



ALAGAPPA UNIVERSITY



(A State University Established in 1985)

Karaikudi - 630003. Tamil Nadu, India



FACULTY OF ARTS DEPARTMENT OF FINE ARTS



M.F.A., PAINTING

REGULATIONS AND SYLLABUS

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

**DEPARTMENT OF FINE ARTS
M.F.A. PAINTING**

REGULATIONS AND SYLLABUS

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



ALAGAPPA UNIVERSITY

(A State University Accredited with “A+” grade by NAAC (CGPA: 3.64) in the Third Cycle and Graded as Category-I University by MHRD-UGC)
Karaikudi -630003, Tamil Nadu.

THE PANEL OF MEMBERS-BROAD BASED BOARD OF STUDIES

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

ALAGAPPA UNIVERSITY
DEPARTMENT OF FINE ARTS
Karaikudi -630003, Tamil Nadu.

REGULATIONS AND 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 : M.F.A. Painting

Duration of the Programme : Full Time (Two 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. Students shall decide on electives from a wide range of elective courses offered by the University Departments in consultation with the Department committee. Students undergo additional courses and acquire more than the required number of credits. They can also adopt an inter-disciplinary and intra-disciplinary approach to learning, and make the best use of the expertise of available faculty.

Programme

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

Courses

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

Credits

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

Semesters

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

Departmental committee

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

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

Programme Educational Objectives (PEO):

PEO-1	Develop Artistic Proficiency: Enhance the technical skills required for painting, including mastery of different media, techniques, and styles.
PEO-2	Foster Creative Expression: Encourage the development of a unique artistic voice and personal style.
PEO-3	Promote Art Historical Knowledge: Provide a comprehensive understanding of art history, including major movements, artists, and theoretical frameworks.
PEO-4	Encourage Critical Thinking: Develop the ability to critically analyze and interpret art, including one's own work and that of others.
PEO-5	Cultivate Professional Practices: Prepare students for professional careers in the arts, including exhibitions, portfolio development, and networking.
PEO-6	Integrate Interdisciplinary Approaches: Encourage exploration of interdisciplinary connections between painting and other art forms.
PEO-7	Enhance Research Skills: Promote advanced research skills in the context of art theory and practice.
PEO-8	Foster Innovation: Encourage experimentation and innovation in artistic practice.
PEO-9	Develop Presentation Skills: Improve the ability to effectively present and communicate artistic concepts and finished works.
PEO-10	Support Artistic Community Engagement: Foster an understanding of the role of the artist in society and encourage community engagement through art.

Programme Specific Objectives-(PSO):

PSO-1	Advanced Studio Practice: Provide intensive studio-based training to refine and develop advanced painting techniques.
PSO-2	Concept Development: Enhance the ability to develop and execute complex artistic concepts.
PSO-3	Exhibition Preparation: Train students in the skills necessary for curating and preparing exhibitions.
PSO-4	Critical Discourse Engagement: Encourage participation in critical discourse related to contemporary art practices.

PSO-5	Professional Networking: Facilitate opportunities for professional networking within the art community.
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Programme Outcome-(PO):

PO-1	Technical Mastery: Demonstrate advanced technical skills in various painting mediums.
PO-2	Original Artistic Style: Exhibit a distinct and personal artistic style.
PO-3	Historical Context Understanding: Possess a deep understanding of art history and its relevance to contemporary practice.
PO-4	Critical Analysis: Ability to critically analyze and interpret works of art.
PO-5	Professional Portfolio: Develop a professional portfolio showcasing a cohesive body of work.
PO-6	Research Proficiency: Conduct advanced research in art theory and practice.
PO-7	Innovative Practices: Implement innovative techniques and concepts in painting.
PO-8	Effective Communication: Present and discuss artistic work effectively in both written and oral formats.
PO-9	Exhibition Experience: Successfully plan and execute solo and group exhibitions.
PO-10	Community Engagement: Engage with the community through art projects and exhibitions.

Programme Specific Outcomes (PSO):

PSO-1	Refined Painting Techniques: Mastery of advanced painting techniques and methods.
PSO-2	Complex Concept Execution: Ability to conceive and realize complex artistic projects.
PSO-3	Exhibition Skills: Proficiency in preparing and curating exhibitions.
PSO-4	Engaged Critical Dialogue: Active engagement in critical dialogues about contemporary art.
PSO-5	Professional Art Practice: Establish and maintain a professional practice within the art world, including networking and collaboration.

Eligibility for admission

i) For Admission:

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

ii) Age limit:

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

didates may be allowed the relaxation of 3 years beyond 21 years for the admission into BFA Painting Programme.

iii) Admission Procedure - Entrance exams

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

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

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

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

Minimum Duration of programme

The programme is for a period of two years. Each year shall consist of two semesters viz. Odd and Even semesters. Odd semesters shall be from June/July to October/November and even semesters shall be from November / December to April / May. Each semester there shall be not less than 90 working days consisting of 5 teaching hours per working day which shall comprise 450 teaching clock hours for each semester (exclusive of the days for the conduct of the University end-semester examination).

Components

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

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

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

- All PG programme students have to undergo a total of two Non-Major Elective courses with 2 credit offered by other departments (one in II Semester and another in III Semester).
- A uniform time frame of 3 hours on a common day (Tuesday) shall be allocated for the Non-Major Electives.
- Non-Major Elective courses offered by the departments pertaining to a semester should be announced before the end of previous semester and the same shall be submitted to the Curriculum Design and Development Cell and posted in the University websites.
- Registration process: Students have to register for the Non-Major Elective course within 15 days from the commencement of the semester either in the department or online. The list of registered candidates shall be submitted to Director, Curriculum Design and Development Cell.

C. Self Learning Courses from MOOCs platforms.

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

D. Projects/Dissertation/Internships (Maximum Marks: 200)

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

Plan of work

Project/ Dissertation

The candidate shall undergo Project/Dissertation Work during the final semester. The candidate should prepare a scheme of work for the dissertation/project 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 dissertation/project work.

➤ **No. of copies of the dissertation/project report/internship report**

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

➤ **Format to be followed for dissertation/project report**

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

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

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

➤ **Format of the title page**

Title of Dissertation/Project work

Dissertation/Project submitted in partial fulfilment of the requirement for the degree of
Master of Science to the Alagappa University, Karaikudi -630003.

By

(Student Name)

(Register Number)

University Logo

Department of-----

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)

➤ **Format of certificates**

Certificate-Guide

This is to certify that the **Dissertation/Project** entitled“-----
-----” submitted to Alagappa University, Karaikudi-630 003 in partial fulfilment for the degree
of Master of Science in-----by Mr/Mis----- (RegNo-----)
under my supervision. This is based on the results of studies carried out by him/her in the
Department of-----,Alagappa University,Karaikudi-630003. This dissertation/
Project or any part of this work has not been submitted elsewhere for any other degree, diploma,
fellowship, or any other similar titles or record of any University or Institution.

Place: Karaikudi

Date: _____

Research Supervisor

Certificate-(HOD)

This is to certify that the thesis entitled“ -----”
submitted byMr/Mis----- (RegNo:-----) to the Alagappa University, in partial
fulfillment for the award of the degree of Master of-----in ----- is a
bonafide record of research work done under the supervision of Dr.-----,Assistant
Professor, Department of-----,Alagappa
University. This is to further certify that the thesis or any part thereof has not formed the basis of
the award to the student of any degree, diploma, fellowship, or any other similar title of any
University or Institution.

Place: Karaikudi

Date: _____

Head of the Department

Declaration (student)

I hereby declare that the dissertation entitled“ -----”
submitted to the Alagappa University for the award of the degree of Master of-----in-----
-----has been carried out by me under the guidance of Dr.-----,Assistant
Professor, Department of-----,AlagappaUniversity,Karaikudi-630003.
This is my original and independent work 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:

(-----)

Teaching methods

Learning can be made a challenging, engaging, and enjoyable activity. Learners should be encouraged to engage in a rigorous process of learning and self-discovery while focusing on key areas of the discipline and spending required time on practice. Experimentation and emphasis 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

The examinations shall be conducted separately for theory and practical's to assess (remembering, understanding, applying, analysing, 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

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

Theory -25 marks

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

	study report	
	Total	25

Scheme of External Examination (Question Paper Pattern)

Theory-Maximum 75 Marks

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

Practical – Maximum 75 Marks

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

Dissertation /Project report/Internship report Scheme of evaluation

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

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 50% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.
- The candidates not obtained 50% in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters (2 chances will be given) by writing the CIA tests and by submitting assignments.
- Candidates, who have secured the pass marks in the End-Semester Examination and in the CIA but failed to secure the aggregate minimum pass mark (E.S.E + C I.A), are permitted to improve their Internal Assessment mark in the following semester and/or in University examinations.
- A candidate shall be declared to have passed in the Project/Dissertation/Internship if he /she gets

not less than 40% in each of the Project / Dissertation / Internship Report and Viva-Voce and not less than 50% in the aggregate of both the marks for Project Report and Viva-Voce.

- A candidate who gets less than 50% in the Project / Dissertation / Internship Report must resubmit the thesis. Such candidates need to take again the Viva-Voce on there submitted Project report.

Grading of the Courses

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

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

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

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

From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively by **Grade Point Average**

(GPA) and Cumulative Grade Point Average (CGPA). These two are calculated by the following formulate

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

$$\text{GPA} = \frac{\text{Sum of the multiplication of Grade Points by the credits of the courses}}{\text{Sum of the credits of the courses in a Semester}}$$

Classification of the final result

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

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

- a) Successful candidates passing the examinations and earning CGPA between 9.5 and 10.0 shall be given Letter Grade (O+), those who earned CGPA between 9.0 and 9.4 shall be given Letter Grade (O) and declared to have First Class –Exemplary*.
- 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+), 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+), 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), those who earned CGPA between 5.5 and 5.9 shall be given Letter Grade (B+) and declared to have passed in Second Class.
- i) Candidates those who earned CGPA between 0.0 and 4.9 shall be given Letter Grade (U) and declared to have Re-appear.
- e) Absence from an examination shall not be taken as an attempt.

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

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

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

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

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

Maximum duration of the completion of the programme

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

Conferment of the Master's Degree

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

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.

**MFA – PAINTING
PROGRAMME STRUCTURE - FIRST YEAR**

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

**MFA – PAINTING
PROGRAMME STRUCTURE
SECOND YEAR**

S.NO	PAPER CODE	COURSE	COURSE NAME	PRACTICAL/ THEORY	CREDITS	HOURS PER WEEK		MARKS		
						L-T-P	INTERNAL	EXTERNAL	TOTAL	
III	432301	CC- 10	Fine Art Research Methodology	T	4	4-0-0	25	75	100	
	432302	CC-11	Art Management	T	4	4-0-0	25	75	100	
	432303	CC-12	Nature Painting	P	4	0-2-4	25	75	100	
	432304	CC-13	Creative Painting	P	4	0-2-4	25	75	100	
	432305A 432305B	EC- 3	Kalamkari Painting / Advanced Digital Painting	P	4	0-2-4	25	75	100	
		NME-2	NME	-	2	0-1-2	25	75	100	
		SLC-2	MOOCs	-	Extra	-	-	-	-	
TOTAL					22	30			600	
IV	432401	CC-14	Dissertation	P	14	4-4-12	50	150	200	
	432402	CC-15	Critical & Contextual Studies	P	4	1-1-2	25	75	100	
	432403	CC-16	Exhibition/ Presentation	P	4	1-1-4	25	75	100	
TOTAL					22	30			400	
OVERALL TOTAL					90+ Extra Credits				2200	

Semester –I					
Core Course - 1	Course code: 432101	INDIAN AESTHETICS AND THE PHILOSOPHY OF ART	T	Credits:4	Hours: 4
Unit –I					
Objective 1	To understand the six limbs of Indian aesthetics, and the various aspects of aesthetics, such as expression, similitude, Knowledge of form, proportion and artistic manner.				
Indian Aesthetics of Art Study of Rasa, Dhvani, Riti, Alamkara, Shadanga Sutra.					
Outcome 1	Indian aesthetics has given rise to a rich diversity of art forms, ranging from classical dance forms like Bharatanatyam, Katha, Odissi, and Kathakali to traditional music such as Hindustani and Carnatic music. It has also influenced various visual arts, including painting, sculpture, and architecture.				K2
Unit -II					
Objective 2	To study in detail about Art from the Indian perspectives.				
Writings Of Important Writers And Thinkers In India Bhamals, Abhinavagupta – Vishvanath. Theory of Rasa – Bharata, Sri Shankuka, Abhinava Gupta.					
Outcome 2	Span a wide range of topics, from philosophy and spirituality to social reform, literature, and political thought. Profound impact on Indian society, culture, and intellectual discourse.				K4
Unit -III					
Objective 3	These writings have had a profound impact on Indian society, culture, and intellectual discourse.				
Dhvani – Abhinavagupta, Bhartruhari, Anandavardhana. Riti – Vamana, DandiBhamaha, Vishvanatha. Alamkar, Shadanga Sutra and Chines Six limbs of painting					
Outcome 3	Their works have left a lasting impact on Indian society, inspiring positive change, and influencing the course of the nation's development and progress.				K4
Unit -IV					
Objective 4	Modern Indian aesthetics, like its traditional counterpart, emphasizes the impact and outcomes of art on the audience and society.				
MODERN INDIAN AESTHETICS Rabindranath Tagore, Sri Aurobindo, R. D. Ranade and A.K. Coomaraswamy's contributions towards Indian aesthetics					
Outcome 4	Modern Indian aesthetics values the individual's subjective experience and emotional response to art. The focus is on how art affects the viewer on a personal level, evoking emotions, thoughts, and introspection. Shadow, texture, and colour.				K1
Unit-V					
Objective 5	To render illustrations from their direct observation.				
The Methodology Of Criticism The Critical Method and Its Structure, General Judgment of a Work. Determining The Meaning and Value of External Links (Aesthetic Relationships) of an Artwork. Determining The Meaning and Value of Internal Relationships (Structure) of The Artistic Text. Determining The Sense and Value of an Artwork In The Light of Its Social Functioning. Final Judgment of The Meaning and Value of An Art Work.					

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

Course Outcome VS Programme Outcomes

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

S–Strong(3),M-Medium(2),L- Low(1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Semester-I					
Core Course - 2	Course code: 432102	CONTEMPORARY INDIAN ART	T	Credits:4	Hours: 4
Unit -I					
Objective1	The main objective of the Progressive Artists' Group was to create art that was contemporary, experimental, and aligned with the global artistic trends of that time.				
Progressive Artists' Group Mumbai- F.N.Souza, K.H.Ara, S.H.Raza, M.F.Husain, S.K. •Bakre, H.A.Gade. Study of the works of other related artists- Akbar, Padamsee, RamKumar, KrishanKhanna, TyebMetha etc. Baroda: The Group 1890 in Baroda; figurative and narrative trends.					
Outcome1	These artists played a crucial role in shaping the trajectory of modern Indian art and laid the foundation for future generations of artists to embrace contemporary and progressive approaches.				K2
Unit -II					
Objective2	Such associations are often formed with the purpose of promoting and supporting artists, fostering creative exchanges, and providing a platform for artistic expression.				
DELHI SILPICHAKRA B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna.					
Outcome2	The organization directly inquired about their initiatives and how they contribute to the development and promotion of art in Delhi.				K1
Unit -III					
Objective3	Away from the constraints of the traditional art establishment. The outcomes and impact of Cholamandal Artist's Village are quite notable.				
Cholamandal Artist's Village K.C.S.Paniker, M.Reddeppa Naidu, J.Sultan Ali, P.V. Janakiraman, C.Dakshinamurthy, S.Nandagopala, S. G. Vidhyashankar stapathy And Others In Tamilnadu. Art Development In Puducherry And Important Artist					
Outcome3	Has been a significant catalyst in the growth and development. Its impact extends as it continues to influence artists, art enthusiasts, nationally and internationally. Power of artistic collaboration and community in fostering creativity and cultural enrichment.				K1
Unit -IV					
Objective4	Indian women artists have played a crucial role in breaking gender barriers in the art world. Historically, the field of art was predominantly male-dominated, but women artists have challenged societal norms and stereotypes, proving their artistic prowess and gaining recognition for their talent.				
Women Artistes Arpita Singh, Navjot Altaf, Nalini Malani, Rumanan Hussain, Anita Dube, Aparna Caur, Nilima Sheikh, Rekha Rodwittiya, • Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc. - Mithu Sen, Tejal Shah, Pushpamala ., Koumudi Patil					

Outcome4	Indianwomenartistsdemonstratetheirresilience,creativity,anddedicationto the art world. Their contributions have been instrumental in challengingconventions,expandingartistic horizons.	K4			
Unit-V					
Objective5	Indianmodernart hasgonethroughvariousmajortrendsanddevelopmentsover the years,reflectingthecountry'sdiverseeculturalheritage,socialcontext,andengagementwithglobalartmovements.				
Major TrendsIn ModernArt FolkArt,TantricArt,AbstractArt,FigurativeArt,PopularArt,MiniatureArtandmore.SubalternartmovementsinIndia.Artgalleries,exhibitionsandpatronageinmodernIndianArt.d.Thestateofcriticismof ModernIndian Art					
Outcome5	The outcomes of these trends continue to shape the diverse and dynamicnatureof modernIndian arttoday.	K4			
Suggested Readings :- "IndianArt: AnOverview"byMulkRajAnand: "India'sContemporaryArtists:AnIntroduction"byAmritaJhaveri: "CriticalCollective:EssaysonContemporaryIndianArt"edited byGayatriSinha: P.N.Mago- ContemporaryArtinIndia:APerspectiveYashodharaDalmiaContemporaryIndianArt:OtherRealities					
Onlineresources: Website: https://artsandculture.google.com/https://contemporaryartdaily.com/category/india/https://kochimuzirisbiennale.org/https://www.academia.edu/https://www.serendipityartsfestival.com/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	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)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong (3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong (3),M-Medium(2),L- Low (1)



Semester -I					
Core Course - 3	Course code: 432103	LIFE PAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective 1	The main objective of the Progressive Artists' Group was to create art that was contemporary, experimental, and aligned with the global artistic trends of that time.				
Progressive Artists' Group					
Mumbai - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. • Bakre, H. A. Gade. Study of the works of other related artists - Akbar, Padamsee, Ram Kumar, Krishan Khanna, TyebMetha etc. Baroda: The Group 1890 in Baroda; figurative and narrative trends.					
Outcome 1	These artists played a crucial role in shaping the trajectory of modern Indian art and laid the foundation for future generations of artists to embrace contemporary and progressive approaches.				K6
Unit -II					
Objective 2	Such associations are often formed with the purpose of promoting and supporting artists, fostering creative exchanges, and providing a platform for artistic expression.				
DELHI SILPI CHAKRA					
B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, DhanrajBhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna.					
Outcome 2	The organization directly to inquire about their initiatives and how they contribute to the development and promotion of art in Delhi.				K2
Unit -III					
Objective 3	away from the constraints of the traditional art establishment. The outcomes and impact of Cholamandal Artist's Village are quite notable.				
Cholamandal Artist's Village					
K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopala, S. G. Vidhyashankarstapathy And Others In Tamilnadu. Art Development In Puducherry And Important Artist					
Outcome 3	Has been a significant catalyst in the growth and development. Its impact extends as it continues to influence artists, art enthusiasts, nationally and internationally. Power of artistic collaboration and community in fostering creativity and cultural enrichment.				K1
Unit-IV					
Objective 4	Indian women artists have played a crucial role in breaking gender barriers in the art world. Historically, the field of art was predominantly male-dominated, but women artists have challenged societal norms and stereotypes, proving their artistic prowess and gaining recognition for their talent.				
Women Artistes					
Arpita Singh, NavjotAltaf, NaliniMalani, Rumanan Hussain, Anita Dube, AparnaCaur, Nilima Sheikh, RekhaRodwittiya, • Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc. - Mithu Sen, Tejal Shah, Pushpamala N., KoumudiPatil					
Outcome 4	Indian women artists demonstrate their resilience, creativity, and dedication to the art world. Their contributions have been instrumental in challenging conventions, expanding artistic horizons.				K4

Unit-V					
Objective 5	Indian modern art has gone through various major trends and developments over the years, reflecting the country's diverse cultural heritage, social context, and engagement with global art movements.				
Major Trends In Modern Art					
Folk Art, Tantric Art, Abstract Art, Figurative Art, Popular Art, Miniature Art and more. Subaltern art movements in India. Art galleries, exhibitions and patronage in modern Indian Art. d. The state of criticism of Modern Indian Art					
Outcome 5	The outcomes of these trends continue to shape the diverse and dynamic nature of modern Indian art today.				K4
Suggested Readings :-					
"Indian Art: An Overview" by Mulk Raj Anand: "India's Contemporary Artists: An Introduction" by Amrita Jhaveri: "Critical Collective: Essay on Contemporary Indian Art" edited by Gayatri Sinha: P.N. Mago - Contemporary Art in India: A Perspective Yashodhara Dalmia Contemporary Indian Art: Other Realities					
Online resources:					
Website: https://artsandculture.google.com/https://contemporar-yartdaily.com/category/india/https://kochimuzirisbien-nale.org/https://www.academia.edu/https://www.serendipityartsfestival.com/					
<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)



Semester -I					
Core Course - 4	Course code: 432104	EXPERIMENTAL PAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective 1	Introduce to an alternative set of formal and critical ideas that will allow students to explore their individual vision through a wide range of studio projects.				
SKETCHES & BASE LINE PAINTING					
This project is designed to make more conscious of the aesthetic base or set of assumptions that normally use in work. The goal is simply to do a painting that is a typical representation of a painting that consider primary style at this time.					
Outcome 1	Sketches and baseline paintings allow the students to experiment with various ideas and make informed decisions about color palettes, lighting, composition, and other artistic elements. This leads to a more thoughtful and deliberate approach to the final artwork.				K3
Unit -II					
Objective 2	Use a wide range of materials and Develop critical thinking and research skills..				
REDUCTION PAINTINGS					
Paint reduction paintings from your base line painting. The goal is to focus on extracting a conceptual, formal, or psychological element that exists in base line painting. Expected to be conscious of what that element is and how refining it through a series of paintings					
Outcome 2	Reduction paintings offer students a challenging and rewarding process that leads to visually captivating and expressive artworks. The method's inherent unpredictability and distinctive outcomes make it a fascinating approach for both artists and art enthusiasts.				K4
Unit -III					
Objective 3	Provides vast understanding of how to compose in different mediums, perspectives and techniques.				
CONTEXT PAINTING					
In this project, think about and challenge the usual context in which a painting is seen or placed. The goal is to become aware of how the total environment that a painting is in can affect its meaning. It will become aware of how unconventional viewing situations can radically change expectations and possibilities for a painting.					
Outcome 3	Has been a significant catalyst in the growth and development. Its impact extends as it continues to influence artists, art enthusiasts, nationally and internationally. Power of artistic collaboration and community in fostering creativity and cultural enrichment.				K2
Unit-IV					
Objective 4	Awaking about different contemporary techniques and media.				
FIGURATIVE PAINTING					
Drawing from life (Human forms) Basic proportions, grace of the figure, structure and Construction, Plains of the body and drapery, shade and light, Making of finished drawings from different scribbling possibilities. Study of the anatomy of the entire human figure with the construction of muscles and bones.					
Outcome 4	Context painting allows the artist to create a rich narrative by incorporating various elements, objects, or scenes surrounding the main subject. This enhances the storytelling aspect of the artwork and provides viewers with a deeper understanding of the depicted scenario.				K4

Unit-V	
Objective 5	Enables students to describe the different themes, concepts and perspectives of paintings..
PORTRAITURE PAINTING	
Half-length studies of human figure, Bust of male and female in different age groups. Study of head and drapery and the plan of light and shade on it with water and oil media. Lectures and demonstrations on portrait painting.	
Outcome 5	Creating portraits requires mastering various artistic skills, including anatomy, colour theory, composition, and brushwork. As artists practice portraiture, they can enhance their technical abilities and grow as painters.
K6	
Suggested Readings:	
"Experimental Painting" by Lisa L. Cyr	
"The New Creative Artist: A Guide to Developing Your Creative Spirit" by Nita Leland	
"Acrylic Fusion: Experimenting with Alternative Methods for Painting, Collage, and Mixed Media" by Dan Tranberg	
"Watermedia Painting with Stephen Quiller: The Complete Guide to Working in Watercolor, Acrylics, Gouache, and Casein" by Stephen Quiller	
Online resources:	
Website:	
https://www.udemy.com/ https://www.skills-hare.com/ https://www.youtube.com/c/DirtyPourStudios https://www.youtube.com/user/paintwithjane https://www.youtube.com/user/alisaburke https://www.youtube.com/user/thcartassignment	
https://www.jerrysartarama.com/free-art-instruction-videos	
K1-Remember	K2-Understand
K3-Apply	K4-Analyze
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)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

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

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)



Semester -I					
Core Course - 5	Course code: 432105	PAINTING RESTORATION AND CONSERVATION	P	Credits:4	Hours: 5
Unit -I					
Objective 1	The course is intended to explicate the fundamentals of Museum and Conservation.				
Classification of materials and environmental chemistry					
A. Organic and Inorganic materials - composition, bonding					
B. Chemical and physical properties of material					
C. Behavior of material towards environmental factors					
D. Mechanism and reaction in deterioration process.					
E. Definite Painting					
Outcome 1	This classification is relevant to materials used in medical applications, such as implants, prosthetics, and drug delivery systems.				K1
Unit -II					
Objective 2	The particulars of museum display including various aspects of designing and lighting are also to be taught in the course.				
Materials Treatment Techniques					
a. Introduction to the chemical in Conservation, Restoration in painting					
b. Identifying agents of decay, damage etc.					
c. painting Treatment Techniques					
d. Preservation techniques and safe packing.					
Outcome 2	Materials treatment techniques, such as heat treatment, can improve the mechanical properties of materials, making them stronger, more durable, and resistant to wear and deformation.				K2
Unit -III					
Objective 3	This course is intended to elucidate on the scope and applicability of conservation.				
Preventive Conservation of birch-bark, palm leaf, Paper, Cloth Painting					
a. Museum pests can be classified in Following groups					
b. Identification of Insects in museum objects					
c. Fumigation using controlled atmosphere					
d. Control of insects					
Outcome 3	Preventive conservation practices help to extend the lifespan of these items and maintain their aesthetic, historical, and cultural value for future generations				K2
Unit-IV					
Objective 4	Students will learn the importance of preserving cultural resources in archaeology, art, and architecture				
Remedial and Restoration Conservation of birch-bark, palm leaf, Paper, Cloth painting					
a. Removal from frame in painting					
b. Consolidate in painting - Solvent-soluble, Natural, Cellulose, Synthetic, Methods of Application					
c. Restoration Conservation					
Outcome 4	The goal of such conservation efforts is to stabilize and repair the artefacts, restoring them as closely as possible to their original condition while respecting their historical and artistic integrity.				K3

Unit-V

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

Handling, Transportation, Storage and Display

- a. General Rules for Handling objects
- b. Do not do
- c. Provide support and protection to your objects
- d. Handling of painting art objects

Outcome 5 Proper handling techniques minimize the risk of physical damage, such as tears, creases, and abrasions, which can occur due to mishandling or rough treatment.

K4

1. Dr.V.Jayaraj, Government Museums, Chennai, 2002
2. Bedekar, V.H. New Musicology for India. National Museum Institute of History of Art, Conservation, and Museology, New Delhi, 1995.
3. Nigam, M.L. Fundamentals of Museology. NavhindPrakashan, Hyderabad, 1966.
4. Baxi, S. J. and Dwivedi, V. P. Modern Museums. Abhinav Publications, Delhi, 1973

Onlineresources:

<https://icom-cc.org/>
<https://www.getty.edu/conservation/>
<https://www.culturalheritage.org/>
<https://www.vam.ac.uk/info/conservation-and-collections-care>
<https://www.iiconservation.org/>
<https://courtauld.ac.uk/conservation/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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Course Outcome VS Programme Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

CourseOutcomeVSProgrammeSpecificOutcomes

CO	PO1	PSO2	PSO3	PSO4	PSO5
CO1	S (3)	S(3)		S (3)	M(2)
CO2	S (3)	S (3)	L (1)	S (3)	L (1)
CO3	S (3)	S (3)		S (3)	L (1)
CO4	S (3)	S (3)	M(2)	S (3)	
CO5	S (3)	S (3)	M(2)	S (3)	
W.AV	2.8	3	1	3	0.8

S–Strong(3),M-Medium(2),L- Low (1)

Semester -I					
EC -1	Course code: 432106 A	MURAL PAINTING	P	Credits:4	Hours:5
Unit -I					
Objective 1	Student will experiment with a variety of painting surfaces in order to describe and explain how paint reacts to different surface qualities.				
NATURAL COLOURS AND METHODS					
Various forms of fresco methods– focus on wall painting, Fresco-Buono, Fresco-secco, Mosaic, Glazing & Distemper, Plastering, Preservation Techniques, Historic know how and contemporary applications of fresco technique, Create a fresco wall painting.					
Outcome 1	Natural colors and methods are positive, promoting sustainability, health, cultural heritage, and a greater connection with the natural world. As technologies and practices continue to advance, the use of natural colors is likely to play a significant role in various industries seeking more eco-friendly and health-conscious solutions.				K2
Unit -II					
Objective 2	Student will know about Ajanta and Ellora mural style is to preserve, celebrate, and carry forward the rich artistic and cultural heritage of these ancient cave paintings.				
INDIAN TRADITIONAL AJANTA AND ELLORA MURAL STYLE					
Various forms of: fresco methods— focus on wall painting, Fresco-Buono, Fresco-secco, Mosaic, Glazing & Distemper, Plastering, Preservation Techniques, Historic know how and contemporary applications of fresco technique, Create a fresco wall painting.					
Outcome 2	Contribute to the preservation, appreciation, and understanding of these ancient artworks.				K1
Unit -III					
Objective 3	Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces..				
TAMILNADU MURAL PAINTING					
Various forms of: fresco methods— focus on wall painting, Fresco-Buono, Fresco-secco, Mosaic, Glazing & Distemper, Plastering, Preservation Techniques, Historic know how and contemporary applications of fresco technique, Create a fresco wall painting.					
Outcome 3	The Mural painting contributes to the preservation, promotion, and appreciation of this unique form of art.				K1
Unit-IV					
Objective 4	The development of solutions to aesthetic and design problems should continue throughout the degree program.				
CERAMICS & TERRACOTTA					
Historical Perspective, Development of Ceramics, Ceramic Processes in detail, Study of great masters work, Encaustic, Ceramic & glass, Various methods of firing in Ceramics.					
Outcome 4	Ceramics and terracotta are versatile mediums for artistic expression. It includes the creation of unique and beautiful sculptures, pottery, and decorative objects that enrich the visual and cultural landscape.				K4

Unit-V		
Objective 5	The ability to explore the expressive possibilities of various media, and the diverse conceptual modes available to the painter..	
GRAFFITI & STREET ART Definition and History, Public Art, Graffiti Tools and History, The Birth of Graffiti, Project Proposals and Graffiti Art, Graffiti Education & Final Project Preparation, Graffiti Public Voice Project.		
Outcome 5	Graffiti and street art provide an outlet for artists to express their creativity and talent in public spaces.	K3
Suggested Readings :- 1. ""Paintings in the Ajanta Caves" by Dieter Schlingloff: 2. "The Paintings of Tamil Nadu" by S. S. Ramachandra Rao 3. "The Art of South India: Tamil Nadu & Kerala" by J. B. Chaudhuri. 4. "Tamilnadu Murals" by R. Nagaswamy		
Onlineresources: https://ignca.gov.in/ https://www.britishmuseum.org/collection https://www.culturalheritage.org/ https://artsandculture.google.com/ https://www.tnarch.gov.in/		
K1-Remember	K2-Understand	K3-Apply
K4-Analyze	K5-Evaluate	K6-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)		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					
EC-1	Course code: 432106B	DIGITAL ILLUSTRATION	P	Credits:4	Hours: 5
Unit -I					
Objective 1	In this module student shall learn the finer points of Drawing through Human anatomy.				
INTRODUCTION OF DIGITAL TOOLS					
Introduction of Painter, Brush Variants, The Brush Catalog, Painting with a stylus- preferred method Painting with a mouse- Manually setting the pressure, tilt, bearing, and wheel.					
Outcome 1	These digital tools encompass hardware, software, and online platforms that leverage technology to enhance efficiency, productivity, and convenience.				K2
Unit -II					
Objective 2	It is intended to interweave the spontaneous drawing skills.				
CARICATURE					
Create caricature illustration, Need and Usage of caricature and cartoon illustration, Techniques of caricature illustration. Types of caricature and cartoons illustration.					
Outcome 2	Combine techniques to create rich environments.				K6
Unit -III					
Objective 3	Helps to understand the core perceptions of computer graphics, including design algorithms and two dimensional transformations, techniques of clipping, three dimensional graphics as well transformations.				
CARTOON ILLUSTRATION					
History, Famous artist and their cartoon, The art of Humour, Cartoon layouts, Children, Animals & birds in cartoons, Figure drawing, Heads & eyes, Features & expressions, Character identification, Main Joke formats, Strip cartoons, political cartoon.					
Outcome 3	Internship and Placement Opportunities with Well-Known Animation & VFX Studios.				K3
Unit -IV					
Objective 4	prepares students for activities involving in design, development and testing of modeling, rendering, shading and animation.				
COMIC ILLUSTRATION					
History, Famous artist and theirwork, Create comic illustration, Need and Usage of comic illustration, Techniques of comic illustration, Types of comic illustration					
Outcome 4	Training and Assistance in Building Portfolios, Show-reel and Resume.				K6
Unit -V					
Objective 5	Helps in blending elements of computer graphics and art into one.				
STORYBOARD					
Introduction to storyboarding, Preproduction process, Basic of Storyboards, screenplay and picturing, shots and storyboard panels., script, one line order, types of story board technique, Thumbnail story boards, and the planning processes of visual storytelling. Shot types, continuity, pacing, transitions and sequence, cinematic, storyboard.					
Outcome 5	Students will learn to develop visual effects in tandem with characters and story.				K4

Suggested Readings :-

Martin, Botanical Illustration Course With The Eden Project
 Scala, Flemish And Dutch Painting
 Balchin, Flower Designs (Design Library) (Pp)
 Tillotson, Painting & Photography At The Jaipur Court

Online resources:

<https://thevirtualinstructor.com/> <https://www.poko.com/> <https://www.udemy.com/> <https://www.pinterest.com/>
<https://www.deviantart.com/>

K1-Remember***K2-Understand******K3-Apply******K4-Analyze******K5-Evaluate******K6-Create*****Course Outcome VS Programme Outcomes**

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

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

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

S–Strong(3),M –Medium(2),L- Low (1)

Semester -II					
Core Course - 6	Course code: 432201	WESTERN AESTHETICS AND THE PHILOSOPHY OF ART	T	Credits:4	Hours: 4
Unit -I					
Objective 1	On successful completion of this module, students should be able to Identify and analyses of the Indian and western philosophy, Philosophers				
INTRODUCTION The Nature of Philosophy & Aesthetics, Art, Value, and Philosophy, Aesthetics, Art, and Nature					
Outcome 1	The outcome of studying the nature of philosophy involves gaining a deeper understanding of the fundamental questions that have puzzled thinkers for centuries.				K1
Unit -II					
Objective 2	To understand its implications on the nature of reality, artistic expression, and the relationship between the material world and the world of ideas.				
THEORIES Theory Of Imitation: Socrates And Plato – Critique Of The Theory, Theory of Representation: Aristotle, E. H. Gombrich.					
Outcome 2	Well-rounded understanding of the complexities and significance of art and representation in shaping human culture, perceptions, and philosophical inquiry.				K2
Unit -III					
Objective 3	Make known of visual composition and aesthetic approaches				
THEORIES Theory of Sublime Beauty: Kant. Theory of Expression: Eugcag, Veron, Leo Tolstoy, R.J. Ducasse, BenedeHoGroce, Collingwood, Carrit, Freud, Susanne.					
Outcome 3	Develop a comprehensive understanding of aesthetics, sublime experiences, and the diverse methods of expressing emotions, ideas, and human experiences through art and communication.				K3
Unit -IV					
Objective 4	amiliarizes the chief complications and features within the modern and ontemporary field of art and aesthetics				
MODERN AESTHETICS Theory of Intuition: Langer, Reid. Form and Content in Work of Art. Significant Form (Clive Bell). Hegel, Croce, Baumgarten, Schopenhauer, Clive Bell, Roger Fry, I. A. Richards, Susanne Langer, Sigmund Freud, and George Santayana.					
Outcome 4	Gain a deep understanding of how intuition plays a role in artistic expression and how the interplay of form and content contributes to the creation and interpretation of significant art.				K2
Unit -V					
Objective 5	Generates understanding of modern and modern aesthetic theories				
THE METHODOLOGY OF CRITICISM The Critical Method and Its Structure, General Judgment of a Work. Determining The Meaning and Value of External Links (Aesthetic Relationships) of an Art Work. Determining The Meaning and Value of Internal Relationships (Structure) of The Artistic Text. Determining The Sense and Value of an Art Work In The Light of Its Social Functioning. Final Judgment of The Meaning and Value of An Art Work.					
Outcome 5	ynthesize art historical knowledge into their individual practice and esearch				K5

Suggested Readings :-

Aesthetics: A Comprehensive Anthology

The Philosophy of Art: An Introduction

Aesthetics and the Philosophy of Art: An Introduction

Online resources:<https://plato.stanford.edu/http://w>www.aesthetics-online.org/<http://www.aesthetics-online.org/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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Course Outcome VS Programme Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Semester-II					
Core Course - 7	Course code: 432202	CONTEMPORARY WESTERN ART	T	Credits:4	Hours: 4
Unit -I					
Objective 1	To make the students pay attention in the field of western art.				
POP ART					
a. Visual language of Art. b. Role of image and representation in Pop art. c. Significance of Pop art. d. Significance of Pop sculptor. e. Influence of Dada. f. Difference between Pop art and Neo-realism Prominent Artists -Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg					
Outcome 1	Develop a comprehensive understanding of the visual aspects of artistic expression, the cultural impact and significance of Pop art				K3
Unit -II					
Objective 2	To know its potential and progress in different time form architectural, social and economical point of view.				
CONCEPTUAL ART					
Dominance of cerebral over emotive aspect of art – Dematerialization, Concept as a machine to make art. Prominent Artists - Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore • Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago Neo-Conceptual Art • Stuckists, YBA Young British Artists. Prominent artists - Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc					
Outcome 2	Recognition and appreciation of the shift towards emphasizing intellectual and conceptual elements in art				K3
Unit -III					
Objective 3	To identify salient features of artworks and material culture.				
MINIMALISM & KINETIC ART					
Notable Artists: Donald Judd, Frank Stella, Yayoi Kusama, Sol LeWitt, Dan Flavin Origins and early development of kinetic Art, Study about Albert Gleizes, Jackson Pollock, Max Bill and Sculptors.					
Outcome 3	A deeper understanding of the aesthetic principles, artistic innovations, and philosophical underpinnings of Minimalism and Kinetic Art in modern and contemporary art.				K3
Unit -IV					
Objective 4	prepares students for activities involving in design, development and testing of modeling, rendering, shading and animation.				
CURRENT DEVELOPMENTS IN CONTEMPORARY ART					
Op Art, Photorealism, Land art, Post-minimalism, Postmodern, Installation art – 1970s Maximalism, Street art early, Digital art, Toyism, Transgressive art, Massurrealism, Stuckism, Remodernism and more					
Outcome 4	Students will be updated on current trends and innovations in contemporary art, fostering an understanding of the ever-evolving landscape of artistic expression in the modern world.				K4
Unit -V					
Objective 5	To analyze artworks across regions and culture				
CONTEMPORARY ARTIST					
The Art Appreciation and related critical theories of the same time period of all above art movements.					
Outcome 5	Gain insight into the diverse practices and perspectives of contemporary artists, inspiring a broader appreciation for the richness and creativity of the art world today.				K5

Suggested Readings :- 1. ArtSince1900:Modernism,Antimodernism,Postmodernism 2. ContemporaryArt: 1989tothePresent 3. ContemporaryArt:AVeryShortIntroduction					
Online resources: contemporaryartdaily.com https://www.moma.org/ https://www.artsy.net/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

Course OutcomeVS 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)

CourseOutcomeVSProgrammeSpecificOutcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Semester -II					
Core Course - 8	Course code: 432203	PORTRAITURE	P	Credits:4	Hours: 6
Unit-I					
Objective 1	To understand how artists use chiaroscuro and other techniques to create depth and atmosphere in their works				
LIGHT AND DARK					
Natural Light, Artificial light, Direct light, Angle of light, Changing day light					
Outcome 1	Develop a nuanced appreciation of how the use of light and dark enhances visual impact and emotional resonance				K2
Unit -II					
Objective 2	To understand significance of colour tone in creating visual harmony and conveying emotions.				
COLOUR TONE					
Different skin colours, Skin colours of different age group, Experimentation of the skin tone of the model. Aiming at strengthening the observation power of the students. Observation in terms of facial expression, skin tone, skin type, age, gender, emotions and body proportions.					
Outcome 2	Develop a heightened sensitivity to color interactions and achieve more expressive and harmonious artwork				K3
Unit -III					
Objective 3	To examine how artists convey and evoke emotions through their creative works.				
ASSIMILATION OF EMOTIONS AND EXPRESSION.					
By understanding body language, they will be able to understand other people's mind and emotional content. Technique a. Oil Alla Prima, scumbling, glazing, under painting, impasto b. Water wash, flow, Gouache, tempera					
Outcome 3	Develop a deeper understanding of how emotions are harnessed and expressed in fine arts				K3
Unit -IV					
Objective 4	To develop advanced skills in handling opaque colors and apply the technique of transparency effectively in hyper-realistic fine arts.				
HYPER REALISTIC					
Advance understanding of handling opaque colours, Application of using transparency. Developing Individual painting style, transparencies, Advance understanding of colour, Technique of handling near and distant object					
Outcome 4	Achieve a higher level of realism and depth in artwork, showcasing a refined understanding and application of both opaque colors and transparency techniques				K4
Suggested Readings :-					
"Portrait Painting Atelier: Old Master Techniques and Contemporary Applications Portrait Unplugged: Natural Light Photography Portrait Drawing: A Step-by-Step Art Instruction Book					
Online resources: https://www.npg.org.uk/ https://www.arttutor.com/portraiture					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

Course Outcome VS ProgrammeOutcomes

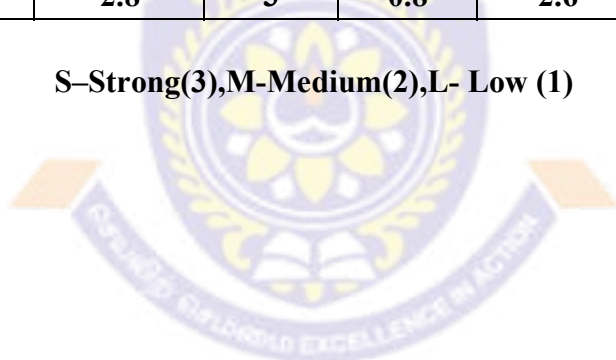
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	L (1)	M(2)	M(2)	S (3)	M(2)		L (1)	S (3)
CO2	S (3)	M(2)	L (1)	S (3)	M(2)	S (3)	M(2)	L (1)	M(2)	S (3)
CO3	S (3)			M(2)	M(2)				L (1)	L (1)
CO4	S (3)			M(2)	M(2)	S (3)	S (3)	S (3)	M(2)	L (1)
CO5	S (3)	M(2)		S (3)	S (3)		M(2)	M(2)	S (3)	S (3)
W.AV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

S–Strong(3),M-Medium(2),L- Low (1)

CourseOutcomeVSProgrammeSpecificOutcomes

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

S–Strong(3),M-Medium(2),L- Low (1)



Semester -II					
Core Course - 9	Course code: 432204	PERSONAL STYLE PAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective 1	Introduce to an alternative set of formal and critical ideas that will allow students to explore their individual vision through a wide range of studio projects.				
SKETCHES & BASE LINE PAINTING					
This project is designed to make more conscious of the aesthetic base or set of assumptions that normally use in work. The goal is simply to do a painting that is a typical representation of a painting that consider primary style at this time.					
Outcome 1	Develop the ability to create preliminary sketches and baseline paintings as essential tools for planning and executing artworks				K2
Unit -II					
Objective 2	Use a wide range of materials and Develop critical thinking and research skills.				
REDUCTION PAINTINGS					
Paint reduction paintings from your base line painting. The goal is to focus on extracting a conceptual, formal, or psychological element that exists in base line painting. Expected to be conscious of what that element is and how refining it through a series of paintings					
Outcome 2	Appreciate the emotional depth and thought-provoking impact of reduction paintings through minimalistic techniques.				K3
Unit -III					
Objective 3	Locate their art making in contemporary art practice.				
CONTEXT PAINTING					
In this project, think about and challenge the usual context in which a painting is seen or placed. The goal is to become aware of how the total environment that a painting is in can affect it's meaning. It will become aware of how unconventional viewing situations can radically change expectations and possibilities for a painting.					
Outcome 3	Understand how context painting enriches the interpretation and meaning of artworks				K3
Unit -IV					
Objective 4	Analyse the possibility of doing research-based practice.				
NON-CONVENTIONAL PAINTING					
In this project, to question the physical nature of paint and what its relationship to the object that we call a painting. The goal is to expand the range of painting materials that you might consider appropriate to use. We will investigate both material and non-material possibilities.					
Outcome 4	Develop innovative and unique artistic expressions, expanding the boundaries of traditional painting				K4
Unit -V					
Objective 5	Prepare and articulate an artist statement.				
INSIGHT PAINTING					
In this project, to develop an insightful way to look at someone else's painting and use that insight to create a painting that is a hybrid of painting and theirs. The goal is to become less self-referential in how evaluate work as well as the work of others.					
Outcome 5	Enhance their artistic expression by tapping into inner insights and emotions, fostering a more profound connection with their work and audience.				K5

Suggested Readings :-

The Creative Habit: Learn It and Use It for Life

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

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

Online resources:

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

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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Course Outcome VS Programme Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Semester -II					
EC - 2	Course code: 432205A	THANJAVUR PAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective 1	It is considered essential to understand any subject from a historical perspective.				
INTRODUCTION AND HISTORY					
Introduction, History, VijayanagaraRayas, ThanjavurNayakas, Marathas, Style and Technique, Artists, Influences, Tanjore and Mysore paintings, Tanjore paintings in Company style. Important Artists.					
Outcome 1	Understand the cultural significance, techniques, and stylistic elements of Tanjore and Mysore paintings.				K1
Unit -II					
Objective 2	This allows the student to experiment with painting surfaces and colour, types of supports to allow the artist to deeply absorb the art without considering it objectively.				
MATERIALS AND TECHNIQUES					
Plywood, Canvas, Jaipur Stones - Sizes and shapes as needed, Arabic gum, Chalk Powder for muck preparation, 22 carat Gold foil, Poster Colors, Brush Set and important materials					
Outcome 2	Understand the unique materials and methods employed in Tanjore paintings, enabling students to create and appreciate this traditional art form with skill and precision				K1
Unit -III					
Objective 3	Experiment with a variety of materials in order to make their own Thanjavur Paintings.				
PREPARATION AND EMBOSSING					
Board Preparation, Tracing Work, Stone Fixing, Base Mukk Work, Brush Design and more.					
Outcome 3	Develop the ability to create textured and visually striking artworks, adding depth and dimension to artistic expressions.				K3
Unit-IV					
Objective 4	To creative composition based on Indian Mythology, Mahabharatham, Ramayanam.				
COLOURING AND GOLD FOILING					
Fixing Of Gold Foil, Body Colouring, lining work, washing Work, Curtains And Garland (Mala) Work, Final Lining Work, Face And Final Touch.					
Outcome 4	Develop practical skills to enhance their artworks with vibrant hues and elegant metallic accents				K4
Suggested Readings :-					
The Art and Architecture of the Indian Subcontinent					
Thanjavur: A Cultural History					
The Art of Tanjore Paintings					

Online resources:

<https://kalakshetra.in/thanjavur-painting/>
<https://www.tamilnadutourism.gov.in/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

CO	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)	
W.AV	2.8	1.2	0.8	1.8	0.4

Semester -II					
EC-2	Course code: 432205B	DIGITALPAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective 1	Students should be able to understand the functionality of painting software.				
PHOTOSHOP AND THE WACOM TABLET					
Introduction to the Photoshop interface and basic use of the Wacom digital tablet. Students will learn to attach the tablet to the computer, launch Photoshop, access the basic Photoshop tools, and be introduced to drawing with a digital stylus using the Photoshop tools and menu.					
Outcome 1	Develop proficiency in digital art creation and editing, empowering students to blend traditional and digital technique			K3	
Unit -II					
Objective 2	Historical context as it applies to traditional media and electronic media.				
DIGITAL SKETCHING AND PAINTING					
Paint directly from observation. To do that effectively, need to be able to simplify the great complexity of the world. Seeing and designing shapes which are fundamental to great composition. Explore the concept and the surprising advantages of working with self-imposed limitations.					
Outcome 2	Develop proficiency in digital art creation and editing, empowering students to blend traditional and digital techniques			K6	
Unit -III					
Objective 3	Understand how to use tools and techniques to create industry standard digital images.				
PORTRAITURE IN THE AGE OF SOCIAL MEDIA					
Different colour and texture rendering techniques for creating believable human portraits. Special attention is given to facial features drawing on surface structure, skin rendering (i.e. translucency, hue/saturation/value and colour temperature, etc.)					
Outcome 3	Gain insights into contemporary portrait-making practices influenced by social media			K3	
Unit -IV					
Objective 4	Understand how to both give and receive constructive criticism as a process or improving a work of art.				
MATTE PAINTING AND CONCEPT ART					
Introduction to the subject of matte painting, History of Matte Painting, Black and white sketches, Design and compositional rules, Utilize lighting to tell the story, Tools and techniques.					
Outcome 4	Acquire proficiency in matte painting and concept art, enabling students to create immersive and captivating visual narratives			K2	
Unit -V					
Objective 5	To learn and apply digital illustration techniques, exploring the possibilities of digital media in artistic expression.				
DIGITAL ILLUSTRATION					
This mentorship will cover the fundamentals of illustration, focusing primarily on illustrations in the games industry. You will learn the skills necessary to develop an illustration-based portfolio while gaining insight into the industry and how illustrators function within it.					
Outcome 5	Gain proficiency in creating digital artworks, opening up new avenues for creativity and artistic exploration in the contemporary art landscape.			K3	

Suggested Readings :-

1. The Digital Renaissance: Old Master Techniques in Painter and Photoshop – CarlynBeccia
2. "The Art of Loish: A Look Behind the Scenes" by Lois van Baarle

Online resources:

<http://www.gumroad.com/http://www.ctrlpaint.com/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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Course Outcome VS ProgrammeOutcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

CourseOutcomeVSProgrammeSpecificOutcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Semester -III					
Core Course-10	Course code: 432301	FINE ART RESEARCH METHODOLOGY	T	Credits:4	Hours:4
Unit -I					
Objective 1	To Provide an understanding of Fundamentals of research to understand the scientific nature of research and various steps involved in it.				
RESEARCH Definition, Nature and Purpose; Formulation of Research Problem; Steps in Social Research; Problem of objectivity and Subjectivity in Research					
Outcome 1	To apply effective research methods to investigate art history, contemporary art trends, and various artistic mediums				K2
Unit -II					
Objective 2	To introduce theories and methods of art and design research.				
STAGES IN RESEARCH Selection and Formulation of Research Problem; Literature survey; Formulation of Hypothesis & Significance					
Outcome 2	To conducting research in fine arts, leading to enriched understanding and meaningful engagement with artistic concepts and practices.				K4
Unit -III					
Objective 3	To use these methods to investigate different ways of interrogating the theoretical, sociological, and contextual aspects of Fine art.				
RESEARCH METHOD Research Designs; Social Survey; Sampling and Sampling Procedure					
Outcome 3	To conduct thorough art research, leading to informed and enriched artistic practice and a broader perspective on art history and theory.				K3
Unit -IV					
Objective 4	to generate insights that can inform your design process and practice.				
TECHNIQUES OF DATA COLLECTION Types of Data; Techniques – Observation, Interview and case study , Tools; Interview Schedule, Questionnaire					
Outcome 4	Acquire proficiency in using different data collection methods, enriching students' artistic practice and facilitating a deeper connection between art and research.				K4
Unit -V					
Objective 5	To fine-tune your research skills and forms the research foundation for your future research studies.				
RESEARCH REPORT WRITING AND STATUS FOR RESEARCH Interpretation of data; Report writing; contents and steps; Bibliography Mean, Mode, Media, standard deviation, Standard error					
Outcome 5	Students will gain proficiency in conducting art-related research and producing well-structured research reports, enhancing their ability to contribute to the advancement of knowledge				K5
Suggested Readings :- "Art Practice as Research: Inquiry in the Visual Arts" by Graeme Sullivan "Art-Based Research" by Shaun McNiff "The Handbook of Art and Design Research Methods" edited by Robin Nelson and Mike Sanderson					

Online resources:

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

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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Course Outcome VS Programme Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Semester -III					
Core Course - 11	Coursecode: 432302	ART MANAGEMENT	T	Credits:4	Hours: 4
Unit -I					
Objective 1	To developed an understanding of the critical areas which arts administrators must manage				
INTRODUCTION TO ART MANAGEMENT					
Understanding Components of Arts: Classical and Folk Art (Painting and Sculpture), Dance and Music of India, Indian Architecture, Craft Tradition, Jewellery and Ornamentation, Pottery. Introduction to Art Institutions in India: Museums, Art Galleries, Archives, And Other Cultural Institutions.					
Outcome 1	Gain foundational knowledge and skills in art management, preparing students to effectively organize, promote, and support various aspects of the fine arts industry.				K2
Unit -II					
Objective 2	To manage Development, Fundraising, Budgeting, Grant writing, Marketing and Audience Development.				
MANAGEMENT AND COMMUNICATION					
Organizational Structure and Dynamics, Human Resource Policy Development, Public Programme and Education. Principles of Management for Art Managers, Financial Management, Communication, Marketing and Promotion, Fundraising and Philanthropy, Economics of Art and Culture					
Outcome 2	Gain the ability to effectively communicate artistic ideas, manage art projects, collaborate with stakeholders, and navigate the art market, fostering success and visibility in the fine art industry.				K3
Unit -III					
Objective 3	Understand the basic structure of the formation, governance, and rights and responsibilities of non-profit organizations.				
LEGAL ACTINART MANAGEMENT					
Managing Heritage and Community Arts, Governance, Ethics and Risk Management, Laws Governing Cultural Property in India The Indian Treasure Trove Act, 1878, The Antiquities and Art Treasure Act 1972, The Delivery of Books Act, 1954 Legal Concepts and Practices: Cultural Policy Matters, Copyright and IP, Contract, Licensing					
Outcome 3	Equip individuals with the knowledge and skills to navigate legal complexities in art management, ensuring responsible and compliant handling of fine art assets.				K3
Unit -IV					
Objective 4	Develop strategies in effective management and problem-solving skills through examining the functions of management and the role of leadership.				
TECHNOLOGY IN ART MANAGEMENT					
Digital Documentation, Digital Archiving, Basics of Animation and Graphic Designing, Web Management, Creating and Hosting Online Exhibitions, Virtual Galleries, IT in Exhibition Management, Web Casting, Design, Print and Publish Programme Booklets, Brochures and Posters, Digital Communication and Outreach, Social Media, Print Media, Outreach Internet-Web Casting and Virtual Reality, Reporting and Media Advocacy, Webinars.					
Outcome 4	Gain proficiency in using technological tools and strategies to optimize art management processes				K4

Unit -V					
Objective 5	Understand the challenges faced by leadership in the non-profit arts sector through exposing to current events most relevant to the creative sector.				
CURATORIAL PRACTICES FOR VISUAL ARTS					
Exhibition Design, Display and Installation, Packaging, Handling and Transportation, Festivals and Fairs, Lighting and Sound, Digital Photography and Publication, Venue Management, Budget, Memory Storage of Exhibition.					
Outcome 5	Develop the expertise to curate and present visually compelling and conceptually cohesive art exhibitions				K5
Suggested Readings :-					
"The Art of Relevance" by Nina Simon					
"The Business of Being an Artist" by Daniel Grant					
"Managing the Arts: Leadership and Decision Making in the Arts and Culture Sector" by Rachel Bolton-King and Veronica Baxter					
Onlineresources:					
artsusa.org http://www.artworkarchive.com/blog					
aaaleadership.org					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

Course Outcome VS ProgrammeOutcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

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



Semester -III					
Core Course -12	Course code: 432303	NATURE PAINTING	T	Credits:4	Hours:6
Unit -I					
Objective 1	A student will demonstrate an ability to draw the human figure observationally.				
RESPONSE PAINTING					
Collaborate with one or 3 more artist's works – developing and making a response drawing that takes into consideration an element or various elements of the chosen artwork in the creation of a new drawing(s).					
Outcome 1	Produce expressive and meaningful artworks that reflect their personal responses to the chosen subject				K2
Unit -II					
Objective 2	Appropriately applying an understanding of basic drawing skills, gesture, proportion, and artistic anatomy.				
COLLABORATING WITH THE UNCONTROLLABLE PROJECT					
Use objects you find - sticks, poles, rolling pins, stamps, and other materials - to make marks in unconventional ways. Inspired by the appendages created by the artist Rebecca Horn and the massive brushes constructed by Fabienne Verdier, we will construct our own tools to create atmospheres, marks, and images. Demonstrations of monoprinting and stamping will be conducted amidst our conversations.					
Outcome 2	Foster experimentation, spontaneity, and openness to unexpected artistic outcomes, resulting in a unique and dynamic collaborative art project				K2
Unit -III					
Objective 3	To make marks in unconventional ways inspired by the appendages.				
DRAWING WITH THE BODY PROJECT					
Inspired by dancers and others, Experiment with gestural processes, using entire bodies to draw on large sheets of paper. By collaborating directly with dance students. we will very physically explore the connection between movement and drawing.					
Outcome 3	Participants will create unique and innovative artworks, pushing the boundaries of traditional drawing techniques				K3
Unit -IV					
Objective 4	Experiment with gestural processes, using entire bodies to draw on large sheets of paper.				
INTERMEDIARY DRAWINGS PROJECT					
We will look to inspired artists, who use intermediaries (unconventional media between the hand and the paper) to create drawings. We will also look to Rube Goldberg machines, and the contraptions of Rebecca Horn and Tim Hawkinson for inspiration.					
Outcome 4	Students will develop a deeper understanding of the value of intermediary drawings, refining their artistic vision and producing more refined and expressive final artworks.				K6
Unit -V					
Objective 5	To inspired artists, who use intermediaries (unconventional media between the hand and the paper) to create drawings.				
ACCUMULATION & SKETCHBOOK					
Projects like the 5 x 5 drawing assignment will ask us to consider cumulative strategies of making. By working every day, even in small ways, able to realize ambitious gestures as an end result. Likewise, by interacting with your sketchbook on a daily basis, you can create an authentic archive and chronology of the evolution of your ideas.					
Outcome 5	Develop a rich and varied body of artistic work through accumulation techniques and the utilization of sketchbooks				K6

Suggested Readings :-

"The Art of Field Sketching" by Clare Walker Leslie

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

Online resources:<http://www.artistsnetwork.com/http://www.jacksonsart.com/>**K1-Remember****K2-Understand****K3-Apply****K4-Analyze****K5-Evaluate****K6-Create****Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	P O5	P O6	PO7	PO8	PO9	PO10
CO1	S (3)	M(2)	M(2)	S (3)	L (1)	M(2)	M(2)		L (1)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

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

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

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

Semester -III					
Core Course - 13	Course code: 432304	CREATIVE PAINTING	T	Credits:4	Hours: 6
Unit -I					
Objective 1	How to acquire critical discursive skills, for presenting their work, explaining their concepts and critically engaging the work of others.				
HANDLING OF THE PICTORIAL SPACE					
Individual painting style, Draw and paint an object, Apply the understanding of the colour and its behavior, Planning foreground and Background Space, Technique of handling near and distant object.					
Outcome 1	Develop a deeper understanding of how artists manipulate pictorial space to create depth, perspective, and visual impact in their artworks.				K2
Unit -II					
Objective 2	Studies the language of painting through colour, form, materials, and techniques.				
PAINTING-CREATIVE					
Individual painting style, Draw and paint life drawing, Apply the understanding of the colour and its behaviour, Planning foreground and Background Space, Technique of handling near and distant object					
Outcome 2	Develop artistic skills, unleash creativity, and produce unique and personally meaningful paintings.				K3
Unit -III					
Objective 3	Aspects of traditional and modern pictorial composition are studied including proportion, space, and colour theory through the representation of a variety of subjects.				
PAINTING-OWN STYLE					
Developing Individual painting style, Advance understanding of importance of colour and tone, Application of colour hue and intensity.					
Outcome 3	Enhance artistic abilities, create meaningful and original works, and establish a distinct artistic identity.				K3
Unit -IV					
Objective 4	Express their concerns and concepts through practice.				
INDIVIDUAL STYLE PORTFOLIO					
Advance understanding of handling ding opaque colours, Application of with using transparency. Developing Individual painting style, transparencies, Advance understanding of colour, Technique of handling near and distant object					
Outcome 4	Create a cohesive body of work that reflects personal artistic vision				K5
Suggested Readings :-					
"The Creative License: Giving Yourself Permission to Be the Artist You Truly Are" by Danny Gregory					
"The Artist's Way: A Spiritual Path to Higher Creativity" by Julia Cameron					
"Creative Painting Techniques: Practical Tips for Painting Techniques" by Dawn Emerson					
Onlineresources:					
https://www.jerrysartarama.com/					
https://thevirtualinstructor.com/					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	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)		M(2)	M(2)	S (3)	S (3)
W.AV	3	1.2	0.4	2.4	2.2	1.8	1.8	1.2	1.8	2.2

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2),L- Low (1)

Semester -III					
EC-3	Course code: 432305A	KALAM KARI PAINTING	P	Credits:4	Hours: 6
Unit -I					
Objective 1	To create different types of kalamkari designs as per the market trend for different kalamkari product.				
TECHNIQUES AND TOOLS					
Traditional techniques-Free-Hand method- Block-printing method- Digital techniques. Process of making Kalamkari fabric: Bleaching, softening-Sun hot drying preparing natural dyes-air drying-washing. Fabrics used for making Kalamkari: cotton fabric silk- Mulmul- Synthetic kalamkari fabric. Cow dung and bleach method. Process: Avoid smudging of dyes. Alum dyeing process-Kasimkaaram preparation- Kalam-Kalamkaritools:Bamboo pen - date palm stick pointed pens- burned tamarind stems- kalamkari magma-- Preparation method.					
Outcome 1	Develop proficiency in Kalamkari painting techniques and utilization of specialized tools, enabling students to create intricate and visually captivating artworks				K2
Unit -II					
Objective 2	To identify and prepare different types of earthy colours/dyes for kalamkari paintings from various natural sources.				
COLOURS PREPARATION AND TECHNIQUE					
Natural dyes: extracting colors from various plant materials - yellow / greenish yellow colour: Karakhapindhi-procedure, Black colour: Kasimkaaram,Indigo blue/blueIndigoferatinctoria, Golden yellow: Pomegranate, Rosemary: Catechu, Gray:Alum mix, Brush making – materials-procedure, dyeing process: Preparation of Chanderi / cotton cloth.					
Outcome 2	What, How, Describe, Define, Examine.				K1
Unit -III					
Objective 3	Gain an understanding about the raw materials, preparation of colours and the production process of Kalamkari.				
COLOURS PREPARATION AND TECHNIQUE					
Natural dyes: extracting colors from various plant materials - yellow / greenish yellow colour: Karakhapindhi-procedure, Black colour: Kasimkaaram,Indigo blue/blueIndigoferatinctoria, Golden yellow: Pomegranate, Rosemary: Catechu, Gray:Alum mix, Brush making – materials-procedure, dyeing process: Preparation of Chanderi / cotton cloth.					
Outcome 3	Develop proficiency in preparing colors and employing different techniques, resulting in more skillful and expressive artworks with a sophisticated use of color				K2
Unit-IV					
Objective 4	To create different types of kalamkari designs as per the market trend for different Kalamkari product.				
KALAMKARI REPLICATES					
Rapid sketches, Continuous drawing study, Reproduction of master artist's work.					
Outcome 4	Master the art of creating Kalamkari replicas, preserving and promoting this unique traditional craft				K4

Unit-V					
Objective 5	To identify and prepare different types of earthy colours/dyes for kalamkari paintings from various natural sources.				
KALAMKARI FINAL PROJECT					
Creative sketches, Proposal for create own Kalamkari painting, production, Project Presentation.					
Outcome 5	Successfully demonstrate artistic mastery and cultural appreciation through the completion of a well-executed Kalamkari final project.				K6
Suggested Readings :-					
1. "Kalamkari:TraditionalTextiles of India" by Rahul Jain					
2. "Kalamkari and Traditional Design Heritage of India" by Rekha Goyal					
3. "Indian Kalamkari Textiles" by Rosemary Crill					
Online resources:					
https://www.craftscouncilofindia.org/craft/kalamkari/					
http://www.indian-heritage.org/kalamkari/index.html					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	K5-Evaluate	K6-Create

Course Outcome VS Programme Outcomes

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

S–Strong(3),M-Medium(2), L- Low(1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M-Medium(2), L-Low(1)

Semester –III					
EC-3	Course code: 432305B	ADVANCED DIGITALPAINTING	P	Credits:4	Hours: 4
Unit-I					
Outcome 1	Develop proficiency in utilizing digital tools to enhance artistic expression, enabling students to create innovative and visually engaging artworks				
Unit -II					
Objective 2	Demonstrate how to utilize the tools within Photoshop				K3
DIGITAL SKETCHING Create caricature illustration, Need and Usage of caricature and cartoon illustration, Techniques of caricature illustration. Types of caricature and cartoons illustration.					
Outcome 2	Attain proficiency in digital sketching, allowing artists to create dynamic and versatile artworks, and embrace technology as a valuable tool in the creative process.				
Unit –III					
Objective 3	Identify the steps required to create a concept project				K2
CONCEPT PAINTING Different techniques of drawing and illustration. Developing a illustration style. Convert a photograph into stylized colour illustration. Stylization methods and application.					
Outcome 3	Develop the ability to create thought-provoking and visually engaging artworks.				
Unit -IV					
Objective 4	Apply an understanding of Composition, Perspective, and the Anatomy of light				K3
STORY BOARD Create comic illustration, Need and Usage of comic illustration o Techniques of comic illustration, Types of comic illustration					
Outcome 4	Students will develop the ability to effectively communicate their artistic ideas and narratives through well-structured and visually compelling storyboards.				
Unit -V					
Objective 5	Define the characteristics of Perspective.				K3
MATTE PAINTING Create Book cover or Magazine Cover Illustration, Need and Usage of Magazine & Book Cover Illustration o Techniques of Magazine & Book Cover Illustration, Types of Magazine & Book Cover illustration.					
Outcome 5	Students will be proficient in creating seamless and visually stunning matte paintings that enhance the visual storytelling in various creative media.				
Suggested Readings :- "TheDigitalRenaissance:OldMasterTechniquesinPainterandPhotoshop"byCarlynBeccia "DigitalPaintingfortheCompleteBeginner"byCarlynBeccia					

Online resources:

<https://www.pluralsight.com>/<https://gumroad.com/>

<i>K1-Remember</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6-Create</i>
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Course Outcome VS ProgrammeOutcomes

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

S–Strong(3),M–Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

S–Strong(3),M–Medium(2),L- Low (1)

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

Course Outcome VS Programme Outcomes

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

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

Course Outcome VS Programme Specific Outcomes

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

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



Semester -IV					
Core Course -15	Course code: 432402	CRITICAL & CONTEXTUAL STUDIES	P	Credits:4	Hours: 4
Unit -I					
Objective 1	Critical and Contextual Studies are based upon the active and individual response(s) of students on works of art and design. Student shall identify suitable artists, designers, crafts people or art movements and carry out the study of one of the following topics listed below. Students shall elaborate on the topic by critically analyzing the subject, context, treatment or stimuli. They shall create piece of art work and write a critical note by evaluative work.				
Exercise Great Masters • Art movements • Portraits • Nature • Design • Architecture • Machinery • Entertainment • New media • Contemporary art • Digital Art • War and conflict • Art, Culture and Society • Environment • Social Practices • Art and Mythology • Art and Economy					
Evaluation Methodology • Individual's Participation • Project Review: Mid Semester • Project Report Submission & Viva: End of the Semester					
Outcome 1	Develop a well-rounded perspective on art, enhancing their ability to critically analyze artworks and relate them to broader historical and societal contexts, enriching their appreciation and understanding of art's significance				
Suggested Readings :- "Ways of Seeing" by John Berger "Ways of Worldmaking" by Nelson Goodman					
Onlineresources: https://www.artsy.net / https://www.tate.org.uk/research					
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	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)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S (3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

CourseOutcomeVSProgrammeSpecificOutcomes

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

S–Strong(3),M-Medium(2),L- Low (1)



Semester -IV					
Core Course-16	Course code: 432403	Exhibition and Presentation	P	Credits:4	Hours: 6
Unit -I					
Objective	The objective of this exercise is to expose student to the theoretical and analytical framework of about researching any predefined area with in his art works. This will elaborate on the philosophy that links the subject and style or medium of the creative in his work. This information is further used to identify and define aesthetic values, elemental values, and experimental opportunities in his/her art to improve understanding and critical submission of his/her work.				
Exercise	In this module student are expected to conduct Exhibition either One Man Show or Group Show to take a Research on his art works and art style and make a project report on his works				
Evaluation Methodology	Individual's daily performance Project Review: Mid Semester Project Submission + viva-voce: End of the Semester				
Outcome	Successfully curate and present an art exhibition, fostering engagement, appreciation, and dialogue among viewers and promoting the artist's work in a compelling manner. Questions: Compose, Elaborate, Maximize, Construct, Develop				
Suggested Readings :-	"Museum Exhibition Planning and Design" by Elizabeth Bogle and Kathleen McLean. "Exhibitions: Concept, Planning and Design" by R. Lewis Wright.				
Onlineresources:	https://www.theartnewspaper.com/ https://curatorialpractice.resource.brightspace.com/				
K1-Remember	K2-Understand	K3-Apply	K4-Analyze	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)	M(2)
CO2	M(2)	M(2)	M(2)	S (3)	M(2)	S (3)	M(2)	L (1)	L (1)	S (3)
CO3	M(2)		M(2)		L (1)	M(2)				M(2)
CO4	S(3)		M(2)	S (3)	M(2)	M(2)	S (3)	S (3)		M(2)
CO5	S (3)	M(2)	S (3)		S (3)	S (3)	M(2)	M(2)		S (3)
W.AV	2.6	1.2	2.2	1.8	1.8	2.4	1.8	1.2	0.4	2.4

S–Strong(3),M-Medium(2),L- Low (1)

Course Outcome VS Programme Specific Outcomes

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

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





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