts.	own inting, K4 K4 r.
Objective 4 INDIVIDUAL Imagination, If Subjects of your Application of Outcome 4 Objective 5 INDIVIDUAL Create a Commountains, Stumountains, Stumountains	Develop skill to the transfer of the transfer	inatural light, nature, Study of relating ith techniques and visual language. Unit -IV o work in a collaborative atmospher. MENT osition style, Nature and Create a concerns and concepts through process of your reflection of the concerns and concepts through process and concerns with faculty and process and concerns with faculty an	e. e. empos your actice eers i tyle, onship	of light and continue to the semperament parts. In a clear manner of the semperament parts.	own inting, K4 r. pe gardens slour.
Objective 4 INDIVIDUAL Imagination, If Subjects of your Application of Outcome 4 Objective 5 INDIVIDUAL Create a Commountains, Students of Suggested Res	Develop skill to the transfer of the transfer	inatural light, nature, Study of relating ith techniques and visual language. Unit -IV o work in a collaborative atmospher. MENT osition style, Nature and Create a concerns and concepts through process of your reflection of the concerns and concepts through process and concerns with faculty and process are concerns with faculty and process and concerns with faculty and process and concerns with faculty and process are concerns with faculty an	e. mpos your actice eers i tyle, onship	o of light and continue to the properties of light and continue to the light and c	own inting, K4 r. pe gardens blour. K2
Objective 4 INDIVIDUAL Imagination, If Subjects of yo Application of Outcome 4 Objective 5 INDIVIDUAL Create a Commountains, Str. Outcome 5 Suggested Re Sadasil	Develop skill to the transfer of the transfer	inatural light, nature, Study of relatition in techniques and visual language. Unit -IV o work in a collaborative atmospher. MENT osition style, Nature and Create a concept through process of your reflection of concerns and concepts through process and concepts through process and concerns with faculty and process are concerns.	e. ompos your actice tyle, onship ere.	o of light and continue to the properties of light and continue to the light and c	own inting, K4 r. pe gardens blour. K2
Objective 4 INDIVIDUAL Imagination, If Subjects of yo Application of Outcome 4 Objective 5 INDIVIDUAL Create a Commountains, Str. Outcome 5 Suggested Re Sadasil	Develop skill to the transfer of the transfer	inatural light, nature, Study of relating ith techniques and visual language. Unit -IV o work in a collaborative atmospher. MENT osition style, Nature and Create a concerns and concepts through process of your reflection of the concerns and concepts through process and concerns with faculty and process are concerns with faculty and process and concerns with faculty and process and concerns with faculty and process are concerns with faculty an	e. ompos your actice tyle, onship ere.	o of light and continue to the properties of light and continue to the light and c	own inting, K4 r. pe gardens blour. K2
Objective 4 INDIVIDUAL Imagination, If Subjects of your Application of Outcome 4 Objective 5 INDIVIDUAL Create a Commountains, Student of Outcome 5 Suggested Re Sadasii Michel Online resour	Develop skill to the transfer of the transfer	inatural light, nature, Study of relatition in techniques and visual language. Unit -IV o work in a collaborative atmospher. MENT osition style, Nature and Create a concept through process of your reflection of concerns and concepts through process and concepts through process and concerns with faculty and process are concerns.	e. ompos your actice tyle, onship ere.	o of light and continue to the properties of light and continue to the light and c	own inting, K4 r. pe gardens blour. K2

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

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

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

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

		Semester-V				
Core	Course code:	KALAMKARI PAINTING	P	Credits: 3	Hou	rs: 5
Course – 15	308503		1		11041	. 5. 0
	00000	Unit -I				
Objective 1	To become ac	quainted with the historical background	ound a	of Kalamkari		
•	TION OF KAL		Julia	or ixulullikuri	•	
		t of Kalamkari, Types of Kalamka	ri· Sı	rikalahasti N	//achilii	natnam
_	-	Mythological scenes- religious syr				
	-	nimal's etc. earthy color: mustard,				
		yana and Mahabharata. Andhra P		-		
	es, animals and	•	10000			,
Outcome 1		vith the historical background of	Kalaı	mkari.		K2
	required	Unit -II				
Objective 2	To understand	the different styles of Kalamkari.				
	ES AND TOOI	<u> </u>				
_		Iand method- Block-printing meth	od- T	Digital techni	aues. I	Process
	•	Bleaching, softening-Sun hot dry		-	-	
_		ed for making Kalamkari: cotton				-
	•	nd bleach method. Process: Avoid			-	
	•	aration- Kalam-Kalamkari tools:B				• •
Ē.		d stems- kalamkari magma Prepar		-	c pam	.i Stick
Outcome 2		he different styles of Kalamkari.	ation	inctilou.	K	2
Outcome 2	Chucistanu	Unit -III			IX	
Objective 3	Gain an und	erstanding about the raw materia	le ni	renaration of	Colou	re and
Objective 3		n process of Kalamkari.	15, pi	cparation of	COIOU	15 and
COLOURS P		N AND TECHNIQUE				
		rs from various plant materials - y	ellow	/ greenish v	ellow.	colour
_	-	lack colour: Kasim kaaram,Indigo		-		
_	-	Rosemary: Catechu, Gray:Alum 1		_		
	C	eparation of Chanderi / cotton cloth		Jiusii iliakili	g — IIIa	iciiais-
Outcome 3		ng about the raw materials, pro		tion of col	nire	K4
Outcome 5		luction process of Kalamkari.	срага	ition of ton	Juis	124
	and the proc	Unit -IV				
Objective 4	To create dit	ferent types of kalamkari design	c 2c	ner the mai	ket tre	nd for
Objective 4		nkari products.	5 as	per the mai	KCt IIC	na ioi
KALAMKAD	RI REPLICAT					
	_	rawing study, Reproduction of mass	er art	ict'e work		
_		ent types of kalamkari designs as			rend	K4
Outcome 4		kalamkari products.	per t	ne market t	cnu	124
	ioi unierent	Unit -V				
Objective 5	To identify a	nd prepare different types of ear	tha c	olours/dyes	for kal	amkari
Objective 3	1	na prepare different types of ear various natural sources.	my C	olouis/uyes	ioi kai	amkam
IZAT AMIZAT	RI FINAL PRO					
		for creating your own Kalamkar	i noi	nting produ	ction	Droiget
Presentation.	nies, Froposal	ioi creating your own Kalamkar	ı pall	nang, produ	cuoii,	i roject
	Idon4:6 1	nyonovo different temas ef each	0015-	wa/dreag f		L'2
Outcome 5		prepare different types of earthy		rs/uyes for		K2
	kalamkari pa	intings from various natural sou	rces.			

Suggested Readings:-

Kalamkari & Traditional Design Heritage of India by Shakuntala Ramani -2007

Kalamkari: Figures and Designs by K. Prakash -2003

Kalamkari Temple Hangings by Anna L. Dallapiccola (Author), Rosemary Crill (Author)

Online resources:

"Kalamkari fabric painting"

"Kalamkari painting tutorial"

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	110	S (3)	M (2)
CO2	S (3)	S (3)	L(1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L(1)
CO4	S (3)	S (3)	M (2)	S (3)	
CO5	S (3)	S (3)	M (2)	S (3)	
W.AV	2.8	3	1	3	0.8

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

		Semester-V			
Allied	Course code:	DIGITAL CARTOON &	P	Credits: 3	Hours: 5
Course - 5	308504	CARICATURE			
		Unit -I			
Objective	1 Develop a car	rtoon from an idea to a finished strip	or se	ries of single pand	els.
	CTION OF DIG	-		<u> </u>	
		n Variants, The Brush Catalog, Pain	ting w	ith a stylus- prefe	rred method
		ally setting the pressure, tilt, bearing	_	• •	
Outcome		nd images together for maximum			K2
		Unit -II			
Objective	2 Have an over	view of the history of cartoons, the	differe	ence between com	nics &
		ious formats etc			
CORE CO	NCEPTS OF CA				
		ng, Reilly Abstraction, Final Shade	d Drav	ving, Caricaturing	the Body.
00		re of a Caricature, Opposition Sketc			, — , ,
		composition and know how to pl			ne K2
		cross the entire page.			
	THE WILL WA	Unit -III			
Objective	3 Understand t	ne difference between drawing from	obser	vation and drawii	ng with
Objective	symbols.	he difference between drawing from	00501	vation and drawn	ing with
CARICAT		SY ALAGAPPA UNIVERSITY	5		
	IKH				
			l carto	on illustration T	Sechniques of
Create caric	ature illustration	, Need and Usage of caricature and			-
Create caric caricature il	ature illustration ustration. Types	Need and Usage of caricature and of caricature and cartoon illustration			-
Create caric caricature il the Masters,	ature illustration lustration. Types Conscious Shape	Need and Usage of caricature and of caricature and cartoon illustration Design.	n. Dig	gital Paint Sketch	ing, Studying
Create caric caricature il	ustration. Types Conscious Shape Tackle basic	Need and Usage of caricature and of caricature and cartoon illustration Design. form and perspective to give extra	n. Dig	gital Paint Sketch	-
Create caric caricature il the Masters,	ature illustration lustration. Types Conscious Shape	Need and Usage of caricature and of caricature and cartoon illustration Design. form and perspective to give extra drawingsi.	n. Dig	gital Paint Sketch	ing, Studying
Create caric caricature il the Masters, Outcome	ustration. Types Conscious Shape Tackle basic dimension to	Need and Usage of caricature and of caricature and cartoon illustration Design. form and perspective to give extra drawingsi. Unit -IV	n. Dig	gital Paint Sketch	ing, Studying
Create caric caricature il the Masters, Outcome Objective	ature illustration lustration. Types Conscious Shape 3 Tackle basic dimension to 4 Recognize th	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abs	n. Dig	gital Paint Sketch	ing, Studying
Create caric caricature il the Masters, Outcome Objective CORE CO	ature illustration lustration. Types Conscious Shape Tackle basic dimension to Recognize th	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abanatroon ILLUSTRATION	n. Dig	ght and on & Cartoons.	K4
Create caric caricature il the Masters, Outcome Objective CORE COI	ature illustration lustration. Types Conscious Shape Tackle basic dimension to Recognize th NCEPTS OF CA nous artists and the	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abstantion in Cartoon ILLUSTRATION their cartoons, The art of Humour, Cartoon in	n. Dig	ght and on & Cartoons.	K4 Animals &
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart	ature illustration lustration. Types Conscious Shape Tackle basic dimension to the lustration of the	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abanatroon ILLUSTRATION their cartoons, The art of Humour, Carring, Heads & eyes, Features & exp	n. Dig	ght and on & Cartoons.	K4 n, Animals &
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f	ature illustration lustration. Types Conscious Shape a Tackle basic dimension to the Recognize the NCEPTS OF CA nous artists and the cons, Figure draw ormats, Strip cart	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abstraction Action Cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons.	a weig	ght and on & Cartoons. layouts, Childrens, Character iden	K4 n, Animals & attification,
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart	ature illustration lustration. Types Conscious Shape a Tackle basic dimension to the Recognize the NCEPTS OF CA nous artists and the cons, Figure draw ormats, Strip cart	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abanatroon ILLUSTRATION meir cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. a variety of ways for a variety of exponents of the second cartoons.	a weig	ght and on & Cartoons. layouts, Childrens, Character iden	K4 n, Animals &
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome	ature illustration lustration. Types Conscious Shape Tackle basic dimension to dime	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abstraction Action Cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. a variety of ways for a variety of every constant of the cartoons. Unit -V	a weig	ght and on & Cartoons. layouts, Children	K4 Animals & attification,
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f	ature illustration lustration. Types Conscious Shape Tackle basic dimension to dime	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abana ARTOON ILLUSTRATION their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. a variety of ways for a variety of each of the Unit -V thouse stories are told with still image.	a weig	ght and on & Cartoons. layouts, Children	K4 Animals & attification,
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective	ature illustration lustration. Types Conscious Shape 3 Tackle basic dimension to 4 Recognize the NCEPTS OF CA nous artists and the cons, Figure draw ormats, Strip cart 4 Use lines in a 5 Understand I mood, atmost	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, Abstanton ILLUSTRATION their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. In variety of ways for a variety of extraord unit -V anow stories are told with still image phere, etc	a weig	ght and on & Cartoons. layouts, Children	K4 Animals & attification,
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON	ature illustration lustration. Types Conscious Shape Tackle basic dimension to dimension di	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extrated drawingsi. Unit -IV The relationship between Realism, About RTOON ILLUSTRATION Their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. The variety of ways for a variety of expoons are told with still image phere, etc ON	a weight a weight artoon ression feets.	ght and on & Cartoons. layouts, Childrens, Character idented	K4 K4 Animals & Attification, K4 f time, place
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON Principles o	ature illustration dustration. Types Conscious Shape Tackle basic dimension to dimension d	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, About ARTOON ILLUSTRATION their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. a variety of ways for a variety of extra Unit -V now stories are told with still image phere, etc ON te, Hair, Ears, Nose, Mouth, Eyes. In the design of the cartoon of	a weight straction artoon ression ges to	ght and on & Cartoons. layouts, Childrens, Character identer i	K4 Animals & attification, K4 f time, place
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON Principles o and accesso	ature illustration lustration. Types Conscious Shape 3 Tackle basic dimension to 4 Recognize the NCEPTS OF CAnous artists and the cons, Figure draw formats, Strip cart 4 Use lines in a 1 Use lines in a 1 Use Incomplete formats, Hands, Weines, Hands, Weines, Hands, Weines and Illustration of Cartooning, Factories, Hands, Weines and Illustration of Cartooning, Factories and Illustration of Cartooning, Illustration o	Need and Usage of caricature and of caricature and cartoon illustration in Design. form and perspective to give extrated drawingsi. Unit -IV The relationship between Realism, About RTOON ILLUSTRATION Their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. The variety of ways for a variety of expoons are told with still image phere, etc ON	a weight straction artoon ression ges to	ght and on & Cartoons. layouts, Childrens, Character identer i	K4 Animals & attification, K4 f time, place
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON Principles o and accesso Digital Cart	A Recognize the NCEPTS OF CA consistency of the Normats, Strip cart Use lines in a strict on a strict on the Normats, Strip cart Use lines in a strict of Cartooning, Factories, Hands, Weitstrip on.	Need and Usage of caricature and of caricature and cartoon illustration in Design. Form and perspective to give extra drawingsi. Unit -IV The relationship between Realism, About Cartoon ILLUSTRATION Their cartoons, The art of Humour, Carton, Heads & eyes, Features & expoons, political cartoons. The variety of ways for a variety of extra variety of ways for a variety of extra variety of extra variety of extra variety of extra variety of ways for a variety of extra variety o	a weight straction artoon ression ges to Body Atticks.	ght and on & Cartoons. layouts, Childrens, Character identer	K4 Animals & attification, K4 f time, place acter, Clothese assic cartoon
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON Principles o and accesso	ature illustration lustration. Types Conscious Shape 3 Tackle basic dimension to dimension dimension di lustratories di	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, About ARTOON ILLUSTRATION their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. a variety of ways for a variety of extra Unit -V now stories are told with still image phere, etc ON te, Hair, Ears, Nose, Mouth, Eyes. In the design of the cartoon of	a weight straction artoon ression ges to Body Atticks.	ght and on & Cartoons. layouts, Childrens, Character identer	K4 Animals & attification, K4 f time, place
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome CARTOON Principles o and accesso Digital Cart Outcome	ature illustration dustration. Types Conscious Shape Tackle basic dimension to dimension dimension difference dimension dimens	Need and Usage of caricature and of caricature and cartoon illustration in Design. Form and perspective to give extra drawingsi. Unit -IV The relationship between Realism, About Cartoon ILLUSTRATION Their cartoons, The art of Humour, Carton, Heads & eyes, Features & expoons, political cartoons. The variety of ways for a variety of extra variety of ways for a variety of extra variety of extra variety of extra variety of extra variety of ways for a variety of extra variety o	a weight straction artoon ression ges to Body Atticks.	ght and on & Cartoons. layouts, Childrens, Character identer	K4 Animals & attification, K4 f time, place acter, Clothese assic cartoon
Create caric caricature il the Masters, Outcome Objective CORE COI History, Farbirds in cart Main Joke f Outcome Objective CARTOON Principles o and accesso Digital Cart Outcome Suggested I	A Recognize the NCEPTS OF CAMOUS artists and the commutes, Strip carted Use lines in a strict on the constant of Cartooning, Factories, Hands, Weiston. 1 Use a range quality. Readings:-	of caricature and cartoon illustration of mand perspective to give extra odrawingsi. Unit -IV The relationship between Realism, About ARTOON ILLUSTRATION of the cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. The variety of ways for a variety of expoons of the cartoon of the ca	a weight straction artoon ression ges to Body Aticks.	ght and on & Cartoons. layouts, Childrens, Character identer	K4 Animals & attification, K4 f time, place acter, Clothese assic cartoon
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON Principles o and accesso Digital Cart Outcome Suggested I Mart	A Recognize the NCEPTS OF CAME CONSTRUCTION OF CAME	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extrated drawingsi. Unit -IV e relationship between Realism, Abanatroon ILLUSTRATION their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. a variety of ways for a variety of expoons stories are told with still image phere, etc ON thee, Hair, Ears, Nose, Mouth, Eyes. It is ght and dynamics, New dolls of start of materials to bring your cartoon stration Course With The Eden Projection.	a weight straction artoon ression ges to Body Aticks.	ght and on & Cartoons. layouts, Childrens, Character identer	K4 Animals & attification, K4 f time, place acter, Clother assic cartoon
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON Principles o and accesso Digital Cart Outcome Suggested I Mart Scale	A Recognize the NCEPTS OF CAROUS artists and the corns, Figure drawn ormats, Strip carted Use lines in a Use lines in a ILLUSTRATION (Cartooning, Factories, Hands, Weithon). S Use a range quality. Readings:- in, Botanical Illuma, Flemish And Desires and the corns are considered as a constant of the corns.	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extra drawingsi. Unit -IV e relationship between Realism, About RTOON ILLUSTRATION their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. A variety of ways for a variety of extraction Course With The Eden Projection Painting	a weight straction artoon ression ges to Body Aticks.	ght and on & Cartoons. layouts, Childrens, Character identer	K4 Animals & attification, K4 f time, place acter, Clother assic cartoon
Create caric caricature il the Masters, Outcome Objective CORE COI History, Far birds in cart Main Joke f Outcome Objective CARTOON Principles o and accesso Digital Cart Outcome Suggested I Mart Scala Balc	A Recognize the NCEPTS OF CARDON STRIP CARDON STRIP CARDON STRATES TO CARDON STRATES	Need and Usage of caricature and of caricature and cartoon illustration to Design. form and perspective to give extrated drawingsi. Unit -IV e relationship between Realism, Abanatroon ILLUSTRATION their cartoons, The art of Humour, Caving, Heads & eyes, Features & expoons, political cartoons. a variety of ways for a variety of expoons stories are told with still image phere, etc ON thee, Hair, Ears, Nose, Mouth, Eyes. It is ght and dynamics, New dolls of start of materials to bring your cartoon stration Course With The Eden Projection.	a weight straction artoon ression ges to Body Aticks.	ght and on & Cartoons. layouts, Childrens, Character identer	K4 Animals & attification, K4 f time, place acter, Clothese assic cartoon

Online resources: YouTube Tutorials, Online Art Courses Proko, Caricature Drawing with Jason Seiler K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

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

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

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

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

EC-3		Semester-V				
-	Course code: 308505A	3D TEXTURING & LIGHTING	P	Credits: 3	Hou	ırs: 5
		Unit -I				
Objective 1	In this paper parameters.	the student is taught how to model a	shape in	a 3D with ba	isic	
ntroduction	to texturing, wo	rking with Diffuse, Opacity and Refle	ection, 1	Basics of UV	V unwr	apping
		and Displacement Mapping, Introdu				
o standard li	ghts.					
Outcome 1	Students wil	l gain proficiency by following cla	ss exar	nples as we	ll as	K2
	creating pro	jects and exercises.				
		Unit -II			•	
Objective 2	Building a so product.	et modelling or modelling an autom	notive a	nd giving to	exturing	g to th
ntroduction	to basic mater	ial types & Procedurals. Study of	concep	ts: Opacity	, Smo	othnes
Specularity, a	and color, Work	ing with Maya Surface Nodes-Blinn,	, Phong	& Lambert,	, Work	ing wi
Fransparency	, Reflection &	Refraction, Bump & Displacement M	Maps, Ir	troduction t	to unw	rappin
Jnwrapping	the maps for var	rious 3D characters.				
Outcome 2		ant aspects of CG creation with 3D				K2
	"	giving the student a base founda	ation f	rom which	to	
	explore and					
		Unit -III				
Objective 3		ntroduces students to all the major fea				
		xture, Introduction to the mapping an				
-	•	adows and radiosity, Creating photostencil, Condition, Sampler Information		nvironments	s and t	exture
Dasies of Ott	illies-Reverse, s		OII.			
	Cainad hasi			ted to 2D		TZ A
Outcome 3		c concepts and understanding of too		ted to 3D		K4
	Gained basic production.	c concepts and understanding of too		ted to 3D		K4
Outcome 3	production.	c concepts and understanding of too Unit -IV	ols rela			K4
Outcome 3 Objective	production. Introduction,	Unit -IV Modelling, Texturing Rendering and	ols rela	r workflow.		
Outcome 3 Objective 4 Advanced Ma	production. Introduction, aps for Games, l	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Disp	ols rela	r workflow.	Maps.	Point
Outcome 3 Objective 4 Advanced Maighting, standard	production. Introduction, aps for Games, l dard lights, shad	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and F	ols rela	r workflow.	Maps.	Point
Outcome 3 Objective 4 Advanced Malighting, standard Occ	production. Introduction, aps for Games, l dard lights, shad	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Formatters.	ols rela l popula placeme Raytrace	r workflow. ent, Normal ed Shadows,	Maps.	Point al Ray
Outcome 3 Objective 4 Advanced Malighting, standard	production. Introduction, aps for Games, l dard lights, shad lusion Override Become com	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, light	ols rela l popula placeme Raytrace	r workflow. ent, Normal ed Shadows,	Maps.	Point
Outcome 3 Objective 4 Advanced Malighting, standard Occ	production. Introduction, aps for Games, l dard lights, shad	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, light.	ols rela l popula placeme Raytrace	r workflow. ent, Normal ed Shadows,	Maps.	Point al Ray
Outcome 3 Objective 4 Advanced Malighting, standard Occ	production. Introduction, aps for Games, l dard lights, shad lusion Override Become com and rendering	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, ling. Unit -V	ols rela I popula placeme Raytrace	r workflow. ent, Normal ed Shadows, texturing	Maps., Menta	Point al Ray K4
Objective 4 Advanced Malighting, standard Occurrent Occurrent Ambient Occurrent 4	production. Introduction, aps for Games, l dard lights, shad lusion Override Become com and rendering	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, light.	ols rela I popula placeme Raytrace	r workflow. ent, Normal ed Shadows, texturing	Maps., Menta	Point al Ray K4
Objective 4 Advanced Malighting, standard Occurrence 4 Objective 4	production. Introduction, aps for Games, land lights, shad lusion Override Become com and rendering Concepts are Application.	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, ling. Unit -V	l popula placeme Raytrace ghting,	r workflow. ent, Normal ed Shadows, texturing n demonstra	Maps. , Menta	Point al Ray K4
Objective 4 Advanced Maighting, standambient Occo Outcome 4 Objective 5	production. Introduction, aps for Games, I dard lights, shad lusion Override Become com and renderin Concepts are Application. Render Engine,	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, ling. Unit -V e quickly reviewed and explained a	d popula placeme Raytrace ghting, and the	r workflow. ent, Normal ed Shadows, texturing n demonstratics, Physica	Maps., Menta	Point al Ray K4 Sing 3
Objective 4 Advanced Maighting, standambient Occo Outcome 4 Objective 5	production. Introduction, aps for Games, leard lights, shad lusion Override Become com and rendering Concepts are Application. Render Engine, Lighting and H	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, ling. Unit -V e quickly reviewed and explained a	I popula placeme Raytrace ghting, and the	r workflow. ent, Normal ed Shadows, texturing n demonstratics, Physica	Maps., Menta	Point al Ray K4 Sing 3
Objective 4 Advanced Malighting, standard Occome 4 Objective 4	production. Introduction, aps for Games, I dard lights, shad lusion Override Become com and renderin Concepts are Application. Render Engine, Lighting and H Understand	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, ling. Unit -V e quickly reviewed and explained a Global Illumination, Final Gathering DRI Rendering Mental Ray shaders a	I popula placeme Raytrace ghting, and the	r workflow. ent, Normal ed Shadows, texturing n demonstratics, Physica	Maps., Menta	Point al Ray K4 Sing 3 and Skers.
Objective 4 Advanced Maighting, standard Occome 4 Objective 5 Mental Ray I Image Based Outcome 5 Suggested R	production. Introduction, aps for Games, I dard lights, shad lusion Override Become com and renderin Concepts are Application. Render Engine, Lighting and H Understand eadings:-	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, ling. Unit -V e quickly reviewed and explained a Global Illumination, Final Gathering DRI Rendering Mental Ray shaders a	I popula placeme Raytrace ghting, and the	r workflow. ent, Normal ed Shadows, texturing n demonstratics, Physica	Maps., Menta	Point al Ray K4 Sing 3 and Skers.
Objective 4 Advanced Malighting, standambient Occorded Outcome 4 Objective 5 Mental Ray I Image Based Outcome 5 Suggested R "Digital Properties of the content of the conte	production. Introduction, aps for Games, leaderd lights, shade lusion Override Become command rendering Concepts are Application. Render Engine, Lighting and H. Understand eadings:- al Texturing and	Unit -IV Modelling, Texturing Rendering and Diffuse, Bump, Specular, Alpha, Displows and shadow maps, DMaps and Fortable with basics of modeling, ling. Unit -V e quickly reviewed and explained a Global Illumination, Final Gathering DRI Rendering Mental Ray shaders a the fundamentals of strong 3D designation.	I popula placeme Raytrace and the and morign.	r workflow. ent, Normal ed Shadows, texturing n demonstratics, Physical e Procedura	Maps., Menta	Point al Ray K4 Sing 3 and Skers.

Online resources:											
Substance Academ	Substance Academy, CGSociety, Art Station										
K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create											

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

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

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M (2)	S (3)	
CO2	S (3)	S (3)	L (1)	M (2)	L(1)
CO3	S (3)	S (3)	L(1)	M (2)	
CO4	S (3)	S (3)	:113.64	S (3)	M (2)
CO5	S (3)	S (3)		S (3)	M (2)
W.AV	2.8	3	0.8	2.6	1

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

		Semester-V			
EC-3	Course code: 308505B	TEXTILE PRINTING	P	Credits: 3	Hours: 5
	1	Unit -I	'	-	
Objective 1	To familiarize v fabrics with then	vith various classes of dyes n.	and suit	ability of dye	eing different
INTRODUCT	ION				
Definition of	printing, differer	ice between dyeing and prin	nting, di	ifferent steps	involved in
printing-viz., pi	reparation of mat	erials, preparation of printing	paste, in	gredients of p	rinting paste,
different thicke	eners, their chemi	cal and rheological behaviors	, drying	of print, fixa	ition of print,
washing and dr	ying of printed m	aterials.			
Outcome 1		levelop the creative skill of	develo	ping designs	for K2
	different produ				
01: 4: 2	TD 1 1	Unit -II		4.1 1.1	• 1
Objective 2		ious techniques of surface enl	ianceme	nt through dy	eing and
THE O DATE	printing.				
THE & DYE	ton foliais las D	ik printing in single and multi	0010	To maint 41:	:11r folkaria 1
	iniques in single	and multi-colour, Introduction	to rabri	c and surface	manipulation
techniques.	G ₄ 1 4	1 1:00 4 0 1 1 4	4 . • .		. 173
Outcome 2		xplore different fabrics to c yeing and printing methods.		novative des	igns K2
	3	Unit -III	6		
Objective 3		creative skills through innovat	ive use o	of dyeing and	printing
HAND DI OC	techniques for de	esigning.			
HAND BLOC		Daile G. Hilledon and David and S	C 1.		- 4-1-1
		— Brief History, Preparati			
		ril printing — Brief history, p			
		sed for preparing stencils, proc			
Outcome 3	and printing.	e able <mark>to understand diffe</mark> ren	t metho	ds of dyeing	K4
		Unit -IV	697.		
			1	a techniques	
Objective 4	To introduce stu		a printin	g iccimiques.	
Objective 4 SCREEN-PRI		dents with different dyeing an	a printin	ig teeninques.	
SCREEN-PRI	NTING		•	· ·	
SCREEN-PRI Screen printing	NTING — brief history,	dents with different dyeing an	printing	, Preparation	of screen,
SCREEN-PRI Screen printing print paste, scre	NTING — brief history, een printing proce	dents with different dyeing an Flat screen and Rotary screen	printing nicals us	, Preparation sed, process is	of screen,
SCREEN-PRI Screen printing print paste, scre	NTING — brief history, een printing proce Students will do	dents with different dyeing an Flat screen and Rotary screen ess, Discharge printing — cher	printing nicals us	, Preparation sed, process is mmercial	of screen, nvolved.
SCREEN-PRI Screen printing print paste, scre	NTING — brief history, een printing proce Students will do	dents with different dyeing an Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to c	printing nicals us	, Preparation sed, process is mmercial	of screen, nvolved.
SCREEN-PRI Screen printing print paste, scre Outcome 4	NTING — brief history, een printing proce Students will de products by usi	dents with different dyeing an Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to cong techniques of dyeing and	printing nicals us reate co printing	, Preparation sed, process is mmercial	of screen, nvolved. K4
SCREEN-PRI Screen printing print paste, scre Outcome 4	NTING — brief history, een printing proce Students will de products by usi To enable studen	dents with different dyeing an Flat screen and Rotary screen ass, Discharge printing — cherevelop an understanding to cong techniques of dyeing and Unit -V	printing nicals us reate co printing	, Preparation sed, process is mmercial	of screen, nvolved. K4
SCREEN-PRI Screen printing print paste, scre Outcome 4 Objective 5 DIGITAL PRI	NTING — brief history, een printing proce Students will de products by usi To enable studen	dents with different dyeing an Flat screen and Rotary screen ass, Discharge printing — cherevelop an understanding to cong techniques of dyeing and Unit -V	printing micals us reate co printing	, Preparation sed, process is mmercial g.	of screen, nvolved. K4 nniques.
SCREEN-PRI Screen printing print paste, scre Outcome 4 Objective 5 DIGITAL PRI	NTING — brief history, een printing proce Students will de products by usi To enable studen INTING d design (CAD), To enable studen	Flat screen and Rotary screen ass, Discharge printing — cherevelop an understanding to cong techniques of dyeing and Unit -V	printing micals us reate co printing reing and	, Preparation sed, process in mmercial g. d printing teclular printing, B	of screen, nvolved. K4 nniques.
SCREEN-PRI Screen printing print paste, scre Outcome 4 Objective 5 DIGITAL PRI Computer-aidec Outcome 5	NTING — brief history, een printing proce Students will de products by usi To enable studen INTING d design (CAD), To enable studen synthetic dyes.	Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dy	printing micals us reate co printing reing and	, Preparation sed, process in mmercial g. d printing teclular printing, B	of screen, nvolved. K4 nniques. ox Printing.
SCREEN-PRI Screen printing print paste, scre Outcome 4 Objective 5 DIGITAL PRI Computer-aided Outcome 5 Suggested Rea	NTING — brief history, een printing proce Students will de products by usi To enable student INTING d design (CAD), To enable student synthetic dyes. dings:-	Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dyents to develop articles using dyents to develop articles from	printing micals us reate co printing reing and nting. Ta natural	, Preparation sed, process in mmercial g. d printing teclar ag Printing, Band	of screen, nvolved. K4 nniques. sox Printing. K2
SCREEN-PRI Screen printing print paste, scree Outcome 4 Objective 5 DIGITAL PRI Computer-aidec Outcome 5 Suggested Rea Textiles	NTING — brief history, een printing proces Students will de products by usi To enable student INTING d design (CAD), To enable student synthetic dyes. ddings:- is — Ninth edition	Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dy	printing micals us reate co printing reing and nting. Ta natural	, Preparation sed, process in mmercial g. d printing teclar ag Printing, Band	of screen, nvolved. K4 nniques. sox Printing. K2
SCREEN-PRI Screen printing print paste, scree Outcome 4 Objective 5 DIGITAL PRI Computer-aided Outcome 5 Suggested Rea Textiles Jersey (NTING — brief history, een printing proces Students will de products by usi To enable student INTING d design (CAD), To enable student synthetic dyes. dings: Ninth edition 2002).	Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dyents to develop articles using dyents to develop articles from	printing micals us reate co printing reing and nting. Ta natural	, Preparation sed, process in mmercial g. I printing teclar ag Printing, B and	of screen, nvolved. K4 nniques. sox Printing. K2
SCREEN-PRI Screen printing print paste, scre Outcome 4 Objective 5 DIGITAL PRI Computer-aided Outcome 5 Suggested Rea Textiles Jersey (Textile	NTING — brief history, een printing proces Students will de products by usi To enable students INTING d design (CAD), To enable students synthetic dyes. dings:- a — Ninth edition 2002). processing — JL.	Flat screen and Rotary screen ass, Discharge printing — cherevelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dyents to develop articles using dyents to develop articles from a J. Sara J. Radolph and Anna L. Smith, Abhishek publications	printing micals us reate co printing reing and nting. Ta natural Langford	, Preparation sed, process is mmercial g. d printing teclar ag Printing, B and d, Prentice had igarh (2003).	of screen, nvolved. K4 nniques. sox Printing. K2
SCREEN-PRI Screen printing print paste, scree Outcome 4 Objective 5 DIGITAL PRI Computer-aided Outcome 5 Suggested Rea Textiles Jersey (Textile	NTING — brief history, een printing proces Students will de products by usi To enable student INTING d design (CAD), To enable student synthetic dyes. dings:- — Ninth edition 2002). processing — JL. Chemistry — Pet	Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dyers to develop articles using dyents to develop articles from ,Sara J Radolph and Anna L Smith, Abhishek publications ers RH, Vol I, & I, Textile Institute of the screen and Rotary screen and Rota	printing micals us reate co printing reing and nting. Ta natural Langford s, Chand	d printing teclary and ligarh (2003). anchester (19	of screen, nvolved. K4 nniques. sox Printing. K2 II, New
SCREEN-PRI Screen printing print paste, scree Outcome 4 Objective 5 DIGITAL PRI Computer-aider Outcome 5 Suggested Rea Textiles Jersey (Textile Beginne	NTING — brief history, een printing proces Students will do products by usi To enable student INTING d design (CAD), To enable student synthetic dyes. dings:- s — Ninth edition 2002). processing — JL Chemistry — Peters Guide to fabri	Flat screen and Rotary screen ass, Discharge printing — cherevelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dyents to develop articles using dyents to develop articles from a J. Sara J. Radolph and Anna L. Smith, Abhishek publications	printing micals us reate co printing reing and nting. Ta natural Langford s, Chand	d printing teclary and ligarh (2003). anchester (19	of screen, nvolved. K4 nniques. sox Printing. K2 II, New
SCREEN-PRI Screen printing print paste, scree Outcome 4 Objective 5 DIGITAL PRI Computer-aided Outcome 5 Suggested Rea Textiles Jersey (Textile Beginne London	NTING — brief history, een printing proces Students will de products by usi To enable student INTING d design (CAD), To enable student synthetic dyes. dings: — Ninth edition (2002). processing — JL. Chemistry — Peters Guide to fabric (1982),	Flat screen and Rotary screen ess, Discharge printing — cher evelop an understanding to cong techniques of dyeing and Unit -V ats to develop articles using dyers to develop articles using dyents to develop articles from ,Sara J Radolph and Anna L Smith, Abhishek publications ers RH, Vol I, & I, Textile Institute of the screen and Rotary screen and Rota	printing micals us reate co printing and reing and natural Langfords, Chand stitute M t & Rob	d printing teclary and ligarh (2003). anchester (19 inson, Technice of the printing teclary and	of screen, nvolved. K4 nniques. sox Printing. K2 II, New 70) cal books,

Online resources: Substance Academy CGSociety Art Station K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

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

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

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

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

Training		Semester-V			
1 1 AIIIIIIZ	Course code:	ART PRACTICE AND	P	Credits: 2	Hours: 3
Course-3	308506	DISCOURSE			
		Unit -I			
Objective 1	To familiarize w	ith various classes of dyes and s	suitabili	ity of dveing di	fferent
•	fabrics with then	•	Janua	aty of dyoing di	
NTRODUCT		ш.			
		as hatryan dysina and mint	الم ما	ffamant stans i	المعتمانية
-	-	ace between dyeing and prints	-	-	
	-	erials, preparation of printing pa	_		
		cal and rheological behaviors,	arying	oi prini, iixaii	on or prin
wasning and dry	ying of printed m	lateriais.			
Outcome 1	Students will d	evelop the creative skill of de	evelopi	ng designs fo	r K2
	different produ	cts.			
	1	Unit -II			
Objective 2	To introduce var	rious techniques of surface enha-	ncemer	nt through dyei	ng and
ū	printing.	181/5/20			
THE & DYE	μ υ	The Properties			
	ton fabric by Bat	tik printing in single and multi-	colour.	To print the si	lk fabric b
•	•	and multi-colour, Introduction to		-	
echniques.	mques m smgre	2 2 2			
	Students can av	plore different fabrics to crea	ata inn	ovetive design	s K2
Outcome 2		yeing and printing methods.	ite iiiii	ovative design	3 112
	with different d	Unit -III			
		UIIIL-III			
Ohioativa 2	To onhonoo the o	maatiya alailla thuanah immayatiya	2 1102 0	f drysing and no	intina
•		creat <mark>i</mark> ve skills through innovativ	e use o	f dyeing and pr	rinting
	techniques for de		e use o	f dyeing and pr	rinting
HAND BLOCI	techniqu <mark>es for</mark> de X PRINTING	esigning.	A		
HAND BLOCI	techniques for de X PRINTING: Block printing	esign <mark>ing.</mark> — Brief History, Preparation	n of de	sign , Blocks,	table, prin
HAND BLOCI Direct printing paste and printi	techniques for de X PRINTING : Block printing ng process Stenc	esigning. — Brief History , Preparation ill printing — Brief history , pro	of des	sign , Blocks, on of fabric , s	table, prin
HAND BLOCI Direct printing paste and printi one or more col	techniques for de X PRINTING : Block printing ng process Stencour) Materials us	esigning. — Brief History, Preparation bill printing — Brief history, proceeded for preparing stencils, processed	of deseparation	sign, Blocks, on of fabric, so	table, printencils (Fo
HAND BLOCK Direct printing paste and printione or more color Outcome 3	techniques for de X PRINTING : Block printing ng process Stencour) Materials us Students will be	esigning. — Brief History , Preparation ill printing — Brief history , pro	of deseparation	sign, Blocks, on of fabric, so	table, prin
HAND BLOCK Direct printing paste and printione or more color Outcome 3	techniques for de X PRINTING : Block printing ng process Stencour) Materials us	esigning. — Brief History, Preparation in printing — Brief history, proceed for preparing stencils, proceed able to understand different	of deseparation	sign, Blocks, on of fabric, so	table, prin tencils (Fo ques used
HAND BLOCI Direct printing paste and printi one or more col Outcome 3	techniques for de X PRINTING : Block printing ng process Stencour) Materials us Students will be and printing.	esigning. — Brief History, Preparation il printing — Brief history, processed for preparing stencils, processe able to understand different Unit -IV	of deseparations involved method	sign , Blocks, on of fabric , so wed and technics ds of dyeing	table, prin tencils (Fo ques used
HAND BLOCI Direct printing paste and printi one or more col Outcome 3	techniques for de X PRINTING : Block printing ng process Stencour) Materials us Students will be and printing.	esigning. — Brief History, Preparation in printing — Brief history, proceed for preparing stencils, proceed able to understand different	of deseparations involved method	sign , Blocks, on of fabric , so wed and technics ds of dyeing	table, prin tencils (Fo ques used
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4	techniques for de X PRINTING : Block printing ng process Stencour) Materials us Students will be and printing. To introduce students	esigning. — Brief History, Preparation il printing — Brief history, processed for preparing stencils, processe able to understand different Unit -IV	of deseparations involved method	sign , Blocks, on of fabric , so wed and technics ds of dyeing	table, prin tencils (Fo ques used
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRI	techniques for de X PRINTING : Block printing ng process Stencour) Materials us Students will be and printing. To introduce students will be a printing.	esigning. — Brief History, Preparation il printing — Brief history, processed for preparing stencils, processe able to understand different Unit -IV	of deseparations involuded method printing	sign , Blocks, on of fabric , so wed and technicals of dyeing g techniques.	table, printencils (Fo
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRII Screen printing	techniques for de X PRINTING : Block printing ng process Stenc our) Materials us Students will be and printing. To introduce stud NTING — brief history	esigning. — Brief History , Preparation of the printing — Brief history , processed for preparing stencils, processed able to understand different unit -IV dents with different dyeing and	n of deseparations involudes method printing	sign , Blocks, on of fabric , so wed and technids of dyeing g techniques.	table, printencils (Foques used K2
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRII Screen printing print paste, screen	techniques for de X PRINTING : Block printing ng process Stenc our) Materials us Students will be and printing. To introduce stud NTING — brief history een printing proces	esigning. — Brief History , Preparation of printing — Brief history , proceed able to understand different — Unit -IV dents with different dyeing and , Flat screen and Rotary screen	of deseparations involutions printing	sign , Blocks, on of fabric , so wed and technic ds of dyeing g techniques. g , Preparation sed , process in	table, printencils (Foques used K2
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRII Screen printing print paste, screen Outcome 4	techniques for de X PRINTING : Block printing ing process Stence our) Materials us Students will be and printing. To introduce students NTING — brief history een printing process Students will de	esigning. — Brief History , Preparation and printing — Brief history , proceed able to understand different able to understand different dents with different dyeing and printing — chemical establishment and printing — chemical establishment develop an understanding to create the control of	printing	sign , Blocks, on of fabric , so wed and technicals of dyeing g techniques. g , Preparation sed , process in mmercial	table, printencils (Foques used K2 of screen volved.
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRII Screen printing print paste, screen Outcome 4	techniques for de X PRINTING : Block printing ing process Stence our) Materials us Students will be and printing. To introduce students NTING — brief history een printing process Students will de	esigning. — Brief History , Preparation of printing — Brief history , processed for preparing stencils, processed able to understand different Unit -IV dents with different dyeing and , Flat screen and Rotary screen ess, Discharge printing — chemical charge in the processes of the printing in the pri	printing	sign , Blocks, on of fabric , so wed and technicals of dyeing g techniques. g , Preparation sed , process in mmercial	table, printencils (Foques used K2 of screen volved.
HAND BLOCI Direct printing paste and printione or more col Outcome 3 Objective 4 SCREEN-PRINTS Screen printing print paste, screen Outcome 4	techniques for de X PRINTING : Block printing ng process Stenc our) Materials us Students will be and printing. To introduce stud NTING — brief history een printing proce Students will de products by usin	esigning. — Brief History , Preparation of printing — Brief history , processed for preparing stencils, processed able to understand different — Unit -IV dents with different dyeing and processes, Discharge printing — chemical control of the processes of the printing and prin	printing	sign , Blocks, on of fabric , so wed and technicals of dyeing g techniques. g , Preparation sed , process in mmercial	table, printencils (Foques used K2 of screen volved.
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRII Screen printing print paste, screen Outcome 4 Objective 5	techniques for de X PRINTING : Block printing ng process Stenc our) Materials us Students will be and printing. To introduce stud NTING — brief history een printing proce Students will de products by usin	esigning. — Brief History , Preparation of printing — Brief history , processed for preparing stencils, processed able to understand different — Unit -IV — dents with different dyeing and — Flat screen and Rotary screen ess, Discharge printing — chemical characteristics — chemical characteristics —	printing	sign , Blocks, on of fabric , so wed and technicals of dyeing g techniques. g , Preparation sed , process in mmercial	table, printencils (Foques used K2 of screen volved. K2
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRII Screen printing print paste, screen Outcome 4 Objective 5 DIGITAL PRI	techniques for de X PRINTING : Block printing ng process Stenc our) Materials us Students will be and printing. To introduce students will de products by using To enable students NTING	esigning. — Brief History , Preparation of printing — Brief history , processed for preparing stencils, processed able to understand different — Unit -IV dents with different dyeing and processes, Discharge printing — chemical control of the processes of the printing and print	printing printing printing ate con	sign , Blocks, on of fabric , so wed and technicals of dyeing g techniques. g , Preparation sed , process in mmercial printing technical printing technical sed .	table, printencils (Foques used K2 of screen volved. K2
HAND BLOCI Direct printing paste and printi one or more col Outcome 3 Objective 4 SCREEN-PRII Screen printing print paste, screen Outcome 4 Objective 5 DIGITAL PRI Computer-aideo	techniques for de PRINTING : Block printing ing process Stencour) Materials us Students will be and printing. To introduce students will de products by using the printing in the products by using the product of the	esigning. — Brief History , Preparation of printing — Brief history , processed for preparing stencils, processed able to understand different — Unit -IV dents with different dyeing and processes, Discharge printing — chemical control of the processes of the printing and prin	printing printing printing printing printing printing printing	sign , Blocks, on of fabric , so wed and technic ls of dyeing g techniques. g , Preparation sed , process in mmercial commercial commercial inting, Box Printing, Box Pri	table, printencils (Foques used K2 of screen volved. K2

Suggested Readings:-

"Ways of Seeing" by John Berger

The Practice of Everyday Life"

Textile Chemistry — Peters RH, Vol I, & I, Textile Institute Manchester (1970)

"Art & Fear: Observations on the Perils

"Seven Days in the Art World" by Sarah Thornton

Online resources:

https://www.khanacademy.org/humanities/art-history

https://art21.org/

K1-Remember	K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate	K6-Create

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
001	G (2)	G (2)		M (2)	M (2)	G (2)	M (2)		T (1)	0 (2)
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	S (3)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)	60	M (2)	M (2)	L(1)			L(1)	M (2)
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

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

Course Outcome VS Programme Specific Outcomes

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

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

		Semes	ster-V			
SEC-1	Course Code: 308507	ART AND	CRAFT	P	Credits: 2	Hours: 3
		Uni	t -I	'		1
Objective 1	Enables to co	mmunicate what the	y see, feel and	think th	rough the use of	colour,
	texture, form,	, pattern and differer	nt materials and	l proces	ses.	
Handicraft						
Traditional ci	afts, basketry, F	ancy jewellery work	xs.			
Outcome 1		l understand the p f craftsmen workir dia.	· ·		-	I .
		Uni	t -II			
Objective 2	To develop the artisans.	ne handicraft sector,	increase handi	craft ex	ports and welfare	e of
Toy making d	& Carving					
Outcome 2		l conduct research practical industry			nd present their	K2
		Unit	-III			
Objective 3	To develop u	nderstanding regard	ng the research	n and do	cumentation of	various
	crafts by visit	ing and meeting the	craftsmen and	artisans	s personally.	
Tapestry & E	mbroidery & Ba	ntik				
Batik Jewelle	ry making, Wea	ving	NIVERSITY	٠ <u>٠</u> .		
Outcome 3		l build an understa the artisans for furt			0	K4
	'	Unit				·
Objective 4	To sensitize s	tudents about the ex	isting condition	n of the	handicraft secto	r.
Soft sculpture	e & Puppetry &	Model making	-101111			
Introduction 1	to Paper Mache	Crafts, Prepare the F	a <mark>shi</mark> on Jewelry	compo	nents, Art metal	work,
Soft sculpture	e, Pottery - cerar	nics, Puppetry.		A	N.	
Outcome 4	Students use collections.	handicraft techniq	ue <mark>s and</mark> apply	the sai	me in their	K4
	·	Uni	t -V			
Objective 5	Make direct welfare of art	them to contribute isans.	to increase ha	ndicraft	exports and wo	ork for the
Traditional ci	afts Block print	making				
Marketing an	d Export					
Screen printi	ng, Leatherworl	k, Book crafts, Mix	ed media sculj	oture, N	Model Making, T	Toymaking
Carving, Fab	ric print.					
Outcome 5		l be able to use a va	v		g techniques to	K2
		el ideas of value to	solve problem	ıs.		
	Art Book" by Ph					
		dbook: The Il Libro Draw" by Kimon Ni		Cennino	Cennini.	
Online resou						
	, Instructorless,					
K1-Rememb	er K2-Underst	and K3-Apply	K4-Analyse	K5	-Evaluate K6	-Create

			Course	Outcom	C V D I I U	51 ammi	Outcomes	,		
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M (2)	L(1)	M (2)	M (2)	S (3)	M (2)		L (1)	S (3)
CO2	S (3)	M (2)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	S (3)
CO3	S (3)			M (2)	M (2)				L(1)	L(1)
CO4	S (3)			M (2)	M (2)	S (3)	S (3)	S (3)	M (2)	L (1)
CO5	S (3)	M (2)		S (3)	S (3)		M (2)	M (2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

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

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

Core		Semester-VI			
Core	Course code:	HISTORY OF MODERN	T	Credits: 4	Hours: 4
Course-16	308601	WESTERN ART			
		Unit -I			
Objective 1	I Identify and a	analyse the main western art styles, r	nove	ments, artist	s and art
	works; appred	ciating.			
REALISM					
Social and	historical backs	ground of 20th century art. Bac	kgro	und of Ro	manticism,
Impressionisi	n, Post-Impres	sionism, Symbolism and Realism	n. Id	eological p	osition of
Realism. Bol	nemianism, Real	lism in allied fields. Class awarene	ss in	Realism an	d Courbet.
Millet, Corot	, Rousseau and I	Barbizon school.			
Outcome 1	Locate artwo	orks within their larger socio-cultu	ıral s	cenario.	K2
	·	Unit -II			
Objective 2	2 Understandin	g and critically thinking about mode	rn ar	t.	
IMPRESSIC	ONISM				
Ideological p	remise. Techniq	ues of painting. Impressionist Manet	, Mo	net, Degas, l	Renoir,
Marry Cassat	t, Berthe Moriso	ot.			
Neo impress	ionism: Chromo	Luminarism, Pointillism, Cloisonnis	sm, S	ynthetism.	
Post Impress	sionism: Differe	ent Approaches, Influence on 20th ce	ntury	art. Van Go	ogh,
	itrec, Seurat and				
Outcome 2	Express indi	ividual perspectives on the histo	rical	artworks	and K2
	objects.	ALAGAPPA UNIVERSITY	V		
		Unit -III	0		
Objective 3	To Develop the	heir ability to discuss artworks.			
FAUVISM &	& EXPRESSIO	NISM			
Fauvism: Not	table Artists: He	nri Ma <mark>tis</mark> se, André Derain, Georges	Roua	ult, Raoul D	oufy.
Expressionis	m:Edvard Mun	ch, Wa <mark>s</mark> sily Kandinsky, Ernst Ludv	vig K	irchner, Ege	on Schiele,
Lucian Freud	l, Amadeo M <mark>odi</mark>	gliani de la companya da la companya			
Abstract Exp	pressionis <mark>m:</mark>				
Influences of	Abstract Art,	Notable Artists: Jackson Pollock,	Wille	em de Koor	ning Mark
Rothko, Fran	z Kline. Lee Kra				mig, mark
0 4	z mine, zec me	isner.	7.		illig, Wark
Outcome 3		isner. write about historical visual cultu	re.		K4
	Analyze and	write about historical visual cultu Unit -IV			K4
	Analyze and	write about historical visual cultu		dividual pr	K4
	Analyze and Synthesize a research.	write about historical visual cultu Unit -IV		dividual pr	K4
Objective 4	Analyze and Synthesize a research. FUTURISM	write about historical visual cultu Unit -IV art historical knowledge into the	ir in		K4
Objective 4 CUBISM & Influence of I	4 Synthesize a research. FUTURISM Post-Impression	write about historical visual cultu Unit -IV	ir in		K4
Objective 4 CUBISM & Influence of l artists -Pablo	4 Synthesize a research. FUTURISM Post-Impression Picasso, George	write about historical visual cultu Unit -IV rt historical knowledge into the on Cubism. Analytic cubism and Sy	ir in	ic Cubism. I	K4 actice and
Objective 4 CUBISM & Influence of I artists -Pablo Futurism:No	4 Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy es Braque, Fernand Leger, Juan Gris esto. Artists - Filippo Tommaso Mar	ir in	ic Cubism. I	K4 actice and
Objective 4 CUBISM & Influence of l artists -Pablo Futurism:No	4 Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla,	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy as Braque, Fernand Leger, Juan Grist asto. Artists - Filippo Tommaso Mart Gino Severini.	ir in	ic Cubism. I	K4 actice and
Objective 4 CUBISM & Influence of I artists -Pablo Futurism:No	4 Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla,	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy es Braque, Fernand Leger, Juan Gris esto. Artists - Filippo Tommaso Mar	ir in	ic Cubism. I	K4 actice and Prominent occioni,
Objective 4 CUBISM & Influence of lartists -Pablo Futurism:No Carlo Carrà, 0 Outcome 4	4 Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla, Develop their	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy es Braque, Fernand Leger, Juan Gris esto. Artists - Filippo Tommaso Mari Gino Severini. r ability to discuss artworks. Unit -V	ir in	ic Cubism. l , Umberto B	K4 actice and Prominent occioni, K4
Objective 4 CUBISM & Influence of I artists -Pablo Futurism:No Carlo Carrà, Outcome 4 Objective 5	4 Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla, Develop their	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy as Braque, Fernand Leger, Juan Grist asto. Artists - Filippo Tommaso Mart Gino Severini. r ability to discuss artworks. Unit -V palaces and the relationship between	ir in	ic Cubism. l , Umberto B	K4 actice and Prominent occioni, K4
Objective 4 CUBISM & Influence of I artists -Pablo Futurism: No Carlo Carrà, Outcome 4 Objective 5 DADAISM &	4 Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla, Develop their Surreal Surr	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy as Braque, Fernand Leger, Juan Grist asto. Artists - Filippo Tommaso Mart Gino Severini. r ability to discuss artworks. Unit -V calaces and the relationship between M	nthet	ic Cubism. I , Umberto B alaces and t	K4 actice and Prominent occioni, K4 he art.
Objective 4 CUBISM & Influence of I artists -Pablo Futurism: No Carlo Carrà, Outcome 4 Objective 5 DADAISM & Dada art as a	Analyze and Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla, Develop their Analyze the parallel of the prelude to Surrelude to	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy as Braque, Fernand Leger, Juan Grist asto. Artists - Filippo Tommaso Mart Gino Severini. r ability to discuss artworks. Unit -V palaces and the relationship between M realism. Study on the work of Andre	nthet	ic Cubism. I , Umberto B alaces and t	K4 Prominent occioni, K4 he art.
Objective 4 CUBISM & Influence of I artists -Pablo Futurism: No Carlo Carrà, Outcome 4 Objective 5 DADAISM & Dada art as a Hugo Ball, H	Analyze and Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla, Develop their Analyze the parelude to Surrans Arp, Francis	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy as Braque, Fernand Leger, Juan Grist asto. Artists - Filippo Tommaso Mart Gino Severini. r ability to discuss artworks. Unit -V balaces and the relationship between M realism. Study on the work of Andre as Picabia, Hannah Hoch	ir in nthet inetti	ic Cubism. I , Umberto B alaces and the	K4 Prominent occioni, K4 he art. Duchamp,
Objective 4 CUBISM & Influence of I artists -Pablo Futurism:No Carlo Carrà, Outcome 4 Objective 5 DADAISM & Dada art as a Hugo Ball, H	Analyze and Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla, Develop their Analyze the paralyse to Surrealist characterists	write about historical visual culture. Unit -IV Int historical knowledge into the on Cubism. Analytic cubism and Syes Braque, Fernand Leger, Juan Gristesto. Artists - Filippo Tommaso Margino Severini. In ability to discuss artworks. Unit -V In palaces and the relationship between M In tealism. Study on the work of Andres Picabia, Hannah Hoch eteristics in pre-surrealist art, Surreal	nthet inetti the p	ic Cubism. I , Umberto B alaces and the subcesting the subcesting the subcesting to the subcestillation to the subcest	K4 actice and Prominent occioni, K4 he art. Duchamp, onscious.
Objective 4 CUBISM & Influence of I artists -Pablo Futurism:No Carlo Carrà, Outcome 4 Objective 5 DADAISM & Dada art as a Hugo Ball, H	Analyze and Synthesize a research. FUTURISM Post-Impression Picasso, George otion of a manife Giacomo Balla, Develop their Analyze the paralyse of the prelude to Surrans Arp, Francis Surrealist characters: Salvador Dal	write about historical visual cultu Unit -IV art historical knowledge into the on Cubism. Analytic cubism and Sy as Braque, Fernand Leger, Juan Grist asto. Artists - Filippo Tommaso Mart Gino Severini. r ability to discuss artworks. Unit -V balaces and the relationship between M realism. Study on the work of Andre as Picabia, Hannah Hoch	ir in nthet inetti the p é Bre lism a Miró	alaces and the ton, Marcel Meret Opp	K4 Prominent occioni, K4 he art. Duchamp, onscious. enheim.

Suggested Readings:-

History of Western Art - Pro. Jayprakash Jagtap Herbert Read - A concise history of Modern Painting Janson - A History of Western Art

Online resources:

The Metropolitan Museum of Art

The Museum of Modern Art (MoMA)

Khan Academy

K1-Remember | K2-Understand | K3-Apply | K4-Analyse | K5-Evaluate | K6-Create

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

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

		Semester-VI				
Core	Course code:	MODERN COMPOSITI	ON	P	Credits: 3	Hours: 5
Course -	308602		.011	•	Ci cuits. C	110413.5
17	300002					
1/		Unit -I				
Objective	1 Students will	analyze and depict spatial rela	ationshi	ps in	a composition	using both
o zjecer, c		abstract representation.		r		
PAINTING	FROM OBJEC	1				
Draw and pa	aint an object. Ap	ply the understanding of the 3	rd seme	ester	regarding colou	ır and its
		e medium of oil & acrylic.			\mathcal{E}	
Outcome		tudents see the colour in nat	ural as	well	as artificial lig	tht. K2
		Unit -II				
Objective	2 To accurately	handle colour is needed to de	evelop i	n art	work.	
PAINTING	FROM LIFE					
Draw and pa	aint life drawing.	Apply the understanding of the	ne 3rd se	emest	ter regarding co	lour and its
behaviour. H	How light change	s the properties of colours. Int	roductio	on to	the medium of	oil & acrylic.
Outcome	2 Express ind	lividual perspectives on tl	he hist	orica	al artworks a	nd K2
	objects.					
		Unit -III				
Objective		to see colours in different light	hts and	study	their change o	f behaviour
		the intensity of light.	8			
	G OF COLOUR		. 90			
		of oil & acrylic. How colour				
		apression in the art. How does	es colou	ir cha	ange the mood	? How to use
	and opacity of t					
Outcome	3 Understand	the concept of colours and c	olour so	chem	ies.	K4
		Unit -IV	0			
		d the concept of colour and to	ne.			
	FROM OBJEC		TM		1. 1	11 1 '
		ply the understanding of the 2				d benaviour,
		kground Space, Technique of				1 174
Outcome		able to paint and handle dif	ierent i	kinas	of colours and	i K4
	mediums.	Unit -V	300			
Objective	5 It should day	velop the sense of harmony,	concent	of c	nnocite and co	mnlementer
Objective		e mind of the artist	сопсері	. 01 (opposite and co	mpiememary
PAINTING	FROM LIFE	initia of the artist				
		g, App and behaviour, Plann	ing for	earoi	and distant	t abjectly the
		r regarding colour d and Back				
near.	ig of the 2 year	r regarding corour a una bas	engroun	u op	acc, reemique	or nananng
Outcome	5 They will be	able to draw a conclusive or	ninion II	ınon	the behaviour	of K2
Outcome		ferent environments.	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	ipon	the benaviour	
Suggested	Readings:-					
00	0	d Design by Wucius Wong Jo	hn Wile	ey &	Sons, New Yor	k, ISBN-10:
0471	285528, ISBN-1	3: 978-0471285526.		•		
		Design by Wucius Wong, Publ	lisher: V	Viley	, ISBN-10: 047	1287083,
	N-13: 978-047128					
	*	mensional Design, Wucius Wo	ong, Pul	olishe	er: Wiley, ISBN	V-10:
	•	3: 978-047128960				
Online reso						
		f Art: Heilbrunn Timeline of A	Art Histo	ory		
Tate Modern						
The Art Stor						K6-Create
K1-Remem		stand K3-Apply K4-Ar	a a lava a	12	5-Evaluate	

					TOTIOS		Jutcomes			
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
	101	102		101	100	100	10,	100	10)	1 0 1 0
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	S (3)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)		M (2)	M (2)	L(1)			L(1)	M (2)
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

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

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M (2)	M (2)	S (3)	L(1)
CO2	S (3)	M (2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
CO5	S (3)	M (2)	9//2		
W.AV	2.8	1.2	0.8	1.8	0.4

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

		Semest	ter-VI			
Core	Course code:	THANJAVUR		P	Credits: 3	3 Hours: 5
Course -	308603					
18						
		Uni	t -I			
Objective	1 To understan	d traditional materials	and art making.			
	CTION AND H					
		anagara Rayas, Thar				
		nd Mysore paintings,				
Outcome		anjore painting will	allow you to ex	plore o	classical	K2
	regional styl		TT			
01: 4:	2 5	Unit				
		ntings and sketches fr	om their own ide	as.		
	LS AND TECH	NIQUES nes - Sizes and shapes	a ag naadad Arab	io oum	Challe Do	yydar far myal
		il, Poster Colors, Brus		_		wdei ioi iiiucr
Outcome		e you to be creative.	sii set and import	ani ma	CHAIS.	K2
Outcome	2 pt will chabit	Unit				N2
Objective	3 Experiment v	with a variety of mater		ake the	eir own Tha	niavur
Objective	Paintings.	vicina variety of mater	#12 En		, , , , , , , , , , , , , , , , , , ,	iija vai
PREPARA	TION AND EM	BOSSING				
Board Prepa	aration, Tracing V	Work, Stone Fixing, B	ase Mukk Work,	Brush	Design and	more.
Outcome		e art is a great way t				K4
	detailing.	0				
		Unit				
Objective			ed on Indian	Myth	ology, M	ahabharatham,
	Ramayanam.		1-01/0			
	NG AND GOLD			~		~
		Colouring, lining wor	k, washing Work	k, Curt	ains And (arland (Mala)
-		ace And Final Touch.			1.1	T7.4
Outcome	4 Use a lot of v	vibrant co <mark>lours</mark> and d Unit		t as yo	u iike.	K4
Ohioativa	5 Markating th	eir Paintings through				
-	NG AND SALE		omme and shops.			
		ian Mythology, Ma	ahahharatham R	?amava	mam T	hasavatharam.
		n, Sakthi ritual and Tra		•		nasa vamarani
Outcome		l display their final v	· · · · · · · · · · · · · · · · · · ·			K2
	Readings:-					
"Tha	ınjavur: Ä Cultur	al History" by Pradee	p Chakravarthy.			
	3	in Koviloor" by R. Sr				
	<u> </u>	" by Dr. R. Kalaikkov	an.			
Online reso						
	ibitions and Muse	eum Websites				
Wikimedia	Commons					
Craftsvilla	how I/O II J	stand I/2 A1-	IZA Amal	VET	volnot-	V.C.
K1-Kemem	iver KZ-Under	stand K3-Apply	K4-Analyse	N3-1	Evaluate	K6-Create

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

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

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M (2)	S (3)	
CO2	S (3)	S (3)	L (1)	M (2)	L(1)
CO3	S (3)	S (3)	L (1)	M (2)	
CO4	S (3)	S (3)	10	S (3)	M (2)
CO5	S (3)	S (3)	alla della	S (3)	M (2)
W.AV	2.8	3	0.8	2.6	1

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

		Semester-VI				
Allied	Course code:	DIGITAL STORYBOARD &	P	Credits: 3	Но	urs: 5
Course-	308604	COMIC DRAWING				
6						
		Unit -I				
Objective	1 Present oral i	reports on the assigned cartoonist and	d his/h	ner work.		
	CTION OF DIG	•				
		h Variants, The Brush Catalog, Paint	ing w	ith a stylus- pr	eferre	ed
		se- Manually setting the pressure, tilt	_	•		
Outcome		vely with comic art data, using it t		_		K2
	1	Unit -II				
Objective	2 Provide a wr	itten critical in-depth analysis of a sh	ort-co	omics story.		
	LUSTRATION	1 ,		•		
What's a co	mic? Brief histo	ory of comics and storytelling The m	ost ir	nportant comic	c auth	ors and
		tanding the script. Developing the sto				
		ation design Concept and style resea				lary
storyboard.			Į	\mathcal{E}		3
Outcome	2 Recognize a	nd appraise patterns in historical p	heno	mena.		K2
	, 5	Unit -III			I	
Objective	3 Act together	with a professional cartoonist.				
	LUSTRATION	ALAGAPPA UNIVERSITY Y	4.			
Reference 1	research objects/					
	cocaron, objects/	locations, Black and white Clean	lines	, masses of b	lack	Inkin
		locations, Black and white Clean caracter color cards Applying flat c				
composition	n, Creating the ch	naracter color cards Applying flat c	olors	Basics of col	lor an	d light
compositior Tone/hue/sa	n, Creating the chaturation Oppos	naracter co <mark>lor c</mark> ards Appl <mark>ying flat c ites: warm/cold, positive</mark> /ne <mark>gat</mark> ive	olors	Basics of col	lor an	d light
compositior Tone/hue/sa	a, Creating the chaturation Opposites Getting pages	naracter color cards Applying flat c ites: warm/cold, positive/negative ready for the printing.	olors Comp	Basics of col	lor an	d light
compositior Tone/hue/sa color schem	a, Creating the chaturation Opposites Getting pages	naracter co <mark>lor c</mark> ards Appl <mark>ying flat c ites: warm/cold, positive</mark> /ne <mark>gat</mark> ive	olors Comp	Basics of col	lor an	d light differen
compositior Tone/hue/sa color schem	n, Creating the chaturation Opposites Getting pages 3 Assess the w	naracter color cards Applying flat c ites: warm/cold, positive/negative ready for the printing.	olors Comp	Basics of col	lor an	d light differen
compositior Fone/hue/sa color schem	n, Creating the chaturation Opposites Getting pages 3 Assess the wigner.	naracter color cards Applying flat c ites: warm/cold, positive/negative ready for the printing. rays in which a comic is affected by	olors Comp	Basics of collocation Basi	lor an	d light differen
Composition Tone/hue/sa color schem Outcome	n, Creating the chaturation Opposites Getting pages 3 Assess the wigner.	naracter color cards Applying flat c ites: warm/cold, positive/negative ready for the printing. rays in which a comic is affected by Unit -IV	olors Comp	Basics of collocation Basi	lor an	d light differen
Composition Fone/hue/sa color schem Outcome Objective	n, Creating the chaturation Opposites Getting pages 3 Assess the wighter point. 4 Identify comformat.	naracter color cards Applying flat c ites: warm/cold, positive/negative ready for the printing. rays in which a comic is affected by Unit -IV	olors Comp	Basics of collocation Basi	lor an	d light differen
Composition Fone/hue/sa color schem Outcome Objective	Assess the work. Identify comformat.	naracter color cards Applying flat c ites: warm/cold, positive/negative ready for the printing. rays in which a comic is affected by Unit -IV	olors Comp our our o	Basics of collementary collementary collementary collementary the second	lor and lors, of art	k4 in exam
Composition Tone/hue/sa color schem Outcome Objective STORYBO	Assess the work. Identify comformat. ARD To storyboarding	naracter color cards Applying flat c ites: warm/cold, positive/negative ready for the printing. rays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas	olors Comp our o abou	Basics of collementary collemen	lor and lors, of art	k4 in exan
Composition Fone/hue/sa color schem Outcome Objective STORYBO Introduction picturing, sl	Assess the words. Identify comformat. ARD Assorboarding nots and storyboarding nots and storyboarding nots.	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Yays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of St	olors Comp our o about	Basics of collementary collemen	lor and lors, of art	k4 in exan
Composition Fone/hue/sa color schem Outcome Objective STORYBO Introduction picturing, sl	Assess the words. Assess the words. All Identify comformat. ARD Assess toryboarding nots and storyboards, and storyboards, and storyboards.	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type	olors Comp our o abou torybo	Basics of collementary collemen	lor and lors, of art	k4 in exan
Composition Tone/hue/sa color schem Outcome Objective STORYBO Introduction picturing, sl Thumbnail	Assess the words. Identify comformat. ARD Assorboarding nots and storyboards, and storyboards, and storyboards.	naracter color cards Applying flat colors: warm/cold, positive/negative ready for the printing. Yays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story	olors Comp our o abou torybo	Basics of collementary collemen	lor and lors, of art	in exam
Objective STORYBO Introduction picturing, sl Fhumbnail	Assess the work. Assess the work. Identify comformat. ARD Assorboarding nots and storyboards, and the recognize and storyboards.	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Yays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Stord panels., script, one line order, type the planning processes of visual story and discriminate among various sty	about toryboes of sytellin	Basics of collementary collemen	lor and lors, of art	in exam
Objective STORYBO Introduction picturing, sl Chumbnail Outcome	Assess the work. Assess the work. All Identify comformat. ARD Assorboarding nots and storyboards, and the recognize and storyboards. Recognize and the recognize and the recognize and storyboards.	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V	about toryboes of sytellin	Basics of collementary collemen	lor and lors, of art	in exam
Composition Fone/hue/sa color schem Outcome Objective STORYBO Introduction Dicturing, sl Fhumbnail Outcome Objective STORYBO	Assess the weight to storyboarding and storyboards, and to storybo	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V	aboutoryboes of systellingles of	Basics of collementary collemen	lor and lors, of art	k4 in exar
Composition Fone/hue/sa color schem Outcome Objective STORYBO Introduction Dicturing, sl Fhumbnail Outcome Objective STORYBO	Assess the weight to storyboarding and storyboards, and the storyboarding and storyboards, and the storyboards, an	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Yays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Stord panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short particles.	abour abour abour abour abour abour abour abour ac, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	k4 in exar
Objective Objective Objective Objective Objective Objective Objective Objective Objective STORYBO Outcome Objective STORYBO Shot types, Outcome Suggested	Assess the weight the continuation Opposites Getting pages Assess the weight Assess the weight ARD ARD A to storyboarding nots and storyboards, and the weight ARD ARD	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short page, transitions and sequence, cinematic evelopment of comic art from one processes.	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	d light differen K4 in exar
Composition Fone/hue/sa color schem Outcome Objective STORYBO Introduction Dicturing, sl Fhumbnail Outcome Objective STORYBO Shot types, Outcome Suggested Mar	Assess the weight of the characteristics of t	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Yays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Stord panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short page, transitions and sequence, cinematic evelopment of comic art from one pastration Course With The Eden Projects	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	d light differen K4 in exar
Objective STORYBO Shot types, Outcome Suggested Mar Scal	Assess the weight of the characteristics of t	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Stord panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short particular transitions and sequence, cinematic evelopment of comic art from one process of the project of the planting of the	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	d light differer K4 in exar d e, K4
Objective STORYBO Shot types, Outcome Suggested Mar Scal Balc	Assess the weight of the characteristics of the pages of the weight of the pages of the point. ARD at the storyboarding the storyboards, and the page of the page	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short panels, transitions and sequence, cinematic evelopment of comic art from one procession (Design Library) (Pp)	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	d light different K4 in examed des, K4
Objective Objective Objective Objective Objective Objective Objective Objective Objective STORYBO Shot types, Outcome Suggested Mar Scal Balc Tille	Assess the weight of the sturation Opposites Getting pages Assess the weight Assess the weight ARD The storyboarding to storyboards, and to storyboards, an	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Stord panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short particular transitions and sequence, cinematic evelopment of comic art from one process of the project of the planting of the	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	k4 in exand
Objective STORYBO Shot types, Outcome Suggested Mar Scal Balc Tille Online reso	Assess the websites Getting pages 3 Assess the websites Getting pages 4 Identify comformat. ARD 1 to storyboarding astoryboards, and to storyboards, and to storyboards and storyboards. 4 Recognize and ARD continuity, pacing and to storyboards. 5 Research, play and to storyboards. 6 Readings:- tin, Botanical Illutia, Flemish And Edin, Flower Designation, Painting & cources:	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short panels, transitions and sequence, cinematic evelopment of comic art from one procession (Design Library) (Pp)	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	k4 in exand
Objective	Assess the weight of the story boarding and story boards, and the story boarding and story boards and story boards, and the story bo	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short panels, transitions and sequence, cinematic evelopment of comic art from one procession (Design Library) (Pp)	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	k4 in examed
Objective Object	ARD to storyboarding and storyboards, and storyboards, and storyboards, and a Recognize at ARD Trace the definition, Flower Designation, Painting & Durces: Platforms Paint Tutorials	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short panels, transitions and sequence, cinematic evelopment of comic art from one procession (Design Library) (Pp)	abour toryboes of s ytellin les of pers. c, stor	Basics of collementary boards, screenplatory board technique.	lor and lors, of art	k4 in exand
Objective	Assess the weight of the story boarding and story boards, and the story boarding and story boards and story boards, and the story bo	naracter color cards Applying flat coites: warm/cold, positive/negative ready for the printing. Tays in which a comic is affected by Unit -IV ic artwork, and relate facts and ideas g, Pre Production process, Basic of Strd panels., script, one line order, type the planning processes of visual story and discriminate among various sty Unit -V an, compose, edit and revise short panels, transitions and sequence, cinematic evelopment of comic art from one pastration Course With The Eden Project Dutch Painting gns (Design Library) (Pp) Photography At The Jaipur Court	abour abour toryboes of s ytellin les of pers. c, stor	Basics of collementary collemen	of art	k4 in examed

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

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

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

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

		Semest	ter-VI				
EC-4		3D ANIMATION	& RENDERING	P	Credits: 3	3 H	lours: 5
	308605A						
		Uni					
Objective 1		be able to demonstr			•	Intro	oduction
		ip Movement Rende	ering and popular w	ork	flow.		
	OF RIGGING						
		and FK Constraints					_
		ws and Constraining					
		s. Create the IK hand	dles, Restricting the	he	el rotation,	Build	l a foot
control hierar							
Outcome 1	Rigging a 31	character for anim					K2
		Unit			1 21 2		
Objective 2		competency in the u	ise of technology fo	r ea	ch of the 31) An	imation
	units.						
BASIC ANIN					*** 1 '	• . •	
	*	ocess, Basic Animati	• 1		_		
		Key frame Animatio		atic	n, Path An	mati	
Outcome 2	Animate you	r 3D objects with l	•				K2
011 41 2	F 1 1	Unit				, 1	1
Objective 3		current and ongoing	technology in 3D A	Anıı	mation affe	ets ha	ardware
ADVANCED	and software.		NIVERSITY W				
	ANIMATION		- A		T	XX 7: - 1	. 4 1:G:
		tion with Two Leg	g Animation (walk	k, r	un, Jump,	wig	nt IIItin
	Capture Animat		ah ayality alaybaal].			17.5
Outcome 3	Rendering y	our proj <mark>e</mark> cts for hig Unit		к.			K5
Objective 4	Annly gurran	t technology to solve		hla	mc		
		ND LIP SYNC	c 3D Ammadon pro	OIC	1115.		
		pression, expression	chart and voice rec	ord	ing how to	crea	te lin-
		ns to suit the person					
pre-recorded		ns to suit the person	anty of the characte)1 U1	id the decei	it sty	ic or the
		character for anim	nation				K5
Outcome 4	rugging a or	Unit					IXO
Objective 5	To plan, dev	velop and execute a		e a	nd believal	ole a	nimatio
Objective	sequences.	orop unit oriconic					
LIGHTING		RING					
	AND RENDER		racing with Radios	sitv.	Using Atn	nospl	neric an
Working with	AND RENDER Advanced Mo	delling and Light T					neric an
Working with	AND RENDER Advanced Moss .Retracing and	delling and Light T d mental ray effects	with Batch and Net	WOI	k Renderin		
Working with Render Effect	AND RENDER Advanced Moss. Retracing and Simulating d	delling and Light T	with Batch and Net	WOI	k Renderin		neric an
Working with Render Effect Outcome 5 Suggested F Kelly	AND RENDER Advanced Moss. Retracing and Simulating de Readings:- L. Murdock, "I	delling and Light T d mental ray effects lynamic effects like Kelly L. Murdock's A	with Batch and Net water, cloth, and	woi sm(k Renderin oke.	g.	K2
Working with Render Effect Outcome 5 Suggested F Kelly	AND RENDER A Advanced Moss. Retracing and Simulating de Readings:-	delling and Light T d mental ray effects lynamic effects like Kelly L. Murdock's A	with Batch and Net water, cloth, and	woi sm(k Renderin oke.	g.	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly	AND RENDER Advanced Moss. Retracing and Simulating de Readings:- L. Murdock, "I "- Perfect Paper L. Murdock, "A	delling and Light T d mental ray effects lynamic effects like Kelly L. Murdock's A back ,2014. Autodesk Maya Basic	with Batch and Net water, cloth, and Autodesk 3ds Max 2cs Guide 2015", 20	smo 201	k Renderin oke. 5 Complete	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan	AND RENDER Advanced Moss. Retracing and Simulating de Readings:- L. Murdock, "I "- Perfect Paper L. Murdock, "A JolliffeNapier,	delling and Light T d mental ray effects lynamic effects like Kelly L. Murdock's Arback, 2014. Autodesk Maya Basio "Anime from Akira	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monoko	201 14. e: E	k Renderin ke. 5 Complete xperiencing	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan Conte	AND RENDER Advanced Moss. Retracing and Simulating deadings:- L. Murdock, "I"- Perfect Paper L. Murdock, "A JolliffeNapier, mporary Japane	delling and Light Tod mental ray effects lynamic effects like Kelly L. Murdock's Aback ,2014. Autodesk Maya Basic "Anime from Akira se Animation", Pal	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monokograve Macmillan Li	201 14. e: E	k Renderin bke. 5 Complete xperiencing ed, 2007.	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan Conte	AND RENDER Advanced Moss. Retracing and Simulating deadings:- L. Murdock, "I"- Perfect Paper L. Murdock, "A JolliffeNapier, mporary Japane	delling and Light T d mental ray effects lynamic effects like Kelly L. Murdock's Arback, 2014. Autodesk Maya Basio "Anime from Akira	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monokograve Macmillan Li	201 14. e: E	k Renderin bke. 5 Complete xperiencing ed, 2007.	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan Conte	AND RENDER Advanced Moss. Retracing and Simulating de Readings:- L. Murdock, "I "- Perfect Paper L. Murdock, "A JolliffeNapier, mporary Japane media and Anim rces:	delling and Light Td mental ray effects lynamic effects like Kelly L. Murdock's Arback ,2014. Autodesk Maya Basic "Anime from Akira se Animation", Palention, V.K. Jain, Khation, V.K. Jain, V.K. Jain, Khation, V.K. Jain, V.K. J	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monokograve Macmillan Li	201 14. e: E	k Renderin bke. 5 Complete xperiencing ed, 2007.	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan Conte Multir Online resou	AND RENDER Advanced Moss. Retracing and Simulating of Readings:- L. Murdock, "I "- Perfect Paper L. Murdock, "A JolliffeNapier, mporary Japane media and Anim rces: plenderguru.com	delling and Light Tod mental ray effects lynamic effects like Kelly L. Murdock's Arback ,2014. Autodesk Maya Basic "Anime from Akira se Animation", Palmation, V.K. Jain, Khan	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monokograve Macmillan Li	201 14. e: E	k Renderin bke. 5 Complete xperiencing ed, 2007.	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan Conte: Multin Online resou https://www.b	AND RENDER Advanced Moss. Retracing and Simulating deadings:- L. Murdock, "I "- Perfect Paper L. Murdock, "A JolliffeNapier, Inporary Japane India and Anim Inces: Include a select on the select of the select on t	delling and Light Tod mental ray effects lynamic effects like Kelly L. Murdock's Arback ,2014. Autodesk Maya Basic "Anime from Akira ase Animation", Palpation, V.K. Jain, Kharl	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monokograve Macmillan Li	201 14. e: E	k Renderin bke. 5 Complete xperiencing ed, 2007.	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan Conter Multin Online resounttps://www.huttps://www.huttps://www.huttps://www.huttps://www.huttps://www.huttps://www.huttps://www.huttps://www.h	AND RENDER Advanced Moss. Retracing and Simulating deadings: L. Murdock, "I"- Perfect Paper L. Murdock, "A JolliffeNapier, mporary Japane media and Anim rees: blenderguru.com/outube.com/uscinema4dbaseca	delling and Light Tod mental ray effects lynamic effects like Kelly L. Murdock's Arback ,2014. Autodesk Maya Basic "Anime from Akira ase Animation", Palpation, V.K. Jain, Kharl	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monokograve Macmillan Li	201 14. e: E	k Renderin bke. 5 Complete xperiencing ed, 2007.	g. Refe	K2
Working with Render Effect Outcome 5 Suggested F Kelly Guide Kelly Susan Conte: Multin Online resou https://www.b	AND RENDER Advanced Moss. Retracing and Simulating deadings: L. Murdock, "I"- Perfect Paper L. Murdock, "A JolliffeNapier, mporary Japane media and Anim rees: blenderguru.com/outube.com/uscinema4dbaseca	delling and Light Td mental ray effects lynamic effects like Kelly L. Murdock's Arback ,2014. Autodesk Maya Basic "Anime from Akira is Animation", Palation, V.K. Jain, Khara Maya How Tos	with Batch and Net water, cloth, and Autodesk 3ds Max 2 cs Guide 2015", 20 to Princess Monoke grave Macmillan Linanna Publishing Ho	201 14. e: E mit	k Renderin oke. 5 Complete xperiencing ed, 2007.	Refe	K2

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

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

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

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

		Semester-VI			
EC-4	Course code: 308605B	APPAREL DESIGN	P	Credits: 3	Hours: 5
		Unit -I			
Objective 1	To familiarize w	ith the growing menswear mark	et, wit	h special ref	erence to
	local, national &	international brands.			
	TALS OF DESIG				
		nd Decorative design, Requiren			
	•	Design - Line, Size, and Shape	. Colo	ur and Textu	re.
Application of		gn in dress design.			
Outcome 1	Students will ga	in insight about the fashion in Unit -II	dustr	y.	K2
Objective 2	To understand di	fferent categories of kids wear	to con	duct a marke	t survey.
FASHION ILI	LUSTRATION				-
Casual-wear fo	r Men, Women aı	nd Children (each 2) - Illustratir	ig casu	al wear with	suitable
accessories, Pa	rty-wear and Brid	al wear (each 1) – Illustrating p	arty w	ear for Men,	Women an
Children with s	suitable accessorie	es Illustrating Bridal wear (Any	3 Reli	gions).	
Outcome 2	Students will	develop a comprehensive u	nders	tanding of	the K2
		ry, its markets, and the pa			the
	fashion product	designer and developer withi	n the	industry.	
		Unit -III			
Objective 3		sign in terms of style details, co	olours,	fabrics, trim	s, sizes and
	price.	O ALAMAPPA UNIVERSITY	Y-1		
CHILD APPA					
•	*	l garm <mark>ent based on fashi</mark> on tre			_
		garm <mark>e</mark> nt de <mark>s</mark> ign, Formulate eco			
	_	ent <mark>st</mark> yles, Cons <mark>truct var</mark> ious ga	rments	s for Child, i	ncorporatin
different style a					
Outcome 3		ider <mark>st</mark> and <mark>the import</mark> anc <mark>e o</mark> f la	ibels, i	its making a	s K4
	well as its conne	ectivit <mark>y w</mark> ith c <mark>ons</mark> umers.			
	l= 4 44	Unit -IV	-3		
Objective 4		n a basic understanding of garn	nents,	machines an	d their use i
	the apparel and f	ashion industry.			
MEN'S APPA		WOUND EXCENT			
•		garment based on fashion trend	-	_	
		garment design, Formulate ecor	nomica	ıl layouts and	l propose th
	for various garme	<u> </u>			
Outcome 4		able to understand the worki	ng of	various	K4
	departments of	the fashion industry.			
		Unit -V			
Objective 5	*	reness of quality parameters	requi	red for app	oarel qualit
WOMENIA A	products.				
WOMEN'S A		an's comments based on fashio	+	da Illuatent	dagiana f
-	•	nen's garments based on fashio			-
		rns for the garment design, For arious garment styles, Construc			•
	lifferent style aspe	<u> </u>	a vario	ous garments	s for worner
			owo of	the feebien	L/2
Outcome 5	and apparel ind	nts with the working atmosph	ere oi	the fashion	K2
Suggested Re		usu y.			
		Textile Finishing, B.I. Publisher	s. 1979)	
		Fabric, Gregg Division/McGrav			S. 1985
		es (5th Edition), Holt, Rinehart			
1988		(

1988.

Tortora, G,Phyllis, Understanding Textiles (2nd Edition), McMillan Co., USA, 1987.

Bains, S. and Hutton, J., Singer Sewing Book, Hamlyn, London, 1972

Patternmaking for Fashion Designers, Lori A. Knowles, 2006, Fairchild Publications Inc.

Online resources:

Fashionary

Lynda.com

WGSN

K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

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

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

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

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

		Semester-VI			
SEC-2	Course code:	ART DIRECTION & SET	P	Credits: 2	Hours: 3
	308606	DESIGN			
		Unit -I			
Objective 1	The course em	phasizes hands-on training in variou	ıs aspe	cts of art dir	ection and
	production desi	<u> </u>			
		n technique and develop a better un			
making proces	s by participating	g in the common module, after which	ch the s	specialization	n begins.
Outcome 1	Students will Direction.	have learnt the skills and p	orincip	oles of Art	K2
	•	Unit -II			1
Objective 2	To understand	different categories of kids wear to	condu	et a market s	urvey.
Theory and p	ractical work in	clude storyboarding, design princi	ples fo	or moving in	mages, se
design, costur	ne and property	to suit the narrative. The study of	of vari	ous softwar	e used for
drafting, desig	ning and effects,	virtual set designing etc. Occurs co	ncomi	tantly in the	ory classes
and practical.				•	·
Outcome 2	Able to effecti	vely respond to a client brief.			K2
		Unit -III			
Objective 3	To learn the fur	ndamental Art Direction skills			
The practical	include session	s on carpentry, painting, mouldi	ng and	d set constr	uction. Ir
addition, stude	ents work with fil	lm and television exercises and proj	ects as	art directors	S.
Outcome 3	Develop your	confidence in generating cr	eative	ideas and	K4
	communicatin	g these visually in a success	ful, v	ınique and	
	professional m	lannor			
		laillei.			
		Unit -IV			
Objective 4	Idea generation		own co	oncept board	
		Unit -IV			
Regular intera	actions with emi	Unit -IV n and development by making your	orksho	ps on speci	al effects
Regular intera	actions with emi	Unit -IV and development by making your inent art directors, study tours, w	orksho	ps on speci	al effects
Regular intera animation tech	nctions with eminiques and set a	Unit -IV and development by making your inent art directors, study tours, w	orksho tial to	ps on speci undertake in	al effects
Regular intera animation tech work.	nctions with eminiques and set a	Unit -IV n and development by making your inent art directors, study tours, w nalysis enhance the students' poten the ability to do oral presentations	orksho tial to	ps on speci undertake in	al effects dependen
Regular intera animation tech work.	Demonstrate t	Unit -IV n and development by making your inent art directors, study tours, w nalysis enhance the students' poten the ability to do oral presentations	orksho tial to	ps on speci undertake in	al effects dependent
Regular intera animation tech work.	Demonstrate t	Unit -IV n and development by making your inent art directors, study tours, wanalysis enhance the students' potenthe ability to do oral presentations iences.	orksho tial to s, both	ps on speci undertake in	al effects dependent
Regular intera animation tech work. Outcome 4 Objective 5	Demonstrate t and large audi	Unit -IV n and development by making your inent art directors, study tours, w nalysis enhance the students' poten the ability to do oral presentations iences. Unit -V	orksho tial to s, both ts.	ps on speci undertake in to small	al effects dependent K4
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo	Demonstrate t and large auditing locales are a	Unit -IV n and development by making your inent art directors, study tours, w nalysis enhance the students' poten the ability to do oral presentations iences. Unit -V epts for photo-shoots and TV adver	orkshotial to s, both ts. f set de	ps on speci undertake in to small	al effects dependent K4
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo	Demonstrate t and large auditing locales are a e equipped with	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potenthe ability to do oral presentations iences. Unit -V epts for photo-shoots and TV advertalso organized for a closer study of	orksho tial to s, both ts. f set degh-end	ps on speciundertake in to small esign and co software.	al effects dependent K4
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo Classrooms ar Outcome 5	Demonstrate t and large audit To create conceining locales are a e equipped with Gain an aware a role in the events of the conceining locales are a second to the events of the conceining locales are a second to the events of t	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potenthe ability to do oral presentations iences. Unit -V epts for photo-shoots and TV advertalso organized for a closer study of drafting aids and computers with his	orksho tial to s, both ts. f set degh-end	ps on speciundertake in to small esign and co software.	ial effects dependent K4
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo Classrooms ar Outcome 5 Suggested R	Demonstrate t and large audi To create conceing locales are a e equipped with Gain an aware a role in the eveadings:-	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potentials to do oral presentations in the ability to do oral presentations in the ability to do oral presentations in the ability to do oral presentations in the control of the ability to do oral presentations in the control of the ability to do oral presentations in the control of the ability to do oral presentations in the control of the cont	orksho tial to s, both ts. f set de gh-end x that l	ps on speciundertake in to small esign and co software.	ial effects, idependent K4
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo Classrooms ar Outcome 5 Suggested R "Patter	Demonstrate tand large audi To create concerning locales are as e equipped with Gain an aware a role in the exeadings:-	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potent the ability to do oral presentations iences. Unit -V tepts for photo-shoots and TV advertalso organized for a closer study of drafting aids and computers with his teness of important historical work wolution of cinema. hion Design" by Helen Joseph Arm	orksho tial to s, both ts. f set de gh-end x that l	to small esign and co software. has played	K4 nstruction
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoot Classrooms ar Outcome 5 Suggested R "Patter "Fashiot	Demonstrate t and large audi To create conceting locales are a e equipped with Gain an aware a role in the everating for Faston Design Course	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potential presentations in the ability to do oral presentations in the ability to do oral presentations in the control of the ability to do oral presentations in the control of the ability to do oral presentations in the control of the contro	orksho tial to s, both ts. f set de gh-end t that l strong ues" by	to small esign and co software. has played	K4 nstruction K2
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo Classrooms ar Outcome 5 Suggested R "Patter "Fashio" "Drapi	Demonstrate tand large audi To create concerning locales are a equipped with Gain an aware a role in the extendings:- nmaking for Fasion Design Course ng for Fashion D	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potent the ability to do oral presentations iences. Unit -V tepts for photo-shoots and TV advertalso organized for a closer study of drafting aids and computers with his teness of important historical work wolution of cinema. hion Design" by Helen Joseph Arm	orksho tial to s, both ts. f set de gh-end t that l strong ues" by	to small esign and co software. has played	K4 nstruction K2
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoot Classrooms ar Outcome 5 Suggested R "Patter "Fashie" "Drapi Online resour	Demonstrate tand large audi To create concerning locales are at equipped with Gain an aware a role in the extendings:- nmaking for Fastion Design Courseing for Fashion Deces:	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potential presentations in the ability to do oral presentations in the ability to do oral presentations in the control of the ability to do oral presentations in the control of the ability to do oral presentations in the control of the contro	orksho tial to s, both ts. f set de gh-end t that l strong ues" by	to small esign and co software. has played	K4 nstruction K2
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo Classrooms ar Outcome 5 Suggested R "Patter "Fashio" "Drapi Online resour Fashion Revol	Demonstrate tand large auditions with eminiques and set a large audition and large audition locales are a large equipped with a large in the everage arole in the everage of the large audition local large audition local large audition large auditi	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potential presentations in the ability to do oral presentations in the ability to do oral presentations in the control of the ability to do oral presentations in the control of the ability to do oral presentations in the control of the contro	orksho tial to s, both ts. f set de gh-end t that l strong ues" by	to small esign and co software.	K4 nstruction K2
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shood Classrooms ar Outcome 5 Suggested R "Patter" "Fashio" "Drapited Tours in Revolution Rev	Demonstrate tand large auditions with eminiques and set a demonstrate tand large audition locales are a demonstrate equipped with a Gain an award a role in the event eadings: I making for Fastion Design Course for Fashion Design Course generated by the course for Fashion Design Course generated by the course for Fashion Design Course generated by the course for Fashion by the course for Fashion by the course generated by the course g	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potential presentations in the ability to do oral presentations in the ability to do oral presentations in the control of the ability to do oral presentations in the control of the ability to do oral presentations in the control of the contro	orksho tial to s, both ts. f set de gh-end t that l strong ues" by	to small esign and co software.	ral effects dependent K4 Instruction K2
Regular intera animation tech work. Outcome 4 Objective 5 Tours to shoo Classrooms ar Outcome 5 Suggested R "Patter" "Fashio" "Drapi Online resour Fashion Revol The Business of PatternReview	Demonstrate tand large auditions with eminiques and set a demonstrate tand large audition locales are a demonstrate equipped with a Gain an award a role in the event eadings: I making for Fastion Design Course for Fashion Design Course generated by the course for Fashion Design Course generated by the course for Fashion Design Course generated by the course for Fashion by the course for Fashion by the course generated by the course g	Unit -IV n and development by making your inent art directors, study tours, we malysis enhance the students' potentials because the ability to do oral presentations iences. Unit -V tepts for photo-shoots and TV adversalso organized for a closer study of drafting aids and computers with his eness of important historical work volution of cinema. hion Design" by Helen Joseph Arm the: Principles, Practice, and Techniquesign" by Jaffe and Gonzalez-Zunig	orksho tial to ts. f set de gh-end t that I strong ues" by ga	to small esign and co software. has played	ral effects dependent K4 Instruction K2

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

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

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

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

Study	Course code:					
	Course coue.	CULTURAL STUDY	TOUR	P	Credits: 2	Hours: 3
Tour-2	308607	MIDDLE INDI	A			
		Unit -I				
Objective 1						
		ield trips contribute to th				
		s who possess more know				
		s, imbibe increased histor				
		n-mindedness and have gather a great amount of				
	about work of		i lactual det	alis a	ina miprove re	ecan value
		our Guidelines				
		nal trip shall be organize	ed in places	s cov	ering differen	nt cultures.
		titutions and historical pl				
		advised to create instruc				
		ctives before the tour. T				
	with the mus	eum educator or guide	who is faci	litati	ng the discou	rse. These
		all be well versed with the				
	•	ame, brief description of				
		submit a project report v				
		nalysis. The student sha	ill be judge	ed on	the basis of	following
	criteria.	0 T 1 1	2 0		4:1: 4	TT' / ' 1
		eport, 2. Tour details				
E	understanding	5. Level of interes	st, 6. Patiend	ce oi	listening the	Critics
Exercise	la studanta ana a	xpected to conduct an E	whihitian ai	th an 1	Ona Man Sha	vy on Chaun
		is artworks and art style a				
Outcome		is artworks and art style a istrate their practice to				S WOIKS.
Outcome		art practice outside student		anu i	nstitutions.	
		practice in relation to co		v arı	making	K2
		icity to i <mark>nte</mark> grate skill an				
		finalize the exhibits				
	display.			1		
Evaluation N		The same of the sa				1
♣ Individual'	's daily performa	nce 🕭 Project Review: M	id Semester	r 🍁 Pi	roject Submiss	sion + viva-
voce: End of	the Semester.					

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

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

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

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

		Semeste	r-VII				
Core	Course code:	HISTORY OF	ASIAN ART	T	Credits: 4	He	ours: 4
Course - 19	308701						
		Unit					
		pective is an integra	ted part of unde	erstan	ding any sub	ject.	
	CIENT NEAR-E						
		Mesopotamia (Sun	ner, Akkad, Bab	yloni	a, Assyria); a	art in	
	nd Sasanian Pers						
Outcome 1	Identify key fe	atures of Asian ar	t.]	K2
		Unit -	-II				
Objective 2	This will set a p	parameter for the ar	tist to consider	the ar	t objectively		
CHINA							
		nd Han dynasties);				ng dyi	nasty;
Six Dynasties a	ınd Tang paintin	g; Chinese landscap	pe tradition from	n Son	g to Qing.		
Outcome 2	Critically asso	ess the socio-cult	ural aspects	of co	ntemporary	art	K2
	practices.						
		Unit -					
Objective 3	To know its po	tential and progress	in different tim	es fro	m architectu	ıral, so	ocial,
-	and economica	point of view.	en.				
JAPAN		IL Doors	600 60 Mil				
Japan (Haniwa	pottery figures;	Buddhist sculpture	s from Nara to	Kama	akura period	s); lat	te Heiai
iji Monogatari	Emaki scrolls; a	nd Kamakura pain	ting including t	he Ta	le of Genji a	and th	e He d
Japanese scroll	painting in the	Momoyama & Ed	o periods; ukiy	о-е w	oodblock pi	rints f	from the
Edo period).							
Outcome 3	Write about a	rt, curation, and m	useum practic	es.			K2
		Unit -	IV			·	
Objective 4	To identify key	features of Asian a	ırt.				
TIBET, NEPA	L AND SRI LA	NKA	141121				
Tibet (Buddhis	t icons and the tl	nangk <mark>a</mark> paint <mark>in</mark> g trac	d <mark>itio</mark> n); <mark>Ne</mark> pal (l	Buddh	ist and Brah	manio	cal
sculptures and	painting); <mark>Sri L</mark> a	nka (sculpture and	paint <mark>ing —</mark> incl	uding	Sigiriya mu	rals).	
Outcome 4	Explain their a	rtworks and resea	ar <mark>ch in</mark> relatior	to th	e ongoing]	K4
	art practice in						
		Unit -	-V		1		
Objective 5	To critically as	sess the socio-cultu		ntem	porary art pr	actice	s.
*		MAR, THAILANI		-			
		chitecture, especial		at an	d Angkor	Thom	n); Java
`		cluding the Dieng	, .		_		/ -
` -		art in Myanmar/Bi	-				1 /
Outcome 5	<u> </u>	historical knowled]	K2
	practice and r						
Suggested Re							
	ina" by Craig Cl	unas:					
Art in Ch	f China" by Mic	hael Sullivan					
	•	strated History"					
The Arts o	of Japan: An Illu						
The Arts o		: From Prehistory t	o the Taisho Pe	riod"	by Noritake	Tsuda	ı
The Arts o	of Japanese Art	•	o the Taisho Pe	riod"	by Noritake	Tsuda	1
The Arts o "The Arts "A History Online resource	of Japanese Art	: From Prehistory t	o the Taisho Pe	riod"	by Noritake	Tsuda	1
The Arts o "The Arts "A History Online resourch https://www.m	of Japanese Art ces: etmuseum.org/to	: From Prehistory t		riod"	by Noritake	Tsuda	1

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

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

Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S (3)	M (2)	S (3)	
CO2	S (3)	S (3)	L (1)	M (2)	L(1)
CO3	S (3)	S (3)	L (1)	M (2)	
CO4	S (3)	S (3)	NO P	S (3)	M (2)
CO5	S (3)	S (3)	:1137	S (3)	M (2)
W.AV	2.8	3	0.8	2.6	1

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

		Semeste	r-VII			
Core	Course code:	CREATIVE	PAINTING	P	Credits: 3	Hours: 5
Course - 20	308702					
		Unit				
Objective 1	How to acquire	critical discursive	skills, for prese	enting	their work,	explaining
	_	nd critically enga	ging the work of	othe	S.	
	FROM OBJECT					
_	inting style, Draw	_			_	
	Planning foregrou	nd and Backgrou	nd Space, Techr	nique	of handling	near and
distant object						
Outcome 1		ng along with	any medium o	of you	ur interest	for K2
	making installa					
		Unit		_		
Objective 2		wn as well as thei	r peers' art prac	tice.		
	OWN STYLE					
	inting style, Draw	•	C 11 .		•	
	iour, Planning fore	ground and Back	ground Space, T	echni	que of hand	ling near an
distant object		31711,				770
Outcome 2	_	knowledge and	interest to do	wor	ks in vario	ous K2
	expanded medi		NIVERSITY - Y	<u> </u>		
	<u> </u>	Unit -				
	Locate their art	making in conten	iporary art pract	ice.		
	OWN STYLE		1			1.
	ndividual painting		nderstanding of	ımpor	tance of col	our and tone
	of colour hue and in		31/2	-		
Outcome 3						T7.4
	Analyze produc	ction and recept				K4
Ol: v:		Unit -	-IV	9		K4
Objective 4	Analyse the pos		-IV	9	e.	K4
PAINTING-	Analyse the pos	Unit sibility of doing 1	-IV esearch-based p	ractic		
PAINTING- Advance und	Analyse the poss OWN STYLE erstanding of handi	Unit sibility of doing to	esearch-based p	ractic	f using trans	sparency.
PAINTING- Advance under Developing In	Analyse the post OWN STYLE erstanding of handi ndividual painting	Unit sibility of doing range ding opaque of style, transparence	esearch-based p	ractic	f using trans	sparency.
PAINTING- Advance und Developing In Technique of	Analyse the possions of Nanding of handing of handing handling near and	Unit distant objects.	esearch-based p colours, Applicaties, Advance un	ractic tion o	f using trans	sparency.
PAINTING- Advance undo Developing In Technique of Outcome 4	Analyse the post OWN STYLE erstanding of handi ndividual painting thandling near and Locate their pr	Unit distant objects.	esearch-based p colours, Applicaties, Advance un	ractic tion o	f using trans	sparency.
PAINTING- Advance under Developing Information Technique of Outcome 4 Suggested I	Analyse the post OWN STYLE erstanding of handindividual painting standing near and Locate their presented.	Unit sibility of doing range ding opaque of style, transparent distant objects.	esearch-based products, Applicaties, Advance un	ractic tion o dersta	f using trans anding of co	sparency. lour, K4
PAINTING- Advance under Developing Interpretation Technique of Outcome 4 Suggested I	Analyse the post OWN STYLE erstanding of handi ndividual painting standling near and Locate their pre Readings:- Creative License: C	Unit sibility of doing range ding opaque of style, transparent distant objects.	esearch-based products, Applicaties, Advance un	ractic tion o dersta	f using trans anding of co	sparency. lour, K4
PAINTING- Advance under Developing Interpretation Technique of Outcome 4 Suggested I "The Granny	Analyse the post OWN STYLE erstanding of handindividual painting standing near and Locate their pre Readings:- Creative License: Or Gregory.	Unit sibility of doing range ding opaque of style, transparent distant objects. actice within the Giving Yourself F	esearch-based products, Applicaties, Advance un	ractic tion o dersta	f using trans anding of co	sparency. lour, K4
PAINTING- Advance under Developing Interpretation Technique of Outcome 4 Suggested I "The Granny The A	Analyse the post OWN STYLE erstanding of handing painting strandling near and Locate their pre Readings:- Creative License: Conference of the presence of the	Unitestibility of doing a sibility of doing a sing ding opaque of style, transparence distant objects. actice within the siving Yourself Financial Cameron.	esearch-based processes and processes and processes and processes and processes are always are always and processes are always are always are always and always are always are always are always and always are always are always are always are always and always are always are always are always and always are always are always are always are always are always are always and always are always and always are alw	ractic tion o dersta ultura the A	f using transanding of co	sparency. lour, K4 ruly Are" by
PAINTING- Advance under Developing Interpretation Technique of Outcome 4 Suggested I "The Granny The A	Analyse the post OWN STYLE erstanding of handindividual painting standing near and Locate their pre Readings:- Creative License: Of Gregory. Artist's Way" by Jul. Like an Artist: 10	Unitestibility of doing a sibility of doing a sing ding opaque of style, transparence distant objects. actice within the siving Yourself Financial Cameron.	esearch-based processes and processes and processes and processes and processes are always are always and processes are always are always are always and always are always are always are always and always are always are always are always are always and always are always are always are always and always are always are always are always are always are always are always and always are always and always are alw	ractic tion o dersta ultura the A	f using transanding of co	sparency. lour, K4 ruly Are" by
PAINTING- Advance under Developing Interpretation Technique of Outcome 4 Suggested I "The Outcome 4 Suggested I "The Outcome 4 Suggested I "The Outcome 4 Control of the Automatic Suggested I "Steal Kleon	Analyse the post OWN STYLE erstanding of handing near and Locate their pre Readings:- Creative License: Cy Gregory. Artist's Way" by Jul Like an Artist: 10	Unitestibility of doing a sibility of doing a sing ding opaque of style, transparence distant objects. actice within the siving Yourself Financial Cameron.	esearch-based processes and processes and processes and processes and processes are always are always and processes are always are always are always and always are always are always are always and always are always are always are always are always and always are always are always are always and always are always are always are always are always are always are always and always are always and always are alw	ractic tion o dersta ultura the A	f using transanding of co	sparency. lour, K4 ruly Are" by
PAINTING- Advance under Developing Interpretation of the Court of the	Analyse the post OWN STYLE erstanding of handing near and Locate their pre Readings:- Creative License: Cy Gregory. Artist's Way" by Jul Like an Artist: 10	Unitestibility of doing a sibility of doing a sing ding opaque of style, transparence distant objects. actice within the siving Yourself Financial Cameron.	esearch-based processes and processes and processes and processes and processes are always are always and processes are always are always are always and always are always are always are always and always are always are always are always are always and always are always are always are always and always are always are always are always are always are always are always and always are always and always are alw	ractic tion o dersta ultura the A	f using transanding of co	sparency. lour, K4 ruly Are" by
PAINTING- Advance under Developing Interpretation Technique of Outcome 4 Suggested I "The Granny The A "Steal	Analyse the post OWN STYLE erstanding of handing near and Locate their pre Readings:- Creative License: Cy Gregory. Artist's Way" by Jul Like an Artist: 10	Unitestibility of doing a sibility of doing a sing ding opaque of style, transparence distant objects. actice within the siving Yourself Financial Cameron.	esearch-based processes and processes and processes and processes and processes are always are always and processes are always are always are always and always are always are always are always and always are always are always are always are always and always are always are always are always and always are always are always are always are always are always are always and always are always and always are alw	ractic tion o dersta ultura the A	f using transanding of co	sparency. lour, K4 ruly Are" by
PAINTING- Advance under Developing Infection of Coutcome 4 Suggested Infection of The Country The Anny The Anny The Anny Kleon Online resounces	Analyse the post OWN STYLE erstanding of handing near and Locate their pre Readings:- Creative License: Cy Gregory. Artist's Way" by Jul Like an Artist: 10	Unitestibility of doing a sibility of doing a sing ding opaque of style, transparence distant objects. actice within the siving Yourself Financial Cameron.	esearch-based processes and processes and processes and processes and processes are always are always and processes are always are always are always and always are always are always are always and always are always are always are always are always and always are always are always are always and always are always are always are always are always are always are always and always are always and always are alw	ractic tion o dersta ultura the A	f using transanding of co	sparency. lour, K4 ruly Are" by

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
	roi	POZ	ros	FU4	FU5	POO	ro/	rus	rog	POIU
CO1	S (3)	M (2)	M (2)	S (3)	L(1)	M (2)	M (2)		L(1)	S (3)
		111 (2)	111 (2)	5 (3)	L (1)	111 (2)	111 (2)		L(1)	
CO2	M (2)	M (2)	M (2)	S (3)	M (2)	S (3)	M (2)	L(1)	L(1)	S (3)
				(-)		(-)		()	()	(-)
								ı		
CO3	M (2)		M (2)		L(1)	M(2)				L(1)
	, ,		l '		, ,	, ,				, ,
G 0.4	G (2)		3.5.(0)	G (2)	3.5.(0)	3.5.(2)	G (2)	G (2)		T (1)
CO4	S (3)		M (2)	S (3)	M (2)	M (2)	S (3)	S (3)		L(1)
CO5	S (2)	M (2)	C (2)		S (2)	S (2)	M (2)	M (2)		C (2)
CO5	S (3)	M (2)	S (3)		S (3)	S (3)	M (2)	M (2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.2
* * • 2 X *	2.0	1.2	2.2	1.0	1.0	2.7	1.0	1,2	V.T	2.2

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

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

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

		Semester-VII			
Core	Course code:	MURAL PAINTING	P	Credits: 3	Hours: 5
Course - 21	308703				
		Unit -I			
Objective 1	Students will e	experiment with a variety of	painting s	surfaces in or	der to describe
		w paint reacts to different sur	face quali	ties.	
ELEMENTS (OF TRADITIO	NAL MURAL			
Buddhist, Jain	and Hindu Icon	ography, Gods and Goddess,	Bava and	l Muthrai, Di	fferent possess,
Vaganam, Myt	hological anima	ls and Birds, Flowers and lear	ves, Freeh	and designs.	
Outcome 1		visual literacy, including	compete	ncy in the	K2
	nonverbal lan	guages of art and design.			
		Unit -II			
Objective 2		nd skills in the use of base ork from concept to finished p			
INDIAN TRA	DITIONAL M	URAL			
		Ajantha, Ellora, Baga Mural.	-		
Outcome 2		competency in critical ana		varbal and	K2
Outcome 2		ises to visual phenomena.	iysis aiiu	verbar and	K2
	written respon	Unit -III			
Objective 3	The developme	ent of solutions to aesthetic	and desig	n nrohlems s	hould continue
Objective 5		degree program.	and desig	n problems s	nourd commuc
TAMILNADI	J MURAL STY		9		
		ral, Chola mural and more.			
Outcome 3		competency in skills necessa	ry for mu	ral	K4
Succome 5		ding large s <mark>ca</mark> le rendering, y			11.
	safety protoco		, an prop		
	parety protoco	Unit -IV	70		
Objective 4	The ability to e	xplore the expressive possibi	lities of va	rious media,	and the diverse
· · · · · · · · · · · · · · · · · · ·		des available to the painter.		· ·	
STREET ART	AND GRAFF		1.7		
Definition and	History, Public	Art, Redevelopment & Public	Space, S	ocial Activism	n & Public Art
		analytic tools and questions, l			
		paper, Final Project.		•	
Outcome 4		f natural materials.			K4
		Unit -V			
Objective 5	Progress towar	d developing a consistent, per	rsonal dire	ection and styl	le.
	& TERRACOT	TA			
Historical Pers	spective, Develo	pment of Ceramics, Cerami	ic Process	es in detail,	Study of great
masters work,	Encaustic, Cerar	nic & glass, Various methods	of firing	in Ceramics.	
Outcome 5	The ability to	work independently.			K2
Suggested Re	eadings:-	•			
	•	for Success" by Gary Lord			
		by Rainer Maria Latzke			
		Critical History" by Alejandr	o Anreus		
Online resour					
https://muraljo					
	eetartutopia.com				
https://www.w			• • •		TTC 6
K1-Remembe	r K2-Unders	tand K3-Apply K4-An	alyse K	5-Evaluate	K6-Create

			ourse o	accomic .	15 I I Uğı	umme c	accomes			
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
CO2	S (3)	S (3)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)		M (2)	M (2)	L(1)			L(1)	M (2)
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

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

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	M (2)	M (2)	S (3)	L(1)
CO2	S (3)	M (2)	L (1)	S (3)	L (1)
CO3	S (3)		L (1)		
CO4	S (3)			S (3)	
CO5	S (3)	M (2)	9//2		
W.AV	2.8	1.2	0.8	1.8	0.4

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

L			Semester-VII				
Allied	Course code:		AL MATE PAINT	ING	P	Credits: 3	Hours: 5
Course - 7	308704						
			Unit -I				
Objective 1			with a variety of pa	_		s in order to	describe
			ects to different surfa	ace qualit	ies.		
	FION TO MAT			. 1	,	C	1
		•	derstanding the diff				
			eation, layout sketch				
software using Ratio, 2K Res		ablet, conve	erting paper to Digita	ai, ille 101	maı	and file siz	e, Aspeci
Outcome 1		vienal l	iteracy, including	compa	tone	y in the	е К2
Outcome 1			art and design.	Compe	ten	y III till	IX2
		8: ::8:::	Unit -II				
Objective 2	Knowledge a	nd skills ir	n the use of basic	tools, te	chni	ques, and	processes
	_		concept to finished			-	-
	paints and sur	rfaces.	-	-		-	_
	G AND PAINT						
· ·	~		, gradients, Light, s		•	A '	
· ·		is shape and	I size of brushes, w	orking w	ith p	aint tools,	mask and
layer adjustme		12,	Monorage 1957				
Outcome 2		The second secon	cy in critical an	alysis aı	ıd v	verbal and	i K2
	written respo	onses to visu	ual phenomena.	90			
	hrs. 1 1	C 1	Unit -III	1 1	- 1	1 1	
Objective 3			tions to aesthetic an	id design	prot	olems shou	ld continue
DEDCDECTI	throughout th		ogram.				
	VE CONCEPT						
	ersbective, tybe						
Linear Derene			ective, understanding				
	ctive with one p	point, two po	oints and three point				
Collage techni	ctive with one piques, working	ooint, two po with atmosp	oints and three point heric perspective.	s, above	eye]	level, belov	v eye level
	ctive with one piques, working Demonstrate	point, two powith atmosp competence	oints and three point heric perspective. y in skills necessar	s, above	eye]	evel, belov	
Collage techni	ctive with one piques, working Demonstrate including lar	point, two powith atmosp competence	oints and three point heric perspective.	s, above	eye]	evel, belov	v eye level
Collage techni	ctive with one piques, working Demonstrate	point, two powith atmosp competence	pints and three point heric perspective. by in skills necessar dering, wall prepa	s, above	eye]	evel, belov	v eye level
Outcome 3	Demonstrate including lar protocols.	point, two powith atmosper competence ge scale ren	oints and three point heric perspective. y in skills necessar	y for mu	eye l <mark>ral p</mark> id sa	evel, below	v eye level
Collage techni	Demonstrate including lar protocols.	point, two powith atmosper competence ge scale ren	pints and three point heric perspective. y in skills necessaredering, wall prepa	y for mu	eye l <mark>ral p</mark> id sa	evel, below	v eye level
Outcome 3 Objective 4 COLOUR CO	Demonstrate including lar protocols. The ability to ONCEPTS	with atmosp competence ge scale ren	pints and three point heric perspective. y in skills necessaredering, wall prepa	y for muration ar	eye] ral p id sa	painting fety s media.	K4
Objective 4 COLOUR CO	Demonstrate including lar protocols. The ability to ONCEPTS g the colour contone, shadow,	explore the explore and saturated and satura	pints and three point heric perspective. y in skills necessare dering, wall prepared the control of the contro	y for muration ar	ral pad sa	painting ifety s media.	K4 re lighting
Outcome 3 Objective 4 COLOUR CO Understanding	Demonstrate including lar protocols. The ability to ONCEPTS g the colour contone, shadow, bur tone and pro	explore the explore and saturportion.	coints and three point heric perspective. Ey in skills necessare dering, wall preparation. Unit -IV expressive possibility plour perspective, couration, creating cannot be seen to be se	y for muration ar	ral pad sa	painting ifety s media.	K4 re lighting
Outcome 3 Objective 4 COLOUR CO Understanding	Demonstrate including lar protocols. The ability to ONCEPTS g the colour contone, shadow, bur tone and pro	explore the explore and saturportion.	coints and three point heric perspective. Ey in skills necessare dering, wall preparation. Unit -IV expressive possibility plour perspective, couration, creating cannot be seen to be se	y for muration ar	ral pad sa	painting ifety s media.	K4 re lighting
Objective 4 COLOUR CO Understanding highlight, mid merge by colo Outcome 4	Demonstrate including lar protocols. The ability to ONCEPTS at the colour contone, shadow, bur tone and proparation	explore the explore and satural references.	bints and three point heric perspective. y in skills necessare dering, wall preparation. Unit -IV expressive possibility plour perspective, contaction, creating can materials. Unit -V	y for mu ration ar ties of va llour shad vas, work	ral pad sa	painting ifety s media.	K4 re lighting correction
Objective 4 COLOUR CO Understanding highlight, mid merge by colo Outcome 4 Objective 5	Ctive with one productive with one productive with one production of the production of the colour control of t	explore the explore and satural references.	bints and three point heric perspective. y in skills necessare dering, wall preparation. Unit -IV expressive possibility plour perspective, contration, creating can materials.	y for mu ration ar ties of va llour shad vas, work	ral pad sa	painting ifety s media.	K4 re lighting correction
Objective 4 COLOUR CO Understanding highlight, mid merge by colo Outcome 4 Objective 5 IMAGE COM	Demonstrate including lar protocols. The ability to ONCEPTS g the colour contone, shadow, bur tone and pro Preparation The diverse compositions of the diverse compositions.	explore the explor	coints and three point heric perspective. Ey in skills necessare dering, wall preparation, wall preparation, creating can materials. Unit -V Codes available to the codes.	y for mu ration ar ties of va lour shad vas, work	ral productions of the state of	painting fety s media. y atmosphe with colour	re lighting correction
Objective 4 COLOUR COUnderstanding highlight, mid merge by colour Outcome 4 Objective 5 IMAGE CON Background in the colour of th	Demonstrate including lar protocols. The ability to ONCEPTS g the colour contone, shadow, bur tone and proper Preparation The diverse composition of the diverse composition of the proper including the colour contone, shadow, bur tone and proper including the colour contone, shadow, bur tone and proper including the colour contone, shadow, bur tone and proper including the colour contone, shadow, bur tone and proper including the colour contone i	explore the explore the and satural ronceptual material	bints and three point heric perspective. by in skills necessare dering, wall preparate of the properties of the propert	y for mu ration ar ties of va slour shad vas, work e painter.	ral production	painting afety s media. y atmosphe with colour	re lighting correction K4 M4
Objective 4 COLOUR COUNTY COUN	Demonstrate including lar protocols. The ability to ONCEPTS at the colour contone, shadow, but tone and pro Preparation The diverse composition of the Depth of	explore the explor	coints and three point heric perspective. Ey in skills necessare dering, wall preparation, wall preparation, creating can materials. Unit -V Codes available to the codes.	y for mu ration ar ties of va slour shad vas, work e painter.	ral production	painting afety s media. y atmosphe with colour	re lighting correction K4 M4
Objective 4 COLOUR COUNTY COUN	Ctive with one priques, working Demonstrate including lar protocols. The ability to ONCEPTS of the colour contone, shadow, but tone and proper Preparation The diverse composition of the Depth of a 3d objects or leavest.	explore the explor	coints and three points heric perspective. Ey in skills necessare dering, wall preparation, wall preparation, creating can be a constant. Unit -IV expressive possibility plour perspective, contaction, creating can be a constant. Unit -V codes available to the and software layer plane set up in constant.	y for mu ration ar ties of va slour shad vas, work e painter. r distribution	ral pad sa	painting ifety s media. y atmosphe with colour , Image c	re lighting correction K4 omposting extractions
Objective 4 COLOUR COUnderstanding highlight, mid merge by coloutcome 4 Objective 5 IMAGE CON Background aunderstanding	Ctive with one projective with one projective with one projection. Demonstrate including lar protocols. The ability to DNCEPTS of the colour contone, shadow, but tone and proper Preparation The diverse composition of the Depth of a 3d objects or left Plan, researce	explore the explor	bints and three point heric perspective. by in skills necessare dering, wall preparate of the properties of the propert	y for mu ration ar ties of va slour shad vas, work e painter. r distribution	ral pad sa	painting ifety s media. y atmosphe with colour , Image c	re lighting correction K4 M4
Objective 4 COLOUR COUNTY COUN	Demonstrate including lar protocols. The ability to DNCEPTS at the colour contone, shadow, but tone and proparation The diverse composition of the Depth of a 3d objects or large action footage.	explore the explor	coints and three points heric perspective. Ey in skills necessare dering, wall preparation, wall preparation, creating can be a constant. Unit -IV expressive possibility plour perspective, contaction, creating can be a constant. Unit -V codes available to the and software layer plane set up in constant.	y for mu ration ar ties of va slour shad vas, work e painter. r distribution	ral pad sa	painting ifety s media. y atmosphe with colour , Image c	re lighting correction K4 omposting extraction
Objective 4 COLOUR CO Understanding highlight, mid merge by colo Outcome 4 Objective 5 IMAGE CON Background in understanding Matching with Outcome 5 Suggested R	The ability to ONCEPTS at the colour contone, shadow, but tone and properties of the Depth of a 3d objects or leading to the Depth of a 2d objects or leadings:-	explore the explor	bints and three point heric perspective. by in skills necessare dering, wall preparation, wall preparation, creating can be provided by the properties of the provided by the	y for mu ration ar ties of va slour shad vas, work e painter. r distribut mposting ntings m	ral pad sa rious less by ing valuation match	painting afety s media. y atmosphe with colour , Image catte layers ing live	re lighting correction K4 omposting extraction K2
Objective 4 COLOUR CO Understanding highlight, mid merge by colo Outcome 4 Objective 5 IMAGE CON Background in understanding Matching with Outcome 5 Suggested R David	The ability to ONCEPTS at the colour contone, shadow, but tone and proper Preparation The diverse composition of a 3d objects or large action footage readings:- B. Mattingly, "	explore the explor	bints and three point heric perspective. by in skills necessare dering, wall preparation, wall preparation, creating can be and software layer plane set up in comparing the paint of the set of the	y for mu ration ar ties of va slour shad vas, work e painter. r distribut mposting ntings m	ral pad sa	painting afety s media. y atmosphe with colour , Image catte layers ing live	re lighting correction K4 omposting extraction K2
Objective 4 COLOUR COUnderstanding highlight, mid merge by coloutcome 4 Objective 5 IMAGE CON Background aunderstanding Matching with Outcome 5 Suggested Repaired David David	The ability to DNCEPTS of the colour contone, shadow, but tone and proper Preparation The diverse composition of the Depth of a 3d objects or leadings: B.Mattingly, "Luong, Damies	explore the explor	bints and three point heric perspective. by in skills necessare dering, wall preparation, wall preparation, creating can be a properly of the	y for muration arties of values, worker distributions murations muration arties of values, worker distributions murations mura	rious	painting afety s media. y atmosphe with colour , Image control layers ing live	re lighting correction K4 omposting extraction K2 ns, 1986 stic,2013.
Objective 4 COLOUR CO Understanding highlight, mid merge by colo Outcome 4 Objective 5 IMAGE CON Background in understanding Matching with Outcome 5 Suggested R David David Brian	The ability to ONCEPTS g the colour contone, shadow, for tone and pro Preparation The diverse composition of a 3d objects or leadings: B.Mattingly, "Luong, Damie Sum, ShaddySa	explore the explor	bints and three point heric perspective. by in skills necessare dering, wall preparation, wall preparation, creating can be and software layer plane set up in comparing the paint of the set of the	y for muration arties of values, worker distributions murations muration arties of values, worker distributions murations mura	rious	painting afety s media. y atmosphe with colour , Image control layers ing live	re lighting correction K4 omposting extraction K2 ns, 1986 stic,2013.
Objective 4 COLOUR CO Understanding highlight, mid merge by colo Outcome 4 Objective 5 IMAGE CON Background in understanding Matching with Outcome 5 Suggested R David David Brian Total I	The ability to ONCEPTS the colour contone, shadow, but tone and proper Preparation The diverse composition of a 3d objects or large action footage action, Damies Sum, ShaddySa Publishing, 2013	explore the explor	bints and three point heric perspective. by in skills necessare dering, wall preparation, wall preparation, creating can be a properly of the	y for mu ration ar ties of va slour shad vas, work e painter. r distribution of the painter mu dbook ",S Matte Painting Tec	ral pad sa rious less by ing white winting which had been been been been been been been bee	painting afety s media. y atmosphe with colour , Image catte layers ing live a publication of 3", Balliques: Volume	re lighting correction K4 omposting extraction K2 ns, 1986 stic,2013. ne 5", 3D

Online resources:

https://www.pluralsight.com/

https://cgsociety.org/

https://www.artstation.com/

K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

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

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

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

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

	Course code:	Semester- 3D Motion Graph		P	Credits: 3	TT 7		
Objective 1	308705A		ICS & VIA	r	Credits: 3	Hours: 5		
Objective 1		Unit -						
•	Compositing single images	is the combining of	visual elemen	ıts fr	om separate	sources into		
		CAST ANIMATION	FOR LOGOS	5				
Channel IDs a	nd montages,	Multi-layer composi	ting, Special	effec	ts, Super in	nposition and		
titling, Exportin	ng various file	formats outputs as per	the end user r	equir	ements.	· •		
Outcome 1	Identify com	mon visual effects u	sed in motion	gra	phics. Use	K2		
	various techr	iques for simulating		al ef	fects.			
	1	Unit -I						
		illusion that all those of			f the same s	cene.		
		CH RENDER & WO						
•	_	a simple scene to						
		o a 3D character laye						
		ts for digital video 2	2D layers and	3D	layers for r	nore effective		
outputs, adding	•					T70		
Outcome 2	Combine tech	hniques to create ricl		ts.		K2		
	D: : 1	Unit -I		CC	1	1 .		
•		ositing is an essential nent industry today.	part of visual	effe	cts that are	everywhere in		
INTRODUCTI	ION TO COL	OUR CHARACTER	R AND KEYI	٧G				
"Editing the rea	al time video	with CG based scene	and merging	both	of them to	create a final		
output, Exportir	ng various file	formats, output as per	the end user r	equir	rements.			
Outcome 3	Internship ar	nd Placement Opport	t <mark>unities</mark> with V	Vell-	Known	K4		
	Animation &	VFX Studios.	MAN IN					
		Unit -I						
		(VFX Course <mark>) include</mark> deling, creating photo						
INTRODUCTI	ON TO THE	BATCH RENDERI	NG AND WO	RK	GROUPS			
Introduction to	the concepts of	of editing in terms of c	ompositing, A	dding	g special eff	ects in built in		
compositing sof	ftware to make	a simple shot into a p	erfect output.		_			
Outcome 4	Training and Resume.	Assistance in Buildi	ng Portfolios,	Shov	w-reel and	K4		
		Unit -V	<i>y</i>					
Objective 5	Focus on sean	nless integration of Co	GI and live acti	ion.				
KEYING								
Chroma keying	g, Luma key,	Blue screen, Keyfran	me text & lay	er a	nimation &	3D particles,		
Effects etc. Col	or correction,	Introduction to 3D co	ompositing con	cept	s i.e. Layers	and masking,		
Rotoscoping, Ri	ig removal, M	orphing.						
Outcome 5	Students will	learn to develop visu	ıal effects in t	ande	m with	K2		
	characters ar	ıd story.						
Suggested Re				_				
		of Digital Compositin	g" by Ron Brir	ıkma	nn			
	~ .	William Vaughan	7'11'					
		val Kit" by Richard V	ıms					
Online resourc								
https://greyscale	-							
https://cgsociety.org/ https://www.redgiant.com/universe/								
<u>пирѕ.// w w w.rec</u>	_		K4-Analyse	IZ E	-Evaluate	K6-Create		
K1-Remember			~ 4_ 4 HUNIVER	n 7	_ = 1/*********			

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

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

PSO1	PSO2 PSO3		PSO4	PSO5	
S (3)	S (3)	NG.	S (3)	M (2)	
S (3)	S (3)	L(1)	S (3)	L (1)	
S (3)	S (3)	9//3	S (3)	L(1)	
S (3)	S (3)	M (2)	S (3)		
S (3)	S (3)	M (2)	S (3)		
2.8	3	1	3	0.8	
	S (3) S (3) S (3) S (3) S (3)	S (3)	S (3) S (3) L (1) S (3) S (3) L (1) S (3) S (3) M (2) S (3) S (3) M (2)	S (3) S (3) S (3) S (3) S (3) L (1) S (3) S (3) S (3) S (3) S (3) S (3) M (2) S (3) S (3) S (3) M (2) S (3) S (3) S (3) M (2) S (3)	

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

E C -			nester-VII						
EC-5	Course code: 308705B		I ACCESSORIES DESIGN	S P	Credits: 3	Hours: 5			
			Unit -I	•					
Objective 1	To impart know	wledge about 1	the significance of	accesso	ries and styl	es available.			
BAGS AND	BELT								
History, sign	ificance, top bran	ds, anatomy,	Classification, rav	v materi	als used in r	naking them.			
Fashion using	g bags and belts. I	Factors involve	ed in selection of l	oags and	belts.				
Outcome 1		_	lge about differe	nt them	es required	K2			
	in the field of								
			U nit -II	_					
Objective 2			nd fashion using t	he acce	ssory, To en	able them to			
	understand abo		in and hair.						
	R AND HOSIER		, C 1	. 1	C C .	C 1			
			natomy of shoe,						
			in footwear. Prob						
			while selecting for						
hosiery.	wear. nosiery: s	socks, stockii	net, Panty hose -	- styles,	care and i	asmon using			
Outcome 2	They will be	able to dway	v different eleth	ina lina	a basad an	К2			
Outcome 2	selected/ parti		v different cloth	ing nne	s baseu on	K2			
	selected/ parti		· J nit -III	. 2					
Objective 3	To design a c	10.76	for men and chil	dren by	understand	ing different			
Objective 5	themes and occ			dren by	anacistana	mg different			
Minor Fashi	on accessories:	oubroils.	200	6					
		rials used, sty	les available, fash	ion usin	g gloves and	l scarf. care			
			component parts,						
			arts, fashion, suita						
	(eyewear) and ca	_		·					
Outcome 3	Students will	develop an ap	proach through	ideation	١.	K4			
Objective 4	All Control of the Co	I	Jnit -IV						
	To explore an		J nit -IV erent fas <mark>hion</mark> acce	essories	and footwea	r to give a			
	To explore an complete look	d design diffe	erent fashion acce	essories	and footwea	r to give a			
	complete look d fragrance:	d design diffe to the garmen	erent fashion acce t.						
History, sign	complete look d fragrance: ificance, types of	d design differ to the garmen jewellery – tra	erent fashion acce t. aditional and lates	st styles	of jewellery				
History, sign	complete look d fragrance: ificance, types of ery types. Fragran	d design d <mark>iffe</mark> to the garmen jewellery – trace: For men a	erent fashion acce t. aditional and lates nd women. Forma	et styles ts and in	of jewellery nitators.	. Major and			
History, sign	complete look d fragrance: ificance, types of ery types. Fragran They will	d design differ to the garmen jewellery – trace: For men a be able to	erent fashion acce t. aditional and lates nd women. Forma conceptualize	st styles ts and in their	of jewellery nitators. ideas and	. Major and			
History, sign	complete look d fragrance: ificance, types of ery types. Fragran They will	d design differ to the garmen jewellery – trace: For men at the able to a of different	erent fashion accent. aditional and lates and women. Forma conceptualize accessories with the conceptual accessories with the	st styles ts and in their	of jewellery nitators. ideas and	. Major and			
History, sign: minor jewelle Outcome 4	complete look d fragrance: ificance, types of ery types. Fragran They will l amalgamation	d design differ to the garmen jewellery – trace: For men a le able to a of different le differen	erent fashion acce t. aditional and lates nd women. Forma conceptualize accessories with t	st styles ts and ir their the garr	of jewellery nitators. ideas and nents.	. Major and			
History, sign: minor jewelle Outcome 4	complete look d fragrance: ificance, types of ery types. Fragran They will a malgamation Articulate an	d design different design different design different design different design de	erent fashion accent. aditional and lates and women. Forma conceptualize accessories with the conceptual accessories with the	st styles ts and ir their the garr	of jewellery nitators. ideas and nents.	. Major and K4			
History, sign: minor jewelle Outcome 4 Objective 5	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fie	d design different design different design different design different design de	erent fashion acce t. aditional and lates nd women. Forma conceptualize accessories with t	st styles ts and ir their the garr	of jewellery nitators. ideas and nents.	. Major and K4			
History, signs minor jewelle Outcome 4 Objective 5 Care for skin	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fien and hair:	d design different design different design different design different design de	aditional and lates aditional and lates ad women. Forma conceptualize accessories with to Unit -V the social and c	et styles ts and ir their the garr	of jewellery nitators. ideas and nents. ity contexts	. Major and K4 within their			
History, signs minor jewelle Outcome 4 Objective 5 Care for skin Basic structu	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fien and hair:	d design different design different design different design different design de	erent fashion acce t. aditional and lates nd women. Forma conceptualize accessories with t	et styles ts and ir their the garr	of jewellery nitators. ideas and nents. ity contexts	. Major and K4 within their			
History, sign: minor jewelle Outcome 4 Objective 5 Care for skin Basic structu hairstyles.	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fie n and hair: re of skin and ha	d design different design different design different design different design de	aditional and lates additional and lates and women. Forma conceptualize accessories with the social and convailable, skin and convailable.	et styles ts and in their the garr commun	of jewellery nitators. ideas and nents. ity contexts	. Major and K4 within their for face and			
History, sign: minor jewelle Outcome 4 Objective 5 Care for skin Basic structu hairstyles.	complete look d fragrance: ificance, types of ery types. Fragran They will lamalgamation Articulate an disciplinary fiel and hair: re of skin and ha	d design differ to the garmen jewellery – trace: For men and the able to a of different jewellers of eld. Air, Products a cal drawings	erent fashion accest. aditional and lates and women. Formator conceptualize accessories with the social and convailable, skin and converse accessories with the convailable, skin and converse accessories with the converse accessories accessorie	et styles ts and in their the garr commun	of jewellery nitators. ideas and nents. ity contexts	. Major and K4 within their			
Outcome 4 Objective 5 Care for skin Basic structu hairstyles. Outcome 5	complete look d fragrance: ificance, types of ery types. Fragran They will l amalgamation Articulate an disciplinary fie and hair: re of skin and ha Design technic prototyping of	d design differ to the garmen jewellery – trace: For men and the able to a of different jewellers of eld. Air, Products a cal drawings	erent fashion accest. aditional and lates and women. Formator conceptualize accessories with the social and convailable, skin and converse accessories with the convailable, skin and converse accessories with the converse accessories accessorie	et styles ts and in their the garr commun	of jewellery nitators. ideas and nents. ity contexts	. Major and K4 within their for face and			
Objective 5 Care for skin Basic structu hairstyles. Outcome 5	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fie n and hair: re of skin and ha Design technic prototyping of Readings:-	d design different level be able to awareness of eld. are products a cal drawings of bags and show	aditional and lates and women. Forma conceptualize accessories with the social and convailable, skin and for the creation a oes.	et styles ts and in their the garr commun	of jewellery nitators. ideas and nents. ity contexts	. Major and K4 within their for face and			
Objective 5 Care for sking Basic structure hairstyles. Outcome 5 Suggested 1 "Fash	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fie n and hair: re of skin and ha Design technic prototyping of Readings:- ionary Bag Desig	d design different design different design different design different design different design	aditional and lates and women. Forma conceptualize accessories with the social and convailable, skin and for the creation a oes.	et styles ets and ir their the garr communi	of jewellery mitators. ideas and nents. ity contexts are, makeup	. Major and K4 within their for face and			
Objective 5 Care for skin Basic structure hairstyles. Outcome 5 Suggested 1 "Fash "The	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fie n and hair: re of skin and ha Design technic prototyping of Readings:- ionary Bag Desig Fundamentals of	d design differ to the garmen jewellery – trace: For men and the able to not different awareness of eld. Air, Products a cal drawings of bags and should be able to awareness of bags and should be able to awareness of bags and should be able to awareness of bags and should be awareness of bags and should be able to awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be also be able to the awareness of bags and should be also	aditional and lates aditional and lates and women. Forma conceptualize accessories with the social and convailable, skin and for the creation at the social and convailable, skin and convailable, ski	et styles ts and ir their the garr communi	of jewellery nitators. ideas and nents. ity contexts are, makeup	. Major and K4 within their for face and			
Objective 5 Care for skin Basic structure hairstyles. Outcome 5 Suggested 1 "Fash "The	complete look d fragrance: ificance, types of ery types. Fragran They will lamalgamation Articulate an disciplinary fie n and hair: re of skin and ha Design technic prototyping of Readings:- ionary Bag Desig Fundamentals of Little Book of Fas	d design differ to the garmen jewellery – trace: For men and the able to not different awareness of eld. Air, Products a cal drawings of bags and should be able to awareness of bags and should be able to awareness of bags and should be able to awareness of bags and should be awareness of bags and should be able to awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be also be able to the awareness of bags and should be also	erent fashion accest. aditional and lates and women. Formator conceptualize accessories with the social and convailable, skin and for the creation at the social and convailable, skin and convailabl	et styles ts and ir their the garr communi	of jewellery nitators. ideas and nents. ity contexts are, makeup	. Major and K4 within their for face and			
Objective 5 Care for skin Basic structu hairstyles. Outcome 5 Suggested 1 "Fash "The "The "The Online resou	complete look d fragrance: ificance, types of ery types. Fragran They will lamalgamation Articulate an disciplinary fie n and hair: re of skin and ha Design technic prototyping of Readings:- ionary Bag Desig Fundamentals of Little Book of Fas	d design differ to the garmen jewellery – trace: For men and the able to not different awareness of eld. Air, Products a cal drawings of bags and should be able to awareness of bags and should be able to awareness of bags and should be able to awareness of bags and should be awareness of bags and should be able to awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be also be able to the awareness of bags and should be also	erent fashion accest. aditional and lates and women. Formator conceptualize accessories with the social and convailable, skin and for the creation at the social and convailable, skin and convailabl	et styles ts and ir their the garr communi	of jewellery nitators. ideas and nents. ity contexts are, makeup	. Major and K4 within their			
Objective 5 Care for skin Basic structure hairstyles. Outcome 5 Suggested 1 "Fash "The "The "The hairs://www.hairs://www.hairstyles.	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fie n and hair: re of skin and ha Design technic prototyping of Readings:- ionary Bag Desig Fundamentals of I Little Book of Fastrees: coursera.org/	d design differ to the garmen jewellery – trace: For men and the able to not different awareness of eld. Air, Products a cal drawings of bags and should be able to awareness of bags and should be able to awareness of bags and should be able to awareness of bags and should be awareness of bags and should be able to awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be able to the awareness of bags and should be also be able to the awareness of bags and should be also	erent fashion accest. aditional and lates and women. Formator conceptualize accessories with the social and convailable, skin and for the creation at the social and convailable, skin and convailabl	et styles ts and ir their the garr communi	of jewellery nitators. ideas and nents. ity contexts are, makeup	. Major and K4 within their			
Objective 5 Care for skin Basic structure hairstyles. Outcome 5 Suggested 1 "Fash "The "The "The "The https://www.https://fitdil.fhttps://maker	complete look d fragrance: ificance, types of ery types. Fragran l They will l amalgamation Articulate an disciplinary fie n and hair: re of skin and ha Design technic prototyping of Readings:- ionary Bag Desig Fundamentals of I Little Book of Fastrees: coursera.org/ itnyc.edu/	d design differ to the garmen jewellery – trace: For men and the able to a of different jewellers of eld. Air, Products a cal drawings of bags and should be able to a wareness of eld. The products a cal drawings of bags and should be able to a wareness of eld.	erent fashion accest. aditional and lates and women. Formator conceptualize accessories with the social and convailable, skin and for the creation at the social and convailable, skin and convailabl	et styles ts and ir their the garr communi	of jewellery nitators. ideas and nents. ity contexts are, makeup	. Major and K4 within their for face and			

СО	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	S (3)		M (2)	M (2)	S (3)	M (2)		L(1)	S (3)
	` `		7 (4)	, ,				7 (4)	, ,	
CO2	S (3)	S (3)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	M (2)
CO3	S (3)	S (3)		M (2)	M (2)	L(1)			L(1)	M (2)
CO4	S (3)	S (3)	M (2)	M (2)	M (2)	L(1)	S (3)	S (3)	M (2)	S (3)
CO5	S (3)	S (3)	M (2)	S (3)	S (3)	S (3)	M (2)	M (2)	S (3)	S (3)
W.AV	3	3	1	2.4	2.2	2.2	1.8	1.2	1.8	2.6

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

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

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

		Semester-VII			
SEC-3	Course code:	MUSEOLOGY AND	P	Credits: 2	Hours: 3
5200	308706	CONSERVATION	-		110415.0
	200700	Unit -I			
Objective 1	The course	is intended to explicate the fund	amer	itals of Mi	iseum and
objective i	Conservation	•		01 111	as comment
Introduction	to Museum an				
		ocial relevance of museums. Func	tions	of museur	n. Role of
	* *	f museums. History of museum mov			
		ums in India and Abroad.			
Outcome 1		ll demonstrate knowledge of wo	rks	of cultural	K2
		archaeology, art, and architectur			
		ciopolitical, and cultural contexts.			
		Unit -II			
Objective 2	The particula	ars of museum display including va	arious	s aspects of	designing
	_	are also to be taught in the course.		1	0 0
Museum Ex					
Exhibition p	oolicy. Ethics	of exhibitions. Types of exhibit	ions.	Exhibition	planning
Designing o	f exhibitions. Γ	Designing of exhibition furniture a	ınd a	ccessories.	Exhibition
lighting - typ	oes of light. Exh	aibition text - meaning, purpose, fo	rmat	and langua	ge. Critica
analysis of ex	chibitions.	The same of the sa			-
Outcome 2	Students w	rill demonstrate knowledge o	f a	nalysis of	K2
	conservation	problems from different perspec	ctives	, including	
	anthropolog	y, archae <mark>ology, art history,</mark> chemi	stry,	and studio	
	art.				
		Unit -III			
Objective 3		is intended to elucidate on the	scope	and appli	cability of
	conservation.				
	ı to Conserv <mark>atio</mark>				
		nd significance. Terms common			
		ation. Specific role of curator and c			
		s. Materials of collections, their natu			
0,		n. Requirements for conservation. In	ntrod	uction to va	rious tools
	nt used in conse				
Outcome 3		communicate effectively about we	orks	of art and	K2
	architecture	both orally and in written forms.			
<u> </u>		Unit -IV			
Objective 4		l learn the importance of preser	vıng	cultural re	sources in
	archaeology,	art, and architecture.			
	Conservation			1 .	
Meaning and	Conservation d significance of	of preventive conservation. Profes			
Meaning and curatorial con	Conservation d significance on servation: special spec	ific roles of curator and conservator	in pr	eventive co	nservation
Meaning and curatorial continuous Introduction	Conservation d significance of nservation: spector to museum envir	fic roles of curator and conservator ronment and its effects on organic and	in pr	eventive co rganic mate	nservation. rials.
Meaning and curatorial con	Conservation d significance on servation: specto museum envir	ific roles of curator and conservator	in pr	eventive co rganic mate	nservation.

Unit -V								
Objective 5	Students will learn how to analyze conservation problems from different							
_	perspectives, including anthropology, archaeology, art history, chemistry and							
	studio art.							

Curative Conservation.

Meaning and significance of curative conservation. Identification of different materials. Examining type and extent of deterioration. Basic method of conservation of Inorganic objects such as metals, stones and ceramic. Basic method of conservation of organic and composite objects such as wood, textile, leather, manuscripts and paintings.

Outcome 5	Students will produce senior theses demonstrating their ability	K2
	to define a problem; use the resources readily available.	

Suggested Readings:-

Dr.V.Jayaraj, Government Museumes, Chennai, 2002

Bedekar, V.H. New Museology for India. National Museum Institute of History of Art, Conservation, and Museology, New Delhi, 1995.

Nigam, M.L. Fundamentals of Museology. Navhind Prakashan, Hyderabad, 1966. Baxi, S. J. and Dwivedi, V. P. Modern Museums. Abhinav Publications, Delhi, 1973.

Online resources:

https://icom.museum/en/

https://www.getty.edu/conservation/

https://www.culturalheritage.org/

K1-Remember K2-Understand K3-ApplyK4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M (2)	L(1)	M (2)	M (2)	S (3)	M (2)		L (1)	S (3)
CO2	S (3)	M (2)	L(1)	S (3)	M (2)	S (3)	M (2)	L(1)	M (2)	S (3)
CO3	S (3)		6	M (2)	M (2)	7	9		L(1)	L(1)
CO4	S (3)			M (2)	M (2)	S (3)	S (3)	S (3)	M (2)	L(1)
CO5	S (3)	M (2)		S (3)	S (3)		M (2)	M (2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

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

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



		Semester	·-VII			
SEC-4	Course code:	ART EDUCA	TION AND	T	Credits: 2	Hours: 3
	308707	PSYCHO	DLOGY			
		Unit -	·I			
Objective 1	_	Teacher with the		ning .	Art & Craft	and to
	encourage creat	ivity in school ch	ildren.			
	Arts and Arts	in Education				
Importance of A						
Meaning and C	-					
_		s educational rele	vance			
	gy of learning ar	d development				
Art Integrated I						
Outcome 1	Art Education	students will be		ucat	ors.	K2
		Unit -				
Objective 2	To equip them	with the latest tecl	hniques of evalua	iting	student's ac	hievemen
	in Art & Craft.					
Philosophy						
Study of relatio	nship between I	hilosophy and Ed	lucation			
Aims of Educat	ion					
Universal free a	and Compulsory	Education	La is			
Use of Audio v	isual aids for tea	ching				
Importance of v	work experience	in Education.	COR	9.		
Outcome 2		oe able to prepar	re for and mou	nt ar	exhibition	K2
	of their artwor	100 000	KANA			
	hp 11 1	Unit -l		1	. 1 . 1 :	*1 1
		to know how to t	each Art & Craft	to th	e talented c	nıldren.
Methods of Te	_					
	hing and learning					
• '	kims) of Teachir	g				
Steps in lesson						
Methods of Tea						
	Students will b	e able to estimat	e expenses and o	estab	lish prices	K4
Outcome 3						
Outcome 3	for their artwo					
	for their artwo	Unit -l				
Objective 4	for their artwo			verb	ally and in	writing.
Objective 4 Psychology	To apply appro	Unit -l	uage to artworks	verb	oally and in	writing.
Objective 4 Psychology Methods and ac	To apply approdvantages of Edu	Unit -l	uage to artworks	verb	ally and in	writing.
Objective 4 Psychology Methods and ac Laws of learnin	To apply approdvantages of Edug	Unit -l	uage to artworks	verb	pally and in v	writing.
Objective 4 Psychology Methods and ac Laws of learnin Types of Intelli	To apply approdvantages of Eduggence	Unit -l	uage to artworks	vert	ally and in v	writing.
Objective 4 Psychology Methods and ac Laws of learnin Types of Intelli Intelligence Qu	To apply approdvantages of Eduggence otient	Unit -l priate critical lang acational Psycholo	uage to artworks	verb	vally and in v	writing.
Objective 4 Psychology Methods and ac Laws of learnin Types of Intelli Intelligence Qu	To apply approduantages of Eduggence otient	Unit -l priate critical lang acational Psycholo	guage to artworks		•	writing.

Unit -V

Objective 5 Art education students will be able to apply critical language appropriate to the developmental stages of the children with whom they are working.

Educational thinkers on Arts in Education

Tagore

Devi Prasad

Elliot W.Eisner

Victor Lowenfeld

John Dewey

Howard Earl Gardner.

Outcome 5 Students' artworks will communicate concepts effectively. K2

Suggested Readings:-

Prasad, Devi (1998). Art as the Basis of Education, NBT, New Delhi. Sahi, Jane and Sahi, R., Learning Through Art, Eklavya, 2009.

Online resources:

https://www.arteducators.org/

https://arttherapy.org/

https://www.atcb.org/

K1-Remember K2-Understand K3-Apply K4-Analyse K5-Evaluate K6-Create

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
			1							1
CO1	S (3)	M (2)	M (2)	S (3)	L(1)	M (2)	M (2)		L(1)	S (3)
					(ALAY					
CO2	M (2)	M (2)	M (2)	S (3)	M (2)	S (3)	M(2)	L(1)	L(1)	S (3)
		1	1/2	P. III	1	9///20				
CO3	M (2)		M (2)	L'II	L(1)	M (2)				L(1)
			10	19		1	3			
CO4	S (3)		M (2)	S (3)	M (2)	M (2)	S (3)	S (3)		L(1)
	` ′		` ′ .		The second					. ,
CO5	S (3)	M (2)	S (3)		S (3)	S (3)	M (2)	M (2)		S (3)
					Ì		` _			, ,
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.2

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

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

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



Semester-VIII												
Core	Course code:	INTERNSHIP AND	Credits: 15 Hours: 22									
Course - 22	308801	RESEARCH										
	Unit -I											
Objective 1	Training progra	mme is about students workin	g under the supervision of									
	professional or	ganizations or under the su	pervision of Professional									
	individual or atte	ending any art workshop.										
	After such traini	ng a student shall submit the tr	aining report and certificate									
	to the effect that	he/she has undergone profession	nal training.									
	Develop critical	ability to evaluate their own s	trengths and weaknesses as									
	artists.											

THE TRAINING PROGRAMME FOCUS

The student shall craft "Vision & Mission Statement "according to the task assigned to them with a pre-defined objective, work plan and specific deliverables. The student shall be involved in a specific functional area, to become part of the operations of a department or function according to their subject and ability. The student shall craft "Internship Objective" according to vision while introducing the student to a range of professions and areas/functions within the company/organization. The student might be inducted on rotation basis between different functions, or invited to participate in seminars and training programs, or might join one or more managers and assist them as trainees.

Outcome 1	Will acquire skills to document, systematize and archive their K2
	visual output
	Will be able to discern the visual trajectories of their works and practice.
	Develop critical ability to evaluate their own strengths and
	weaknesses as artis <mark>ts.</mark>
	Unit -II
Objective 2	Situate their practice amidst the larger contexts of historical and
	contemporary art worlds.
	Acquire employment contacts leading directly to a full-time job following
	graduation from the department.
INDICATIVE	CONTROLLE OF THE DEPONT OF THE SERVICE ATION

INDICATIVE STRUCTURE OF THE REPORT OR PRESENTATION

1. Abstract 2. Summary 3. Acknowledgements 4. Introduction about organization 5. Vision and Mission 6. Context analysis 7. Methodology 8. Key Results 9. Observations 10. Conclusion 11. Bibliography & References.

Outcome 2	Situate their practice amidst the larger contexts of historical and	K2					
	contemporary art worlds.						
	Increase conceptual clarity, confidence and professional						
	competence in the field.						

EVALUATION METHODOLOGY

♣ Individual's daily performance ♣ Project Review: Mid Semester Project Submission And Viva-voce: End of the Semester

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

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

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

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

		Semester-VIII			
Training	Course code:	EXHIBITION AND	P	Credits: 2	Hours: 3
Course - 4	308802	PRESENTATION			
		Unit -I	•		
Objective	Scope of Subje	ct Research			
	The objective of	of this exercise is to expose stu	idents	to the theore	etical and
	analytical frame	work of researching any predefin	ed are	a within his ar	t works.
	This will elaborate	orate on the philosophy that lir	ks th	e subject and	d style or
	medium of the	creative in his work.			
	This information	on is further used to identify	and d	lefine aesthet	ic values,
	elemental value	S.			
	Experimental of	oportunities in his/her art to impro	ove ur	derstanding a	nd critical
	submission of h				
	Planning your o	wn exhibit or archive, from start t	o finis	sh.	

Exercise

In this module students are expected to conduct an Exhibition either One Man Show or Group Show to take a Research on his artworks and art style and make a project report on his works.

Outcome	Better demonstrate their practice to audiences and institutions.												
	Extend their art practice outside studio spaces.												
	Define their practice in relation to contemporary art making.												
	Develop capacity to integrate skill and knowledge across K2												
	disciplines.												
	Develop and finalize the exhibits and create space for the final												
	display.												

Evaluation Methodology

♣ Individual's daily performance ♣ Project Review: Mid Semester ♣ Project Submission + viva-voce: End of the Semester.

Course Outcome VS Programme Outcomes

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

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

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

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



	Semester-VIII							
Study Tour-	Course code:	CULTURAL STUDY TOUR-	P	Credits: 2	Hours: 3			
3	308803	NORTH INDIA						
	Unit -I							
Objective	Objective Scope of Educational Tour							

Educational field trips contribute to the development of students into educated young citizens who possess more knowledge about art, have developed critical-thinking skills, imbibe increased historical compassion, display higher levels of patience, open-mindedness and have a greater taste for appreciating art and culture. They gather a great amount of factual details and improve recall value about work of art.

Educational Tour Guidelines

The educational trip shall be organized in places covering different cultures, museums, institutions and historical places of artistic and creative significance. Teachers are advised to create instructional material and clearly lay down the learning objectives before the tour. The discussions shall be student directed with the museum educator or guide who is facilitating the discourse. These facilitators shall be well versed with the subject and their commentary shall go beyond the name, brief description of the work of art. At the end of the tour students shall submit a project report with tour details, historical understanding and critical analysis. The student shall be judged on the basis of following criteria.

- 1. Project Report, 2. Tour details, 3. Critical thinking, 4. Historical understanding
- 5. Level of interest, 6. Patience of listening the Critics, 7. Behavioural study
- 8. Team work

Evaluation Methodology

Individual's daily performance

Project Review: Mid Semester

Project Submission And Viva-voce: End of the Semester

Exercise

In this module students are expected to conduct an Exhibition either One Man Show or Group Show to take a Research on his artworks and art style and make a project report on his works.

Outcome	Better demonstrate their practice to audiences and institutions.	
	Extend their art practice outside studio spaces.	
	Define their practice in relation to contemporary art making.	
	Develop capacity to integrate skill and knowledge across	K2
	disciplines.	
	Develop and finalize the exhibits and create space for the final	
	display.	
	Questions: How, Classify, Compare, Summaries, Explain.	

Evaluation Methodology

♣ Individual's daily performance ♣ Project Review: Mid Semester ♣ Project Submission + vivavoce: End of the Semester.

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

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

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

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

		Semester -I			
AECC – I	Course code:	PROFESSIONAL ENGLISH	T	Credits: 4	Hours: 5
	91BPEA	FOR ARTS AND SOCIAL			
		SCIENCES - 1			
	1	Unit -I			
Objective 1	To develop th	ne language skills of students by	offer	ing adequate	practice in
•	professional co				
COMMUNIC	ATION				
Listening: Lis	tening to audio t	ext and answering questions- Liste	ening	to Instruction	ns Speaking
Pair work and	small group work	<u>. </u>			
Reading: Con	prehension passa	iges –Differentiate between facts an	ıd opi	nion Writing	: Developing
a story with pi			-	_	
Vocabulary: I	Register specific -	Incorporated into the LSRW tasks			
Outcome 1	Improved Eng	glish language skills enable indivi	duals	to	K2
	communicate	more effectively and precisely in	both	written and	
		enhancing their ability to express			
	and concepts.	ish A-Ge		•	
		Unit -II			
Objective 2	To enhance the	ne lexical, grammatical and socio-	-lingu	istic and co	mmunicative
3	competence of	The second secon			
DESCRIPTIO	-		91		
Listening: Lis	tening to process	descriptionDrawing a flow chart.	Speal	king: Role pla	ıv
_	nming/Scanning-		1	<i>U</i> 1	,
_	-	equipment and gadgets.			
Paragranh_San	•	Comp <mark>ar</mark> e and Contrast			
r aragrapii-scii	ess Description –	Comp <mark>ar</mark> e an <mark>d C</mark> ontrast and Extended definition- Free Writi	ng.		
O 1	ess Description – tence Defin <mark>ition</mark> a	and Extended definition- Free Writi	n <mark>g.</mark>		
O 1	ess Description – tence Definition a Register specific -	and Ex <mark>tended definition- Free</mark> Writi Incorporated into the LSRW tasks.	5-	demic	K2
Vocabulary: I	ess Description — tence Definition a Register specific — Proficiency in	and Extended definition- Free Writi Incorporated into the LSRW tasks. a professional English is crucial fo	r aca		K2
Vocabulary: I	ess Description — tence Definition a Register specific - Proficiency in success in arts	and Extended definition- Free Writi Incorporated into the LSRW tasks. professional English is crucial fo s and social sciences disciplines, in	r aca		K2
Vocabulary: I	ess Description — tence Definition a Register specific - Proficiency in success in arts	and Extended definition- Free Writi Incorporated into the LSRW tasks. a professional English is crucial fo	r aca		К2
Vocabulary: I Outcome 2	ess Description — tence Definition a Register specific - Proficiency in success in arts papers, essays	and Extended definition- Free Writing Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in presentations, and discussions.	r aca	ing research	
Vocabulary: I	ess Description — tence Definition a Register specific - Proficiency in success in arts papers, essays	and Extended definition- Free Writi- Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in section, and discussions. Unit -III Eveloping students' knowledge of december 1.	r aca	ing research	
Vocabulary: I Outcome 2 Objective 3	ess Description — tence Definition a Register specific — Proficiency in success in arts papers, essays To focus on de	and Extended definition- Free Writing Incorporated into the LSRW tasks. In professional English is crucial for sand social sciences disciplines, in spresentations, and discussions. Unit -III eveloping students' knowledge of deage skills	r aca	ing research	
Vocabulary: I Outcome 2 Objective 3	Proficiency in success in arts papers, essays To focus on de required langue ON STRATEGI	and Extended definition- Free Writing Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in section, and discussions. Unit -III Eveloping students' knowledge of deage skills ES	r aca aclud	n specific regi	sters and the
Vocabulary: I Outcome 2 Objective 3 NEGOTIATI Listening: Lis	Proficiency in success in arts papers, essays To focus on de required languations of the success in arts to the success in arts papers, essays	and Extended definition- Free Writing Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in second special sciences, and discussions. Unit -III eveloping students' knowledge of deage skills ES ws of specialists / Inventors in field	r aca aclud	n specific regi	sters and the
Vocabulary: I Outcome 2 Objective 3 NEGOTIATI Listening: Lis Speaking: Bra	Proficiency in success in arts papers, essays To focus on de required languation of the success in arts papers.	Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in section, and discussions. Unit -III Eveloping students' knowledge of deage skills ES ws of specialists / Inventors in field d mapping).	r aca aclud	n specific regi	sters and the
Outcome 2 Objective 3 NEGOTIATI Listening: Lis Speaking: Bra	Proficiency in success in arts papers, essays To focus on de required languation STRATEGIA tening to intervierinstorming. (Min liscussions: (Subj	Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in section, and discussions. Unit -III Eveloping students' knowledge of deage skills ES ws of specialists / Inventors in field d mapping).	r aca aclud	n specific regi	sters and the
Outcome 2 Objective 3 NEGOTIATI Listening: Listening: Brassmall group of Reading: Longer	Proficiency in success in arts papers, essays To focus on de required languation of the success in arts papers.	Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in section, and discussions. Unit -III Eveloping students' knowledge of deage skills ES ws of specialists / Inventors in field d mapping). ject- Specific)	r aca aclud	n specific regi	sters and the
Objective 3 NEGOTIATI Listening: Lis Speaking: Bra Small group of Reading: Lon Writing: Essa	Proficiency in success in arts papers, essays To focus on de required languations to intervier instorming. (Min liscussions: (Subject Reading text. by Writing (250 westerned	Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in section, and discussions. Unit -III Eveloping students' knowledge of deage skills ES ws of specialists / Inventors in field d mapping). ject- Specific)	r aca aclud	n specific regi	sters and the
Objective 3 NEGOTIATI Listening: Lis Speaking: Bra Small group of Reading: Lon Writing: Essa	Proficiency in success in arts papers, essays To focus on de required languations to intervier instorming. (Min liscussions: (Subject Reading text. Writing (250 we Register specific -	and Extended definition- Free Writing Incorporated into the LSRW tasks. In professional English is crucial for and social sciences disciplines, in sections, and discussions. Unit -III Eveloping students' knowledge of deage skills ES ws of specialists / Inventors in field d mapping). ject- Specific)	r aca iclud	n specific region	sters and the
Vocabulary: I Outcome 2 Objective 3 NEGOTIATI Listening: Lis Speaking: Bra Small group of Reading: Lon, Writing: Essa Vocabulary: I	Proficiency in success in arts papers, essays To focus on de required languations to intervier instorming. (Min liscussions: (Subject Reading text. by Writing (250 w. Register specific - Students and	and Extended definition- Free Writi- Incorporated into the LSRW tasks. In professional English is crucial for a sand social sciences disciplines, in sections, and discussions. Unit -III Eveloping students' knowledge of deage skills ES ws of specialists / Inventors in field d mapping). iect- Specific) ords) Incorporated into the LSRW tasks	r aca acludi omair s (Sul	a specific region specific specific	sters and the

		Unit	-IV		
Objective 4	To develop strateg	ic competence	that will help in	efficient communi	cation.
PRESENTATION	ON SKILLS				
Listening: Liste	ning to lectures. Spe	eaking: Short t	alks.		
Reading: Reading	ng Comprehension	passages			
Writing: Writin	g Recommendation	s Interpreting	Visuals inputs		
Vocabulary: Re	gister specific - Inc	orporated into	the LSRW tasks	S	
Outcome 4	English serves as	a common lai	nguage for com	munication and	K2
	collaboration amo	ong scholars f	rom diverse lin	guistic	
	backgrounds, fost	tering interdis	sciplinary resea	rch and dialogue.	
		Unit	-V		
Objective 5	To sharpen student	ts' critical thin	king skills and r	nake students cultur	rally aware
	of the target situati	on.			
CRITICAL TH	INKING SKILLS				
Listening: Liste	ning comprehension	n- Listening fo	r information.		
Speaking: Maki	ng presentations (w	ith PPT- pract	ice).		
Reading: Comp	rehension passages	–Note making			
Comprehension	: Motivational artic	ele on Profess	ional Competen	ce, Professional Etl	nics and Lif
Skills)					
Writing: Proble	m and Solution essa	y– Creative w	riting –Summar	y writing	
Vocabulary: Re	gister specific - Inc	orporated into	the LSRW tasks	S	
Outcome 5	Proficient English	allows indivi	iduals to engage	e in international	K2
	conferences, worl	shops, and co	ollaborations, e	xpanding their	
	professional netw	ork on a <mark>g</mark> lob	al scale.		
Suggested Rea		RIFTS	ATTI		
•	ademic Success" by				
"The Craft of Re	esearch" by Wayne	C. Booth, Greg	gory G. Colomb,	, and Joseph M. Wil	lliams
Online resource					
https://owl.purdue					
_	oridge.org/us/cambrid	- 190 / F 100 mm	og/english-social-	sciences	
	sebank.manchester.		WEST STATE	ı	
K1-Remember	K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate K6	-Create

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

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

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

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

		Semester -II			
AECC-II	Course code:	PROFESSIONAL ENGLISH FOR	Т	Credits: 4	Hours: 5
	92BPEA	ARTS AND SOCIAL SCIENCE-II			
	ı	Unit -I		I	.1
Objective	e 1 Develop th	neir competence in the use of English w	ith pa	rticular referenc	ce to the
	workplace	situation.	_		
Communic	ative Compete	ence			
Listening:	Listening to t	wo talks/lectures by specialists on sel	ected	subject specif	ic topics -
(TED Talks	s) and answerin	g comprehension exercises (inferential	quest	ions)	
Speaking:	Small group di	scussions (the discussions could be bas	ed or	the listening a	nd reading
passages- o	pen ended ques	stions			
Reading: T	wo subject-bas	sed reading texts followed by comprehe	nsion	activities/exerc	ises
Writing: St	ummary writin	g based on the reading passages.			
Outcome	1 Individua	ls with communicative competence	can	convey their	,
	intended 1	nessage clearly and accurately to oth	ers.		K2
		Unit -II			
Objective	Enhance th	ne creativity of the students, which will	enabl	e them to think	of
		ways to solve issues in the workplace.			
Persuasive	Communicati	on			
Listening:	listening to a	product launch- sensitizing learners	to the	e nuances of p	ersuasive
communica	tion				
1		A Minute Activities			
	_	on advertise <mark>me</mark> nts (on products releva	ant to	the subject a	reas) and
	nferential ques				
		- writing a <mark>n</mark> arg <mark>um</mark> ent <mark>a</mark> tive <mark>/pe</mark> rsu <mark>as</mark> ive (T
Outcome		e commu <mark>ni</mark> catio <mark>n can lead to a shi</mark> t			
	attitudes a	<mark>and</mark> beliefs <mark>about a par</mark> ticula <mark>r is</mark> sue, p	rodu	<mark>ct,</mark> or idea.	K2
		Unit -III	7		
Objective 3	_	their competence and competitivenes	s and	d thereby imp	rove their
	employabi	lity skills.			
Digital Cor	-	TO ENGL			
	interviews (su	,		1.11 \ ~	
_		h subject specialists (using video confo		•	ting Vlogs
`		and use vlogging to nurture. interests -	- subj	ect related)	
	_	of Web Page (subject area)			
	reating Web Pa				. 1.7.0
_	_	: Essay on Digital Competence for A			
1		aspects of digital competence in relati	on to	MS Office and	how they
		to work in the subject area			
Outcome		ls with digital competence possess ess		_	77.4
	literacy sl	xills, including the ability to use digita	ı dev	ices.	K4
		Unit -IV			

Unit 4 - Creativity and Imagination

and research proposals.

Objective 4

Listening to short (2 to 5 minutes) academic videos (prepared by EMRC/ other MOOC videos on Indian academic sites – E.g. https://www.youtube.com/watch?v=tpvicScuDy0) Speaking:

Help students with a research bent of mind develop their skills in writing reports

Making oral presentations through short films – subject based

Reading Essay on Creativity and Imagination (subject based)

Writing – Basic Script Writing for short films (subject based) - Creating blogs, flyers and brochures (subject based)

Poster making – writing slogans/captions (subject based)

Outcome 4	Creativity and imagination lead to the generation of novel and	
	ground-breaking ideas that challenge conventional thinking and	K4
	inspire progress.	

Unit -V

Objective 5 To effectively experiment with a variety of materials.

Workplace Communication & amp; Basics of Academic Writing (18 hrs) Speaking:

Short academic presentation using PowerPoint

Reading & Writing: Product Profiles, Circulars, Minutes of Meeting. Writing an introduction, paraphrasing

Punctuation (period, question mark, exclamation point, comma, semicolon, colon, dash, hyphen, parentheses, brackets, braces, apostrophe, quotation marks, and ellipsis) Capitalization.

Outcome 5	Clear and open communication fosters better collaboration among	K2
	employees and teams.	

Suggested Readings:-

"Effective Academic Writing 2: The Short Essay" by Alice Savage and Patricia Mayer The Craft of Research" by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams

Online resources:

www.coursera.org

www.edx.org

www.khanacademy.org

K1-Remember K2-Understand	K3-Apply	K4-Analyse	K5-Evaluate K6-Create	•
---------------------------	----------	------------	-----------------------	---

Course Outcome VS Programme Outcomes

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

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

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

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



மொழி பாடம்	221T1		பொதுத் தமிழ் நதயும் உரைநடையும்	Т	கற்றல் அளவெண் 3	நேரம்.⁺. மணி 6
· · · · · · · · · · · · · · · · · · ·			அ லகு−I			
நோக்கம் 1		லக் கவிதைகளையும் கவி <u>ஞ</u>	ர்களையும் அறிமுகப்படுத்துத	ાં .		
 பாரதிதாக நாமக்கல் கண்ணத முடியரசு 	ர் - பாரது சன் - கன் ல் கவிஞர் எசன் - ம ன் - தொ	- காந்தியக் கவிஞர் (காந்தி னிதரைப் பாட மாட்னே் (கவி	நல் கழையிடை ஏநிய சாநும் பெஞ்சலி) மெதகள்))		
ஆ) புதுக்க 1. அப்துல் 2. மு.மேத்த	விதை ரகுமான் நா — கண்	வீட்டுக்கொரு மரம் வளர்ப்0 ணீர் பூக்கள்	போம் (கூடு துறக்கும் பறவை)		
		டித்தீராத தெரு				
பயன் 1	கோள்		புதுக்கவிதைக்கும் உள்ள	வடிவங்க வேறுபாட		
			அலகு –II			
நோக்கம் 2	உரை	டையின் வடிவத்தையும், எடு	ழத்தாளரையும் தெரிந்து கொ	ள்ளுதல்.		
உரைநடை						
1. சவால் பயன் 2	எழுத்த		இ.ஆ.ப., ஏிந்து கொள்வார்கள்.சவால்க ளை உணர்ந்து கொள்வார்க		ந்த வாழ்க்கைu	பில் K 1
		60	அலகு-III			
நோக்கம் 3	எழுத்ச	ு பற்றிய அடிப்படை இலக்க	ணத்தைத் தெரிந்து கொள்ளு	நதல்.		
எழுத்துகள்	- மெய்மட	க்கம்- உருபுமயக்கம்	ஒவம்-ம <mark>ாத்திரை-மொ</mark> ழி முதல்	் எழுத்	துக்கள் - ெ	மாழிஇறுதி
பயன் 3	மாணவ	ர்களுக்கு அடிப்படை இலக்க				K1
			அ <mark>ல</mark> கு-IV			
நோக்கம் 4	கொள்		<mark>தா</mark> டர்பான தோந் <mark>ற</mark> ம் வளர்	ரச்சி வ	ப ுவம் ப <u>ந்</u> நி	தெரிந்து
ഉலக்கிய மாபக்கவில		விதை தொடர்பான இல <mark>க்கி</mark> ப	പ ഖ്യാസ			
<u>பயன் 4</u>		•	சி பற்றி அறி <mark>ந்</mark> து கொள்வார்க	்		K1
	புதுக்க		சு பந்து அந்நது கொள்வார் , அதன் தோற்றம் வளர்ச்சின		தரிந்து	
	vicononic	Billy Colli.				
நோக்கம் 5	IDITAMIA	ர்களின் படைப்பாக்கலை செ		ந்சியனிக்	<u></u>	
•				no natornog	ည္တဖင္.	
படைப்பும் ப						
<u>கட்டுரை எமு</u> பயன் 5		شير ما شير المارية الم			-: 0 m = = = :	
			னைப் பெறுவார்கள்.மாணவர்க		நட்டு ரை எழுதப	K6
	•	யளிப்பதன் மூலம் சிறந்த க	ட்டுரையாளர்களாக உருவாவ	பாரகள.		KU
பாரதிதாசன் நாமக்கல் ச கண்ணதாசல் முடியரசன் ஜீவானந்தம் ஆப்துல் ரகு மு.மேத்தா	கவிதைகள கவிஞ்தின் ன் கவிஞ் கவிதைக கவிதைக கவிதைக தமான் கவ கவிதைக	sள்,நியூசெஞ்சுரி புக் ஹவுஸ் ிதைகள், யுனிவர்சல் பப்ளிச் ஈ,நியூசெஞ்சுரி புக் ஹவுஸ்,	ம், சென்னை ஹவுஸ், சென்னை ஸ், சென்னை பாகராயர் நகர், சென்னை - ⊥ , சென்னை ிங், சென்னை	17		
சக்திஜோதி சவால்விடு	– சாத ை	ர செய், இராமையா இ.ஆ.ப	., தாமரை பதிப்பகம், சென்ன புனி ஆர்ட்ஸ் (பிரைவேட்) லிட			
		······································	<u> </u>		<u> </u>	
அடிப்படைத் இணைய மு www.tamil	рகவரி:				<u> </u>	

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)	S(3)	M(2)
CO2	M(2)	M(2)	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	S(3)									
W.AV	2.8	2.6	2.4	2.6	2.6	2.6	2.6	2.4	2.8	2.6

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

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

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

		பருவம் -II			
மொழி பாடம்	222T1	இடைக்கால இலக்கியமுமு் சிறுகதையும்	Т	கற்றல் அளவெண் 3	நேரம். ். மணி 6
		அ லகு−I		1	
நோக்கம் 1	இடைக்கால இ	லக்கியத்தையும் சிந்தனையையும் வெளிப்படுத்துதஎ	<u>ა</u>		
ஆ) திருநா இ) சுந்தரர் ஈ) மாணிக்க உ) குலசே ஊ) ஆண்ட எ) சிற்றிலக் 1. நந்திக்கம்	வுக்கரசர் - திருவத் - திருவெண்ணைந வாசகர் - திருவெ கர ஆழ்வார் - பெ ாள் - திருப்பாவை 5கியம் லம்பகம் - முதல் (துப்பரணி — முதல்	ஐந்து பாடல்கள்	மாணவர்ச	Бейі	K1
	உணர்வார்கள்.க தெரிந்து கொள்	சிற்றிலக்கியங்களையும், அவற்றின் இலக்கிய வடிவ	ıங்களை [°] u	ம் மாணவர்கள்	
		அலகு–II			
நோக்கம் 2	சிறுகதையின் எ	வகைகளையும் பாடுபொருளையும் உணர்த்துதல்.			
சிறுகதை நவர புயன ் 2	த்தினக் கதைகள்	பாடுபொருளைக் கற்றுக் கொள்வார்கள்.சிறுகதை இ	<u>ര</u> ുക്കുത്ത് ദ്	Jகளைப் பயின்ம	BI K2
	கொள்வார்கள்.		00000000		
		அலகு–III			
நோக்கம் 3 இலக்கணம் சொல்வகை பயன் 3		ரால்லிலக்கணத்தை மாணர்களுக்கு உணர்த்துதல் - வினைச்சொல் <mark>- இடைச்சொல் - உ</mark> ரிச்சொல் - ச ரம் பற்றித் தெரி <mark>ந்து கொள்வார்</mark> கள்.சொல் வகைகன	வேற்றுமை வத் தெர்	் மயக்கம் - ஆ ரிந்து கொள்வார்	பகுபெயர் கள். K1
	,	அலகு <mark>–IV</mark>			•
நோக்கம் 4	பக்தி இலக்கிய	ıம் மற்றும் சி <mark>ந்றி</mark> லக <mark>்கிய</mark> ம் தொர் <mark>பான</mark> இ <mark>ல</mark> க்கிய வர	லாற்றை	எடுத்தியம்புதல்	
இலக்கிய 6 பக்தி இலக்		நி <mark>லக்கிய</mark> ம் த <mark>ொடர்பான இலக்கிய வரலா</mark> று			
பயன் 4		த்தின் தோற்றம் <mark>வளர்</mark> ச்சி பற்றி <mark>த் த</mark> ெரிந்து கொள்ள தெர்தோற்றம் வளர்ச் <mark>சி</mark> பற்றி அறி <mark>ந்து</mark> கொள்வார்கள			K1
		அலகு –V			
நோக்கம் 5		ா படைப்பாற்றல் திறனை வெளிப்படுத்துதல்			
படைப்பா <u>ந்</u> ற					
சிறுகதை ப பயன் 5			•	•	177
		ப் பயிற்சியளித்தல்.சிறுகதை படைப்பாளர்களை உ	_ருவாககு	தல <i>.</i>	K6
நாலாயிர த் நந்திக் கல கலிங்கத்து நவரத்தினக் அடிப்படைத்	நமுறைகள், அன்ன ிவ்விய பிரபந்தம்,உ ம்பகம்,உலகத் தமி ப்பரணி, ,உலகத் த கதைகள், முனை தமிழ் இலக்கணம்	னை சாரதா பதிப்பகம், அண்ணா நகர், சென்னை - அன்னை சாரதா பதிப்பகம், அண்ணா நகர், சென்ை நெராய்ச்சி நிறுவனம், சென்னை தமிழாராய்ச்சி நிறுவனம், சென்னை வர் நயினார், அறிவுப் பதிப்பகம், சென்னை – 14 ம், எம்.ஏ.நு∴மான், யுனி ஆர்ட்ஸ் (பிரைவேட்) லிமிமே	ன - 40	τιφιὸι	
இணை ய மு www.tamil	ற கவரி digitallibrary.in				
		பாடத்திட்ட	வடிவை	மப்பு முனைவர்	சி.தன்மான

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	S(3)	M(2)						
CO2	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)
CO4	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	S(3)									
W.AV	2.8	3	2.8	2.2	2.4	2.6	2.2	2.2	2.4	2.4

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

Course Outcome VS Programme Specific Outcomes

PSO1	PSO2	PSO3	PSO4	PSO5
S(3)	S(3)	S(3)	S(3)	M(2)
S(3)	S(3)	S(3)	S(3)	M(2)
S(3)	S(3)	S(3)	S(3)	S(3)
S(3)	S(3)	M(2)	M(2)	M(2)
S(3)	S(3)	S(3)	S(3)	S(3)
3	3	2.8	2.8	2.4
	S(3) S(3) S(3) S(3) S(3)	S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3)	S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) M(2) S(3) S(3) S(3)	S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) S(3) M(2) M(2) S(3) S(3) S(3) S(3)

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

			Semester – I			
L	912	CE	Communicative English -I	T	Credits:	Hours:
					3	6
	1		Unit – I			
Object	ive 1		y and analyse the right kind of pronunciation with re	gards 1	to speech sou	inds and
			to get different types of pronunciations.			
	_	_	eaking			
			nd others			
	_	•	cific information			
		,	thout phonetic symbols)			
			pronunciation ii. American and British pronunciation	n		
2. Rea	0		8			
	_		cles – newspaper reports / fact based articles			
i. Skim	_		nning			
ii. Dict						
			sentences			
	_		eading an article/report			
	`	iary) W	/riting			
. Study			S ALAGAPPA UNIVERSITY 8			
	-		s, encyclopaedias, thesaurus			
. Gram						
laming						
			ouns , Adjectives		• .•	
Outcor	nel	Studen	nts develop exposure to the channels and levels of con	mmun	ication.	K4
		T 1	Unit -II			
Object	ive	To enh	nance the LSRW Skills.			
2						
1.Liste	_	_				
	_		Purpose			
b. Effe			g			
c. Tona						
	_		rmation			
	_	r Inforn				
f. Givi	ng Inf	ormatio	on			

2. Reading and Writing

1. a. Strategies of Reading:

Skimming and Scanning

- b. Types of Reading: Extensive and Intensive Reading
- c. Reading a prose passage
- d. Reading a poem
- e. Reading a short story
- 2. Paragraphs: Structure and Types
- a. What is a Paragraph?
- b. Paragraph structure
- c. Topic Sentence
- d. Unity

e. Coherence f. Connections between Ideas: Using Transitional words and expressions g. Types of Paragraphs 3. Study Skills II: Using the Internet as a Resource a. Online search b. Know the keyword c. Refine your search d. Guidelines for using the Resources e. e-learning resources of Government of India f. Terms to know 4. Grammar in Context Involving Action-I a. Verbs b. Concord Outcome2 Listening and asking for information, structure and types of paragraphs and using **K3** of internet as a resource. Unit -III To encourage the descriptive writing and to identify point of view and perspective. **Objective** 3 1.Listening and Speaking a. Giving and following instructions b. Asking for and giving directions c. Continuing discussions with connecting ideas 2. Reading and writing a. Reading feature articles (from newspapers and magazines) b. Reading to identify point of view and perspective (opinion pieces, editorials etc.) c. Descriptive writing – writing a short descriptive essay of two to three paragraphs. 3. Grammar in Context: Involving Action – II Verbals - Gerund, Participle, Infinitive Modals Writing essay reading newspaper articles. Outcome 3 **K3** Unit - IV To develop cognitive Skills and narrative writing. **Objective** 1. Listening and Speaking a. Giving and responding to opinions 2. Reading and writing a. Note taking b. Narrative writing – writing narrative essays of two to three paragraphs 3. Grammar in Context: Tense • Present • Past • Future Writing narrative essays. **K6** Outcome 4

		Unit -	V		
Objective	To enrich participation in	group discussi	on and interpretat	ions of diagramma	ıtic
5 in	formation.				
1.Listening a	nd Speaking				
a. Participati	ng in a Group Discussion	ı			
2. Reading a	nd writing				
a. Reading dia	grammatic information				
interp	retations maps, graphs a	nd pie charts			
b. Writing sh	ort essays using the lang	uage of compar	rison and contrast		
3. Grammar	in Context: Voice (sho	wing the relation	onship between Te	nse and Voice)	
Outcome 5 I	nterpretation ofdiagramn	natic informatio	n and Group discu	ission.	K2
Suggested Re	adings:				<u>'</u>
Tamil Nadu S	State Council For Higher	Education(Tan	sche)		
K1-Remembe	r K2 - Understand	K3 - Apply	K4- Analyze	K5 - Evaluate	K6 – Create
	1		(Course designed b	y: Dr. G.
Aiswarya				-	-

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

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

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	L(1)	L(1)	L(1)	L(1)	S (3)
CO2	L(1)	L(1)	L(1)	L(1)	S (3)
CO3	L(1)	L(1)	L(1)	L(1)	S (3)
CO4	M (2)	M (2)	M (2)	M (2)	S (3)
CO5	M (2)	M (2)	M (2)	M (2)	S (3)
W.AV	1.4	1.4	1.4	1.4	3

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

		Semester – II			
L	922CE	Communicative English - II	T	Credits:	Hours
		-		3	6
		Unit– I			1
Objective 1	To Apply	the concepts of accurate English while writing and	l beco	me equally	at ease in
Ū	using goo	od vocabulary and language skills.			
1. Listening	and Speal	king			
a. Lister	ning and re	sponding to complaints (formal situation)			
		blems and offering solutions (informal)			
2. Reading a	nd writing	7			
a. Readi	ng aloud (orief motivational anecdotes)			
b. Writin	ng a paragi	raph on a proverbial expression/motivational idea.			
3. Word Pov	ver/Vocab	ulary			
a. Syno	nyms & A	ntonyms			
4. Grammar	in Contex	at			
Adverb	s , Preposi	tions			
Outcome 1	Students	learn the concepts of accurate English while writing	g and	become equ	ally K (
	at ease in	using good vocabulary and language skills.			
	l	Unit- II			l
Objective 2	Apply th	e strategies and techniques learnt in carrying out co	nvers	ations in dif	ferent
	contexts	and analyze the different parameters and formats o	f writ	ten technica	1
	commun	ication and apply in everyday work and life.			
1. Listening	and Speak	king			
a. Listen	ing to Fam	ous Speeches and Poems			
b. Makin	g Short Sp	eeches- Formal: welcome speech and vote of thank	S.		
Inform	nal Occasio	ons- Farewell party, Graduation Speech			
2. Reading a	nd Writin	g			
a. Writin	g Opinion	Pieces (could be on travel, food, film / book review	s or		
		orary topic)			
b. Readii	ng poetry				
i) Rea	ding aloud	: (Intonation and Voice Modulation)			
ii) Ider	tifying and	dusing figures of speech - Simile, Metaphor, Person	nificat	ion etc.	
3. Word Pov	ver				
a. Idio	ms & Phra	ses			
4. Grammar	in Contex	at			
Conjur	ections and	Interjections			
Outcome 2	Learners	develop knowledge on different parameters and for	mats	of written	K2
		communication and apply in everyday work and lit			
		Unit - III			
Objective 3	To provid	le the students with a first- hand knowledge of shor	t and	formal prese	entation.
1. Listening					
_	ening to Te	_			
	_	Presentations – Formal Presentation with PPT, Anal	lvtical		
	_	Graphs and Reports of Multiple kinds	J 2-22		
		ring and after the Presentations			
2. Reading a		_			
_	-	s of Complaint			

b. Read	ling aloud Famous Speeches			
3. Word Pow	/er			
a. One	Word Substitution			
4. Grammar	in Context: Sentence Patterns			
Outcome 3	Students learn first- hand knowledge o	of short and forma	l presentation.	Ke
	Unit -	IV		
Objective 4	To provide Students knowledge on rea	ding visual text a	nd preparing first	drafts of
	short assignments.			
1. Listening	and Speaking			
a. Parti	cipating in a meeting: face to face and o	online		
b. Liste	ening with courtesy and adding ideas and	d giving opinions	during the	
meet	ing and making concluding remarks.			
2. Reading a	nd Writing			
a. Read	ling visual texts – advertisements			
b. Prep	aring first drafts of short assignments			
3. Word Pov	/er			
a. Deno	otation and Connotation			
4. Grammar	in Context: Sentence Types			
Outcome	Students acquire knowledge on reading	g visual text and p	oreparing first dra	fts of shor K 2
4	assignments.			
	ALAGAP Unit -	·V		<u>.</u>
Objective 5	To enrich writing skills and responding	ig to questions at a	a formal interview	v.
1. Listening	and Speaking			
a. Infor	mal interview for feature writing			
b. Liste	ning and responding to questions at a fo	r <mark>mal</mark> int <mark>er</mark> view		
2. Reading a	nd Writing			
a. Writi	ng letters of application			
b. Read	ers' Theatre (Script Reading)			
c. Dram	natizing everyday situations/social issues	s th <mark>ro</mark> ugh skits. (w	riting scripts and	performing)
3. Word Pov	/er			
a. Collo	cation			
4. Grammar	in Context: Working With Clauses			
Outcome 5	Students develop writing skills and res	sponding to questi	ons at a formal in	terview. K (
Reference an	d Textbooks:			'
Famil Nadu S	tate Council For Higher Education(Tar	nsche)		
raiiiii Madu 5	r K2 - Understand K3-Apply	K4-Analyze	K5-Evaluate	K6-Create
	- 112 Citaci statia 110 Tippiy	J -		

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

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

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	L(1)	L(1)	L(1)	L(1)	S (3)
CO2	L(1)	L(1)	L(1)	L(1)	S (3)
CO3	L(1)	L(1)	L(1)	L(1)	S (3)
CO4	M (2)	M (2)	M (2)	M (2)	S (3)
CO5	M (2)	M (2)	M (2)	M (2)	S (3)
W.AV	1.4	1.4	1.4	1.4	3

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

			Semester –II			
SEC-II	22BES2		Environmental Studies	T	Credits: 2	Hours: 2
		ı	Unit–I			
Objective	1 To unders	stand the multi	idisciplinary nature of envir	onmenta	l Studies with	h as forest,
	water, min	neral and energ	gy and land resources.			
The Multi	idisciplinary N	Nature of Envi	ironmental Studies: Definit	ion, Sco	pe, and impor	tance –
need for pu	ublic awarenes	SS.				
Outcome	1 Students v	will be aware o	of the environment and its ne	ed.They	will understar	nd and K
	gain know	vledge about w	hat renewal offers are.			
			Unit-II			'
Objective	2 To Know o	different types	of Natural resources.			
Natural R	esources: Ren	newable and n	on-renewable resources:			
A) Forest l	Resources: Use	e and Over-Exp	ploitation, Deforestation, Cas	e Studie	es, Timber Ex	traction,
*		-	ests and Tribal people.			
_			lization of Surface and Grou	nd Wate	r, Floods, Dro	ought,
*		ıms- Benefits a				
C) Mineral	l Resources: U	se and Exploit	ation, Experimental Effects	of Extra	ting and Usin	g Mineral
		-			\mathcal{E}	\mathcal{C}
Resources.	. Case Studies.					
	, Case Studies. esources: Wor		ems, Changes, Caused by Ag	riculture	e and Overgra	zing.
D) Food R	esources: Wor	ld Food Proble	ems, Changes, Caused by Ager-Pesticide Problems. Water		_	_
D) Food R Effects of	esources: Wor Modern Agrica	ld Food Proble ulture, Fertilize	er-Pesticide Problems, Water	Loggin	g, Salinity, Ca	ase Studies
D) Food R Effects of E E) Energy	esources: Wor Modern Agrico Resources: Gr	ld Food Proble ulture, Fertilize owing Energy	er-Pesticide Problems, Water Needs, Renewable and Non-	Loggin	g, Salinity, Ca	ase Studies
D) Food R Effects of E E) Energy Use of Alt	esources: Wor Modern Agrico Resources: Gr ernate Energy	ld Food Proble ulture, Fertilize owing Energy Resources, Ca	er-Pesticide Problems, Water Needs, Renewable and Non- se Studies.	Loggin Renewa	g, Salinity, Ca ble Energy So	se Studies ources,
D) Food R Effects of E E) Energy Use of Alto F) Land Ro	esources: Wor Modern Agrico Resources: Gr ernate Energy esources: Land	ld Food Proble ulture, Fertilize owing Energy Resources, Ca	er-Pesticide Problems, Water Needs, Renewable and Non-	Loggin Renewa	g, Salinity, Ca ble Energy So	se Studies ources,
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert	esources: Wor Modern Agrico Resources: Gr ernate Energy esources: Land tification.	ld Food Proble ulture, Fertilize rowing Energy Resources, Car l as a Resource	er-Pesticide Problems, Water Needs, Renewable and Non- se Studies. e, Land Degradation, Main Ir	Loggin Renewa	g, Salinity, Ca ble Energy So	se Studies ources,
D) Food R Effects of E E) Energy Use of Alto F) Land Ro and Desert Ro	esources: Wor Modern Agrico Resources: Gr ernate Energy esources: Land tification. le of Individua	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource ul in Conservati	er-Pesticide Problems, Water Needs, Renewable and Non- se Studies. c, Land Degradation, Main Ir ion of Natural Resources	Loggin Renewa	g, Salinity, Ca ble Energy So	se Studies ources,
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert Ro Equation E	esources: Wor Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of	eld Food Proble ulture, Fertilize rowing Energy Resources, Car l as a Resource al in Conservati Resources for	er-Pesticide Problems, Water Needs, Renewable and Non- se Studies. c, Land Degradation, Main In ion of Natural Resources Sustainable Lifestyle	Loggin Renewa duced la	g, Salinity, Ca ble Energy So andsides, Soil	nse Studies ources, -Erosion
D) Food R Effects of E E) Energy Use of Alto F) Land Ro and Desert Ro	Modern Agricum Resources: Grante Energy esources: Land tification. le of Individua uitable Use of Think how	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve r	er-Pesticide Problems, Water Needs, Renewable and Non- se Studies. c, Land Degradation, Main Ir ion of Natural Resources Sustainable Lifestyle	Loggin Renewa duced la	g, Salinity, Cable Energy So andsides, Soil-	nse Studies ources, -Erosion
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert Ro Equation E	Modern Agricum Resources: Grante Energy esources: Land tification. le of Individua uitable Use of Think how	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve r	er-Pesticide Problems, Water Needs, Renewable and Non- se Studies. e, Land Degradation, Main In- tion of Natural Resources Sustainable Lifestyle non-renewable resources.Studion for each living thing in	Loggin Renewa duced la	g, Salinity, Cable Energy So andsides, Soil-	nse Studies ources, -Erosion
D) Food R Effects of E E) Energy Use of Alto F) Land Re and Desert Ro Equation	Modern Agricu Resources: Gr ernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve r n and need of f	er-Pesticide Problems, Water Needs, Renewable and Non- se Studies. c, Land Degradation, Main Ir ion of Natural Resources Sustainable Lifestyle	Loggin Renewa duced la	g, Salinity, Cable Energy So andsides, Soil-	nse Studies ources, -Erosion
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert Ro Eq Outcome	Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction To Know	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve r n and need of f	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. E. Land Degradation, Main Interior of Natural Resources Sustainable Lifestyle Tood for each living thing in the Unit-III Of Biodiversity.	Loggin Renewa duced la	g, Salinity, Ca ble Energy So andsides, Soil-	nse Studies ources, -Erosion
D) Food R Effects of E E) Energy Use of Alto F) Land Ro and Desert Ro Equation Outcome Objective ECO SYS	Modern Agricu Resources: Gr ernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction TEMS, BIO-I	eld Food Proble ulture, Fertilize rowing Energy Resources, Car al as a Resource al in Conservati Resources for w to conserve r n and need of f Various types DIVERSITY	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. e, Land Degradation, Main Introduces Sustainable Lifestyle non-renewable resources. Studies of for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATION	Loggin Renewa duced la	g, Salinity, Cable Energy So andsides, Soil- Il understand	ase Studies ources, -Erosion the K
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert Ro Equation Course Objective ECO SYS Ecosystem	Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction To Know TEMS, BIO-Ins: Concept of	reld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve re n and need of fertilize Various types an Ecosystem,	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. Land Degradation, Main Ir ion of Natural Resources Sustainable Lifestyle non-renewable resources. Studies of for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATION, Structure and Function of a	Loggin Renewa duced la	g, Salinity, Cable Energy So andsides, Soil- Il understand	ase Studies ources, -Erosion the K
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert F Ro F Equ Outcome Objective ECO SYS Ecosystem the Ecosystem	Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction TEMS, BIO-I ns: Concept of tem, Food Cha	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve r n and need of f Various types an Ecosystem, ains, Food Web	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. e, Land Degradation, Main Introduces Sustainable Lifestyle non-renewable resources. Studies of for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATION, Structure and Function of a pos and Ecological Pyramids.	Loggin Renewa duced la dents wi he ecolo	g, Salinity, Cable Energy Solandsides, Soil- Il understand ogical zone.	ase Studies ources, -Erosion the K
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert Ro Equation Control Outcome Cobjective ECO SYS Ecosystem the Ecosys Biodiversi	Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction TEMS, BIO-I as: Concept of tem, Food Chaity and Its Con-	reld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource ultin Conservati Resources for w to conserve re n and need of fertilize Various types an Ecosystem ains, Food Web nservation: In	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. Land Degradation, Main Ir ion of Natural Resources Sustainable Lifestyle non-renewable resources. Studies od for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATION, Structure and Function of a be and Ecological Pyramids. troduction – Definition: Gen	Loggin Renewa duced la lents wi he ecolo N n Ecosya	g, Salinity, Cable Energy Solandsides, Soil- Il understand ogical zone.	ase Studies ources, -Erosion the K
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert F Ro F Equ Outcome Objective ECO SYS Ecosystem the Ecosys Biodiversity,	Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction TEMS, BIO-I ns: Concept of tem, Food Cha tity and Its Con Bio-Geograph	reld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve in and need of f Various types an Ecosystem, ains, Food Web nservation: In ical Classificat	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. e, Land Degradation, Main Introduces Sustainable Lifestyle non-renewable resources. Studies of for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATION, Structure and Function of a cost and Ecological Pyramids. troduction – Definition: Gention of India, Value of Biodiversity.	Loggin Renewa duced la dents wi he ecolo N n Ecosys etic, Specersity: 0	g, Salinity, Cable Energy Solandsides, Soil- Il understand ogical zone. Stem, Energy Scies and Ecos Consumptive	se Studies ources, -Erosion the K Flow in system Use,
D) Food R Effects of E E) Energy Use of Alto F) Land Ro and Desert Ro Tolerand Outcome Cobjective ECO SYS Ecosystem the Ecosys Biodiversity, Productive	Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction TEMS, BIO-I stem, Food Cha tity and Its Cor Bio-Geograph e Use, Social E	rowing Energy Resources, Car d as a Resource d in Conservati Resources for w to conserve r n and need of f Various types an Ecosystem, ains, Food Web nservation: In ical Classificat thical, Aesthet	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. E. Land Degradation, Main Irdion of Natural Resources Sustainable Lifestyle Toon-renewable resources. Studies Tood for each living thing in the Unit-III Of Biodiversity. AND ITS CONSERVATION, Structure and Function of a post and Ecological Pyramids. Itroduction – Definition: Genetion of India, Value of Biodivic and Option Values, Biodivic	Loggin Renewa duced la dents wi he ecolo N n Ecosys etic, Spe versity: 0	g, Salinity, Cable Energy Solandsides, Soil- Il understand agical zone. Stem, Energy Scies and Ecos Consumptive at Global, National Solands and Scies and Scies and Scies and Scies and Ecos Consumptive at Global, National Scies and Scies and Scies and Scies and Ecos Consumptive at Global, National Scies and Scies and Scies and Scies and Ecos Consumptive at Global, National Scies and Scies and Scies and Scies and Scies and Ecos Consumptive at Global, National Scies and Sci	rese Studies ources, -Erosion the K Flow in System Use, onal and
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert Ro Equation Re Course Cou	Modern Agrico Resources: Grenate Energy esources: Land diffication. le of Individua uitable Use of Think how interaction TEMS, BIO-I as: Concept of stem, Food Cha dity and Its Con Bio-Geograph e Use, Social E els, India as a N	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve r n and need of f Various types an Ecosystem ains, Food Web nservation: In ical Classificat thical, Aesthet Mega-Diversity	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. E. Land Degradation, Main Introduces Sustainable Lifestyle non-renewable resources. Studies of Ground for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATION, Structure and Function of a post and Ecological Pyramids. It troduction — Definition: Gention of India, Value of Biodiversity and Option Values, Biodiversity Nation, Hot Spots of Biodiversity.	Loggin Renewa duced la dents wi he ecolo resity: Oversity: Oversity a versity,	g, Salinity, Cable Energy Solandsides, Soil- Il understand ogical zone. Stem, Energy Scies and Ecos Consumptive of Global, Nation Threats to Bio	rise Studies ources, -Erosion the K Flow in System Use, onal and odiversity:
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert F Ro F Equ Outcome Objective ECO SYS Ecosystem the Ecosys Biodiversity, Productive Local Leve Habitat los	Modern Agrico Resources: Grernate Energy esources: Land tification. le of Individua uitable Use of Think how interaction To Know TEMS, BIO-I as: Concept of them, Food Cha tity and Its Con Bio-Geograph e Use, Social E els, India as a M ass, Poaching of	rowing Energy Resources, Car d as a Resource d in Conservati Resources for w to conserve in and need of f Various types an Ecosystem, ains, Food Web nservation: In ical Classificat thical, Aesthet Mega-Diversity Wildlife, Mar	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. by Land Degradation, Main Irdion of Natural Resources Sustainable Lifestyle non-renewable resources. Studies od for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATIO by Structure and Function of a cost and Ecological Pyramids. Itroduction — Definition: Gention of India, Value of Biodiversity and Option Values, Biodiversity Nation, Hot Spots of Biodiverwildlife Conflicts, Endanger	Loggin Renewa duced la dents wi he ecolo N n Ecosys etic, Specersity: Oversity: Oversity a versity, 'red and	g, Salinity, Cable Energy Solandsides, Soil- Il understand ogical zone. Stem, Energy Scies and Ecos Consumptive of Global, Nation Threats to Bio Endemic Spe	rise Studies ources, -Erosion the K Flow in System Use, onal and odiversity:
D) Food R Effects of E E) Energy Use of Alte F) Land Re and Desert F Ro F Equ Outcome Objective ECO SYS Ecosystem the Ecosys Biodiversity, Productive Local Level Habitat los	Modern Agrico Resources: Grenate Energy esources: Land diffication. le of Individua uitable Use of Think how interaction TEMS, BIO-I as: Concept of stem, Food Cha dity and Its Con Bio-Geograph e Use, Social E els, India as a M ass, Poaching of servation of Bio- graph of Bio- servation of Bio- s	eld Food Proble ulture, Fertilize rowing Energy Resources, Car d as a Resource al in Conservati Resources for w to conserve r n and need of f Various types an Ecosystem ains, Food Web nservation: In ical Classificat thical, Aesthet Mega-Diversity Wildlife, Mar iodiversity: In-	er-Pesticide Problems, Water Needs, Renewable and Nonse Studies. E. Land Degradation, Main Introduces Sustainable Lifestyle non-renewable resources. Studies of Ground for each living thing in the Unit-III of Biodiversity. AND ITS CONSERVATION, Structure and Function of a post and Ecological Pyramids. It troduction — Definition: Gention of India, Value of Biodiversity and Option Values, Biodiversity Nation, Hot Spots of Biodiversity.	Loggin Renewa duced la dents wi he ecolo etic, Spe versity: 0 versity a versity, red and on of B	g, Salinity, Cable Energy Solution and Solut	rise Studies ources, -Erosion the K Flow in System Use, onal and odiversity:

Unit- IV									
Objective 4	Objective 4 To Know about Different types of Pollution.								
Environmen	tal Pollution: Causes, Effects and Control Measures of: A) Air Pollution, B) Water								
Pollution, C)	Soil Pollution, D)Marine Pollution, E)Noise Pollution, F)Thermal Pollution, G)Nucle	ear							
Hazards									
Outcome 4	Thoughts on how pollution is created in the environment in which they live and	K1							
	how to eliminate pollution.Land, water, air. They will strive to eliminate								

Unit-V

Objective 5 | Student Visit Nearby Areas Know about pollution – Field Work and Project Work.

Field Work

- Visits to a Local Area to Document Environmental Assets-River/Forest/Grassland/Hill/Mountain
- Visit to a local Polluted Site- Urban/Rural/Industrial/Agricultural
- Study of Commend Plants, Insects, Birds

radioactive pollution.

• Study of Simple Ecosystem- Pond, River, Hill Slopes, etc

Outcome 5	They identify the pollution of the places around them and strive to remove					
	them.By learning these lessons they will gain awareness about the environment.					

Suggested Reading:

Agarwal, K. C. (2001) Environmental Biology Nids Publication Ed

Bharucha, I. (2002). The Biodiversity of India (Vol. 1). Mapin Publishing Pvt Ltd, Ahamedabad, India. Brunner, C.R. (1993). Hazardous waste incineration Mcgraw Hill Inc.

Clark, R. B. Frid, C., & Attrill, M. (2001). Marine pollution (Vol. 5). Oxford: Oxford university press Canningham, W. P. Cooper, T. H., Gorham, E., & Hepworth, M. T. (1998) Environmental encyclopedia.

De. A K. (1990) Environmental Chemistry. Wiley Eastern Ltd.

Gleick, H.P. (1993), Water In Crisis, Pacific Institute For Studies In Dev. Environment & Security, Stockholm

Env: Institute, Oxford University Press.

Goel, P. K. & Trivedi. R. K. (1998). An introduction air pollution. Technoscience Publication, India. Hawkins, R. E. Ewclopedia of Indian Natural History, Bombay Natural History Society, Bombay.

Heywood, V. H. & Watson, R. T. (1995). Global biodiversity assessment (Vol. 1140), Cambridge: Cambridge university press.

Jadhav, H.V., & Bhosale, V. M. (2006). Environmental Protection and laws. Himalaya Publishing House

McKinney, M. L., & Schoch, R. M. (1996). Environmental Science: Systems and Solutions (St. Paul, MN).

Mhaskar, A. K. Matter Hazardous. Techno-Science Publications. Miller, T. G. (1989). Environmental Science: Working with the earth (2 nd). Wadsworth Publicing Co.

Narain, S., Mahapatra, R., Das, S., Misra, A., Parrey, A. A.. Pandey, K., & Banerjee, S. (2014).

Downto Earth, Centre for Science and Environment

Odum. E. P. & Barrett, G. W. (1971), Fundamentals of ecology (Vol. 3. p. 5). Philadelphia: Saunders.

Rao, M.N., & Datta, A.K. (1987). Waste Water Treatment. Oxford & Ibh Publ, Co.Pvt. Ltd.

Sharma, B. K. (2001). Environmental Chemistry-6 Revised Edition.

Townsend, C.R.. Begon, M., & Harper, J.L. (2008). Essentials of Ecology (3rd edition). Oxford: Blackwell Publishing.

Trivedi, R. K. (2010). Handbook of Environmental Laws, Rules, Guidelines, Compliances and

Standards. Vol.I and II, Enviro Media.

Wanger, K.D. (1998). Environmental Management. Saunders Co. Philadelphia, USA.

K1-Remember	K2 - Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create			
Course designed by: Dr. S.Thanmana								

Mapping Course Outcome VSP rogramme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	S(3)	M(2)						
CO2	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)
CO4	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	M(2)						
W.AV	2.8	3	2.8	2	2.2	2.4	2	2	2.2	2.2

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

Course Outcome VS Programme Specific Outcomes

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

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

