

The Tamil Nadu Dr. J Jayalalithaa Music and Fine Arts University  
தமிழ்நாடுடாக்டர்ஜெயலலிதாஇசைமற்றும்கவின்கலைப்பல்கலைக்கழகம்

<b>Programme:</b>	BFA PAINTING
<b>Programme Code:</b>	BFA23
<b>Duratio:</b>	FOUR YEARS
<b>Programme Objectives:</b>	<ol style="list-style-type: none"> <li>1. Introducing Fine Arts Basic Elements AndPrinciples.</li> <li>2. Creating Awareness about The Importance Of Art History.</li> <li>3. Learning Different Types Of Fine Arts Through Self Study</li> <li>4. Obtaining Talent And Analytical Approach From Nature Through Practical Studies</li> <li>5. Evaluating Artwork Based On Skill, Aim, Need And Practice.</li> <li>6. Understanding Methods and Materials by introducing Different Mediums to Express Art.</li> <li>7. Exploring More In Personal Creative Styles</li> <li>8. Creating New Professions Through Self Confidence By Attending Different Fields Of Art</li> </ol>
<b>Programme Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Understanding Basic Elements and Principals Of Art</li> <li>2. Understanding Various Presentations in Fine Arts Through Practice.</li> <li>3. Knowing The History, Heritage And Perspective Of Art</li> <li>4. Preserving the Previous Art Forms and Finding Innovative Ideas.</li> </ol>
<b>Programme Specific Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Understanding Different Styles and Skills Through Practice</li> <li>2. Selecting The Materials And Mediums To Express Artwork.</li> <li>3. Practicing and Understanding To Present a Personal Visual Language</li> <li>4. Perceiving and Presenting Visual Language in Regional, National and Global Level.</li> <li>5. Evaluating the Personal Art Works through Critical Analyzation.</li> <li>6. Practicing The Entire Course Independently And Professionally</li> <li>7. Finding And Understanding To Get Specific Area Of Interest in Visual Language</li> <li>8. Image Making From the Knowledge Of Visual Elements And Its Relationship.</li> <li>9. Developing Personal Style Of Artwork And Its Context By Finding Relevant Research Area Of Interest</li> </ol>

Subject Code

B-Bachelor Degree

FO-Foundation/PA-Painting

1/2/3/4/5/6/7/8-Semester as Number

L-Language/TH-Theory/CP-Core Practical /SOSK-Soft Skill/NMEP-Non major elective Practical/

CELP-Core Elective Practical/CPRO-Core Project

TAM-Tamil/ENG-English/FA- Fundamentals of Arts/HI-History of Arts/EVS-Environmental Studies

DR-Drawing/2D-2D Design/PM-Print Making/3D-3D Design/NS-Nature Study/ LS-Life Study/

CO-Composition/CC-Creative Composition/MD-Mural Design

1, 2, 3, 4, 5-Serial no of the same title

I SEMESTER						
	Title of the Course <b>BFA PAINTING</b>	C/E/S/I	Credits			
			L	T	P	C
BFO1LTAM1	Tamil - I	C	1	1	-	2
BFO1LENG1	English - I	C	1	1	-	2
BFO1THFA1	Fundamentals Of Arts	C	3	1	-	4
BFO1CPDR1	Drawing	C	1	-	6	4
BFO1CP2D1	2D Design(Textile Design And Visual Communication Design)	C	1	-	6	4
BFO1CPPM1	Printmaking	C	1	-	6	4
BFO1SOSK1	Soft Skills	S	1	1	-	2
	Total for semester		<b>9</b>	<b>4</b>	<b>18</b>	<b>22</b>

II SEMESTER						
Subject Code	Title of the Course	C/E/S/I	Credits			
			L	T	P	C
BFO2LTAM2	Tamil - II	C	1	1	-	2
BFO2LENG2	English - II	C	1	1	-	2
BFO2THHI1	History of Arts	C	3	1	-	4
BFO2CP3D1	3 D Design (Ceramic Design & Sculpture)	C	1	-	6	4
BFO2CPNS1	Nature Study	C	1	-	6	4
BFO2SOSK2	Soft Skills	S	1	1	-	2
BFO2THEVS	Environmental Studies	C	1	1		2
	Extension Activities (NSS,NCC,NSO)					1
	Total for semester		<b>9</b>	<b>5</b>	<b>12</b>	<b>21</b>

III SEMESTER						
Subject Code	Title of the Course	C/E/S/I	Credits			
			L	T	P	C
BPA3CTHI1	History of Art I	C	3	1	-	4
BPA3CPDR1	Drawing - I	C	1	-	6	4
BPA3CPLS1	Painting- I ( Life Study)	C	1	-	6	4
BPA3CPCO1	Composition-I	C	1	-	6	4
BPA3CELP1	Elective-1 (Print Making /Textile Design)	E	1	-	4	3
BPA3NMEP1	Non Major Elective-1	E	1	-	2	2
BPA3 SOSK3	Soft Skills	S	1	1	-	2
	Total for semester		9	2	24	23

IV SEMESTER						
Subject Code	Title of the Course	C/E/S/I/H	Credits			
			L	T	P	C
BPA4CTHI2	History of Art II	C	3	1	-	4
BPA4CPLS2	Painting – II ( Life Study )	C	1	-	6	4
BPA4CPCO2	Composition II	C	1	-	6	4
BPA4CELP2	Elective- II (Print Making /Textile Design)	E	1	-	4	3
BPA4NMEP2	Non Major Elective-II	E	1	-	2	2
BPA4SOSK4	Soft Skills	S	1	1	-	2
	Heritage Study	H				2
	Total for semester		8	2	18	21

V SEMESTER						
Subject Code	Title of the Course	C/E/S/I	Credits			
			L	T	P	C
BPA5CTHI3	History of Art III	C	3	1	-	4
BPA5CPDR2	Drawing - II	C	1	-	6	4
BPA5CPLS3	Painting – III ( Life Study )	C	1	-	6	4
BPA5PCO3	Composition III (Narrative Painting)	C	1	-	6	4
BPA5CELP3	Elective-III (Print Making /Textile Design)	E	1	-	4	3
BPA5NMEP3	Non Major Elective-III	E	1	-	2	2
	Total for semester		<b>8</b>	<b>1</b>	<b>24</b>	<b>21</b>

VI SEMESTER						
Subject Code	Title of the Course	C/E/S/I/H	Credits			
			L	T	P	C
பாடக்குறியீடு	பாடங்கள்					
BPA6CTHI4	History of Art IV	C	3	1	-	4
BPA6CPLS4	Painting – IV ( Life Study )	C	1	-	6	4
BPA6CPCC1	Creative Composition I (Digital)	C	1	-	6	4
BPA6CELP4	Elective- IV (Print Making /Textile Design)	E	1	-	4	3
BPA6NMEP4	Non Major Elective- IV	S	1		2	2
	Heritage Study	H				2
	Internship	I				2
	Total for semester		<b>7</b>	<b>1</b>	<b>18</b>	<b>21</b>

VII SEMESTER						
Subject Code பாடக்குறியீடு	Title of the Course பாடங்கள்	C/E/S/I/H	Credits			
			L	T	P	C
BPA7CTHI5	History of Art V	C	3	1	-	4
BPA7CPLS5	Painting –V ( Life Study )	C	1	-	6	4
BPA7CPCC2	Creative Composition II	C	1	-	6	4
BPA7CPMD1	Mural Design	C	1	-	6	4
BPA7CELP5	Elective-V (Print Making /Textile Design)	E	1	-	4	3
	Total for semester		7	1	22	19

VIII SEMESTER						
Subject Code பாடக்குறியீடு	Title of the Course பாடங்கள்	C/E/S/I/H/P	Credits			
			L	T	P	C
BPA8CPCC3	Creative Composition III (Digital)	C	1	-	6	4
BPA8CPRO1	Project	p	1	1	8	6
	Heritage Study	H				2
	Total for semester					12

ELECTIVE COURSES							
Subject Code	Title of the Course	Semester		Credits			
				L	T	P	C
BPA3CELP1 BPA4CELP2 BPA5CELP3 BPA6CELP4 BPA7CELP5	Printmaking / Textile Design	III to VII	CE	5	-	20	15
BPA3NMEP1	Non Major Elective- I Visual communication design / Sculpture/ Textile Design /Ceramic Design/ Print Making	III	NME	1		2	2
BPA4NMEP2	Non Major Elective- II Visual communication design / Sculpture/ Textile Design /Ceramic Design/ Print Making	IV	NME	1		2	2
BPA5NMEP3	Non Major Elective- III Visual communication design / Sculpture/ Textile Design /Ceramic Design/ Print Making	V	NME	1		2	2
BPA6NMEP4	Non Major Elective- IV Visual communication design / Sculpture/ Textile Design /Ceramic Design/ Print Making	VI	NME	1		2	2

\*CELP - Core Elective Practical, NMEP - Non Major Elective Practical

**SELF STUDY COURSE**

Subject Code பாடக்குறியீடு	Title of the Course பாடங்கள்	Semester பருவம்		Credits			
				L	T	P	C
	NTPL INTRODUCTION TO INDIAN ART – AN APPRECIATION FOLK AND MINOR IN INDIA	3					
	Complete adobe Photoshop mega course: Beginners to expert	5					
	365 days of creativity	5					
	NPTEL – 3D ANIMATION COURSE	7					
	FUNDAMENTALS OF GRAPHIC DESIGN – 4 WEEK - FREE	7					

## Course Structure

### பாட வரைவு

Courses	Nature of Course	No. of Courses	Credits per Course	Number of Credits
பாடங்கள்	பாடத்திட்டதலைப்பு	பாடத்திட்ட எண்ணிக்கை	வரையறுக்கப்பட்ட பாடங்கள்	வரையறுக்கப்பட்ட பாடங்களின் எண்ணிக்கை
Language	Theory	4	2	8
<b>Core Course</b> முதன்மைப்பாடம்	Theory இயல்முறை	7	4	28
	Practical செயல்முறை	19	4	76
	Project Work	1	6	6
	Field Work (HERITAGE STUDY)	3	2	6
<b>Elective Course</b> விருப்பப்பாடம்	Core Elective	5	3	15
	None Major Elective	4	2	8
<b>Soft Skills</b> மென்திறன்	Soft Skills மென்திறன்	4	2	8
<b>Internship</b> பயிற்சி	Internship பயிற்சி	1	2	2
<b>Extension Activities</b>		1	1	1
<b>Total</b>		<b>49</b>		<b>158</b>

Course code:	BFO1THFA1			L	T	P	C
Core	FUNDAMENTALS OF ART			3	1		4
Pre-requisite	None						
Course Objectives:							
:							
<ol style="list-style-type: none"> <li>1. Introduce students to the basic elements and principles of arts, such as line, shape, form, colour, texture, space, and balance.</li> <li>2. Encourage students to develop their observation and analytical skills by studying the work of various artists and art movements.</li> <li>3. Develop critical thinking skills by challenging students to evaluate their own work and the work of others.</li> <li>4. Demonstrate in their own artwork the understanding about principles and elements of art.</li> <li>5. Provide a foundation for further study in the visual arts and related disciplines.</li> </ol>							
Unit - 1	Definition of Art, Components of Art - Subject, Form and Content; Nature of Art; Organic unity						
Unit - 2	<i>Elements of Art</i> Line – Measure, Type, Direction, Location and Character; Shape – Geometric, Biomorph, Amorphous; Value – Chiaroscuro and Tenebrism, Texture – Actual, Simulated, Abstract, Invented; Colour – Primary, Secondary and Tertiary, Additive and Subtractive Colours, Neutrals, Hue, Value, Intensity, Complements and Split Complements, Triads, Tetrads, Analogous and Monochromatic Colours, Warm and Cool Colours, Colour and Emotion, Psychological Applications of Colours; Space – Size, Position, Overlapping, Transparency, Interpenetration, Converging Parallels, Linear Perspective – One, Two and Three Point Perspective; Form ;Texture						
Unit - 3	<i>Principles of organization</i> Harmony, Variety, Balance, Proportion, Dominance, Movement, Rhythm, Pattern, Emphasis, Unity, Repetition, Closure, Space						
Unit - 4	<i>Materials and Media</i> Oil, Acrylic, Watercolour, Tempera, Gouache, Fresco, Enamel, Casein, Charcoal, Graphite, Pastels, Coloured Pencils, Chalk, Conte Crayons, Pen, Ink, Marble, Stone, Wood, Bronze, Plaster, Ceramic, Metal, Glass, Paper Mache.						
Unit - 5	<i>Techniques</i>						

Sketch, Line Drawing, Shading, Cross hatching, Blending, Gradation, Stippling, Brush painting, Palette knife painting, Spray painting, Finger painting, Impasto painting, Glazing, Dry brushing, Carving, Moulding and Casting, Assemblage, Welding, Modelling, Lost-wax casting, Electroforming, Lithography, Intaglio, Relief, Serigraphy, Woodcut, Linocut

### Expected Course Outcomes:

1	Explain and evaluate works of art using elements and principles of art.	<b>K2, K3, K5</b>
2	Compare and relate the range of materials and techniques used in drawing, painting, printmaking, and sculpture.	<b>K2, K3, K4</b>
3	Develop the knowledge to apply the principles of design, such as balance, contrast, repetition, and proportion, to their own artwork.	<b>K3, K6</b>
4	Identify, appraise and critique the building blocks of visual art, including line, shape, form, space, texture, value, and colour.	<b>K4, K5</b>
5	Create works of art that synthesizes their knowledge and skills to create original works of art that demonstrate their mastery of the elements and principles discussed in class.	<b>K4, K6</b>

**K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create**

### Text Book(s)

பாடநூல்

1	Art Fundamentals 2nd Edition: Light, Shape, Colour, Perspective, Depth, Composition and Anatomy. (2020). United Kingdom: 3DTotal Publishing.
2	Castro, R. F., Riabovitchev, A., Beloeil, G. (2013). Art Fundamentals: Colour, Light, Composition, Anatomy, Perspective and Depth. United Kingdom: 3DTotal Publishing.
3	Stinson, R., Bone, R., Cayton, D., Wigg, P., Ocvirk, O. (2008). Art Fundamentals: Theory and Practice. United Kingdom: McGraw-Hill Companies, Incorporated.
4	Barber, B. (2005). The Fundamentals of Drawing: A Complete Professional Course for Artists. United Kingdom: Arcturus Publishing.
5	Art Fundamentals: Theory in Practice: How to Critique Your Art for Better Results. (2021). United Kingdom: 3DTotal Publishing.

### Reference Book(s)

1.	Bleicher, S. (2021). Art and Design Fundamentals. United States: Oxford University
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	Press.
2.	Pipes, A. (2003). Foundations of Art and Design. United Kingdom: Laurence King.
3.	Beyond Art Fundamentals. (2022). United Kingdom: 3DTotal Publishing.
4.	D'Alleva, A., Cothren, M. (2021). Fundamentals of Art History. United Kingdom: Laurence King Publishing.
5	D'Alleva, A. (2010). Look! The Fundamentals of Art History. United Kingdom: Pearson Prentice Hall.
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>	
1	<a href="https://youtube.com/playlist?list=PLVgLT-e3jXPDgeED0pD0BPq8kY1VAZAGa">https://youtube.com/playlist?list=PLVgLT-e3jXPDgeED0pD0BPq8kY1VAZAGa</a>
2	<a href="https://www.artlex.com/art-tutorials/art-fundamentals/#:~:text=What%20Are%20The%20Fundamental%20of,overlap%20and%20influence%20each%20other.">https://www.artlex.com/art-tutorials/art-fundamentals/#:~:text=What%20Are%20The%20Fundamental%20of,overlap%20and%20influence%20each%20other.</a>
3	<a href="https://inspirationtuts.com/art-fundamentals/">https://inspirationtuts.com/art-fundamentals/</a>

Mapping with Programme Outcomes (MPO)\*.

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)									

Course code: பாடக்குறியீடு	<b>BFO1CPDR1</b>	L	T	P	C
<b>Core</b> முதன்மைப்பாடம்	Drawing	1	-	6	4
<b>Pre-requisite</b> முன் தேவை	Required Stationeries and Tools.				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Introducing Basic elements of Art.</li> <li>2. Technically understand the medium [pencil] &amp; its Techniques.</li> <li>3. Practically Interested with Textures.</li> <li>4. Introduce the basics of Shape to Form, Form to subject.</li> <li>5. Aware of Accuracy in measurement.</li> </ol>					
<b>Unit - 1</b> அலகு-1	Basic Elements practical Exercises, Dot, Line, Shapes (Positive and Negative spaces), Value, Space, Form by using isometric cuboid with 3D space illusions.				
<b>Unit - 2</b> அலகு-2	Creating value, light and shade in different mediums, with proper reproduction technique.				
<b>Unit - 3</b> அலகு-3	Tracing detailed studies of texture surfaces by selected suitable objects to understand visual texture and tactile texture.				
<b>Unit - 4</b> அலகு-4	Basic human anatomy proportions, life model ,still life and object Study.				
<b>Unit - 5</b> அலகு-5	Basic perspective practice by engineering methods with proper measurements. One, two, three point perspective, understanding different eye levels. And simple plan and elevation drawing with multiple variations.				
<b>Unit - 6</b> அலகு-6	In calculating a discipline of regular sketching to facilitate skills, observation and subject matters. (Not for Exam)				
<b>Expected Course Outcomes:</b> பாடத்தின் எதிர்பார்த்த விளைவு:					
1	Understand to Apply & evaluate the Dot, Line, Shape, form			K1,K2,K3,K6	
2	Getting Accuracy by Medium.			K2,K3,K4,K5	
3	Analyze and Apply the visuals & Tactile Texture.			K2,K5	
4	Understanding the volume & value by line & shade.			K1,K2,K3	
5	Practically understand the eye's functioning and Aware of the illusion about distance.			K2,K3,K4,K5	
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create K1 - நினைவில் கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு, K6-உருவாக்கம்					
<b>Text Book(s) பாடநூல்</b>					

**Reference Book(s) மேற்கோள்புத்தகம்**

1	Anatomy - Victor parade
2	Anatomy a complete guide for artist - Joseph S. Sheppard

**Mapping with Programme Outcomes (MPO)\*.**

விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	1	1	2	2	1	2	2	3
CO2	1	1	1	2	2	2	1	2	2
CO3	1	1	1	2	1	1	2	1	3
CO4	1	1	1	2	1	1	2	3	2
CO5	1	1	2	2	2	1	2	3	3

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)

Course code: பாடக்குறியீடு	BFO1CP2D1	L	T	P	C
<b>Core</b> (முதன்மைப்பாடம்)	2D Design(Textile design and visual communication design)	1	-	6	4
<b>Pre-requisite</b> (முந்தேவை)	Required Stationeries and Tools.				
<b>Course Objectives:</b> பாடத்தின்நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Introducing additive and subtractive color theory..</li> <li>2. Aware to pick shapes with nature &amp; environment and explore the shape puzzler Study &amp; collect the shapes &amp; Marketings Invest the creative ideas..</li> <li>3. Free hand flow by Brush &amp; Pen.</li> <li>4. Participating and exploring the organic shapes &amp; colours.</li> <li>5. Know the past limitations in Techniques.</li> </ol>					
<b>Unit - 1</b> அலகு-1	Discuss the difference between RGB and CMYK.Paint a color wheel and categorize the following combination. Primary, secondary, tertiary, complementary, split complementary, analog, cool, warm, neutral, etc.,				
<b>Unit - 2</b> அலகு-2	Collecting and creating logos and monograms. Basic layout and poster elements with social awareness themes. Understanding two dimensions of a shape and exploring the limitations and possibilities on a surface. Understanding positive and negative space from our environment and creating, solving the tangram puzzles.				
<b>Unit - 3</b> அலகு-3	Calligraphy and typography works with letters and numbers and how to handle it.				
<b>Unit - 4</b> அலகு-4	Learning the qualities of color- Shade, tint, tone. Knowledge of Hue, value and saturation and how the same color is behaving with different combinations of the above qualities.Applying shapes from nature, creating patterns and presenting them in different color combinations.				
<b>Unit - 5</b> அலகு-5	Basic textile design rules to apply and understand for weaving and printing in traditional design and contemporary design.				
<b>Unit - 6</b> அலகு-6	Introducing optical art, discussing the optical tricks and how the eyes perceive the illusion and discussing about M.C.Escher works.(Not for exam)				
<b>Expected Course Outcomes:</b> பாடத்தின்எதிர்பார்த்தவிளைவு:					
1	Knowledge of colour.			K1,K2,K4	
2	Creative exploration, Analyze, Breakup the mental Limitation. Interact with present need and study.			K2,K3,K4,K5,K6	
3	Manually handle Accuracy and Reputation through patience.			K1,K2,K3	
4	Finding different combinations and accepting more than an individual taste. Feel the Design Area is vast and infinitive with beauty and chances.			K1,K2,K3,K6	
5	Professionally receive the Techniques and use in the future.			K1,K2,K3,K5	
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு,K6-உருவாக்கம்					

Reference Book(s) மேற்கோள்புத்தகம்	
1	Art and Illusion – E H Combrich
2	Introduction to Art- Design concept and meaning.
3	Principles of Two Dimensional Design - Wucius Wong
4	Calligraphy – Walter T. Foster
5	Calligraphy styles – Tomgourdie – M.B.E.
6	Tangram The Ancient Chinese Shapes game – Joost Elffprs – Penguin Books London

Mapping with Programme Outcomes (MPO)*.									
விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	2	1	2	1	2	3	2	1	2
CO2	1	1	2	3	2	2	1	1	3
CO3	1	1	1	1	1	1	1	2	2
CO4	1	1	1	2	2	1	2	1	2
CO5	1	1	1	2	1	1	2	1	3

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)

Course code: பாடக்குறியீடு	<b>BFO1CPPR1</b>	L	T	P	C
<b>Core</b> முதன்மைப்பாடம்	Printmaking	1	-	6	4
<b>Pre-requisite</b> முன் தேவை	Required Stationeries and Tools.				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Create the Artwork one from more paints.</li> <li>2. Apply the Techniques with subjects.</li> <li>3. Practically handle the method &amp; materials.</li> <li>4. Using the basic element texture in different ways.</li> <li>5. Hope to participate in National exhibitions.</li> </ol>					
<b>Unit - 1</b> அலகு-1	Create a detailed stencil and make prints.				
<b>Unit - 2</b> அலகு-2	Learn chinese stencil paper cut by copying a reference and apply it in the regional presentation.				
<b>Unit - 3</b> அலகு-3	Learning intaglio technique on ohp sheet and making various prints.				
<b>Unit - 4</b> அலகு-4	Relief print technique as a form of art work.				
<b>Unit - 5</b> அலகு-5	Mini print using different textures.				
<b>Unit - 6</b> அலகு-6	Exploring individual experiments with different textures to get monotype prints or collagraph prints.(not for exam)				
<b>Expected Course Outcomes:</b> பாடத்தின் எதிர்பார்த்த விளைவு:					
1	Handle the untidy materials from a very neat print.				K2,K3,K4,K6
2	Converting Technique regionally.				K2,K4,K6
3	Experimenting with materials.				K2,K3
4	Know about the textural importance in printmaking.				K2,K3,K4,K6
5	Interesting with other Exhibition with Art work.				K1,K2,K3,K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு, K6-உருவாக்கம்					
<b>Text Book(s) பாடநூல்</b>					
<b>Reference Book(s) மேற்கோள் புத்தகம்</b>					
1	Chinese Paper cutting – Diane feng – Kangaroo press				

**Mapping with Programme Outcomes (MPO)\*.**

விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	1	1	2	1	1	2	1	3
CO2	1	1	1	1	1	2	1	1	2
CO3	1	1	2	1	1	2	1	2	2
CO4	1	1	1	1	1	2	1	2	2
CO5	1	1	1	1	1	2	1	2	3

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)

Course code:		BFO2THH11	L	T	P	C
Core		HISTORY OF ARTS	3	1	-	4
Pre-requisite	None					
<b>Course Objectives:</b>						
<ol style="list-style-type: none"> <li>1. Understand the historical and cultural context of Indian art dynasties, including the major dynasties that influenced the development of Indian art.</li> <li>2. Identify the key artistic styles, themes, and motifs that emerged during various Indian art dynasties, and analyze their significance.</li> <li>3. Examine the evolution of Indian art with a focus on the role of art in different periods of Indian history.</li> <li>4. Develop critical thinking skills and the ability to interpret and analyze Indian art, including its historical, cultural, and social context.</li> <li>5. Develop an appreciation for Indian art and its significance in the world of art and culture.</li> </ol>						
<b>Unit - 1</b>	Prehistoric art - Bhimbetka caves, Jogimara caves; Indus Valley Civilization(c. 2500-f. 1500 B.C.) - Town Planning, The Great Bath, Bearded man, Dancing Girl; Saisunaga-Nanda Dynasty(642-322 B.C.); Maurya Dynasty (322 – 185 B.C.)- Stambha, Stupa					
<b>Unit - 2</b>	Sunga & Kanva Dynasties (185-72 B.C.) - Chulakoka Yakshini, Bharhut, Kuvera Yaksha, Mriga Jataka; Gandhara Phase - Head of the Buddha, Mathura Phase - Head of the Buddha					
<b>Unit - 3</b>	Andhra Dynasty (72 B.C. -c. A.D. 50) Disposal of the Buddha's relics from Amaravati Vedika, Subduing of the mad elephant Nalagiri, Medallion from Amaravati Vedika; Kushan Dynasty(c. A.D. 50 -7th century); The Gupta Dynasty (320-600) 'Golden Age', Copper Buddha from Sultanganj					
<b>Unit - 4</b>	Rajput Miniatures - Characteristics features of the Rajasthani and Pahari School Rajasthani School – Mewar, Bundi, Jaipur, Bikaner, Jodhpur, Kishangarh, Kotah Pahari School – Basohli, Guler, Jammu, Kangra, Garhwal					
<b>Unit - 5</b>	Mughal Miniatures - General characteristics of the Mughal miniatures Akbar, Jahangir, Shah Jahan Ajanta Murals - Characteristic features of Ajanta painting – Technique, Subject matter Murals from Cave No.1- Bodhisattva Padmapani, Sibi Jataka, Mara's temptation of the Buddha					

<b>Expected Course Outcomes:</b>		
1	Students will be able to identify and describe key features of Indian art, including specific techniques, styles, and motifs used throughout various Indian art dynasties.	<b>K1, K2</b>
2	Students will be able to analyze and interpret Indian art.	<b>K2, K3</b>
3	Students will be able to compare and contrast the art of different Indian dynasties, demonstrating an understanding of how artistic styles and techniques have evolved over time.	<b>K3, K6</b>
4	Students will be able to evaluate the significance of Indian art understanding how Indian art has influenced and been influenced by other artistic traditions.	<b>K4, K5</b>
5	Students will be able to demonstrate an appreciation and respect for the diversity of Indian art, recognizing the multiple cultural and artistic influences that have shaped this rich and complex tradition.	<b>K4, K6</b>
<b>K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create</b>		
<b>Text Book(s)</b>		
1	Mitter, P. o. H. o. A. P., Mitter, P. (. o. H. o. A., Mitter, P. (2001). Indian art. Oxford: Oxford University Press.	
2	His-History Indian Art-TB-11_E-R. (n.d.). (n.p.): New Saraswati House India Pvt Ltd.	
3	Craven, R. C. (1976). A Concise History of Indian Art. United Kingdom: Oxford University Press.	
4	Srivastava, K. S. (1999). Art of Mithila. India: Book Faith India.	
5	Havell, E. B. (2018). Ideals of Indian Art. United States: Creative Media Partners, LLC.	
6	Tomory ,Edith: A History of Fine Arts in India and the West. Orient Longman	
<b>Reference Book(s)</b>		
1.	Britschgi, J., Guy, J. (2011). Wonder of the Age: Master Painters of India, 1100-1900. United Kingdom: Metropolitan Museum of Art.	
2.	Reflections on Mughal Art & Culture. (2021). India: Niyogi Books.	
3.	Coomaraswamy, A. K. (2013). Introduction to Indian Art. United States: Literary	

	Licensing, LLC.
4.	Essays in Indian Art, Religion, and Society. (1987). India: Munshiram Manoharlal Publishers.
5	Sewell, R. (2018). A Sketch of the Dynasties of Southern India. (n.p.): Creative Media Partners, LLC.
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>	
1	<a href="https://nationalmuseumindia.gov.in/">https://nationalmuseumindia.gov.in/</a>
2	<a href="https://ccrtindia.gov.in/">https://ccrtindia.gov.in/</a>
3	<a href="https://www.iccr.gov.in/">https://www.iccr.gov.in/</a>

NOTE: TAMIL NADU ART HISTORY MUST BE INCLUDED

<b>Mapping with Programme Outcomes (MPO)*.</b>									
விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)									

Course code: பாடக்குறியீடு	<b>BFO2CP3D1</b>	L	T	P	C
<b>Core</b> முதன்மைப்பாடம்	3 D Design (Ceramic Design & Sculpture)	1	-	6	4
<b>Pre-requisite</b> முந்தேவை	Required Stationeries and Tools.				
<b>Course Objectives:</b> பாடத்தின்நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Knowledge of shapes will lead to form.</li> <li>2. First know the techniques after adding the subjects.</li> <li>3. Understanding the Methods &amp; Materials.</li> <li>4. Study the Art form participating in our daily life.</li> <li>5. Awareness of tools to do proper</li> </ol>					
<b>Unit - 1</b> அலகு-1	Understanding 3 dimensions of length and width and depth. Combining a variety of 2 dimensional shapes to form a variety of 3 dimensional forms.Exploring a different kind of sphere from connecting different geometrical paper shapes.				
<b>Unit - 2</b> அலகு-2	Understanding basic pop-up techniques of converting a shape into form and exploring the inner space of the paper by creating own subjects.				
<b>Unit - 3</b> அலகு-3	Coiling method in clay to make terracotta pottery				
<b>Unit - 4</b> அலகு-4	Adding method: Simple miniature 3D accessories or showpieces from sketches to a product prototype in clay/ eye, nose, lips, ear in Clay				

Unit - 5 அலகு-5	Carving method: Carve a relief figure in POP/Soap.	
Unit - 6 அலகு-6	Make a mold of relief sculpture in POP and cast the mold in POP/paper mesh/cement/clay.(Not for exam)	
<b>Expected Course Outcomes: பாடத்தின்எதிர்பார்த்தவிளைவு:</b>		
1	Practically receive the shapes and its various usage.	K2,K3,K6
2	Surprising Art works with 3D exploration from pop up greeting cards.	K2,K3,K4,K6
3	Understanding the medium of clay.	K3,K6
4	Facing the professional need.	K2,K3,K5,K6
5	Awareness with step by step to final finishing.	K2,K3,K5,K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு,K6-உருவாக்கம்		
<b>Text Book(s) பாடநூல்</b>		
1		

Reference Book(s) மேற்கோள்புத்தகம்	
1	Principles of Three Dimensional Design - Wucius Wong
2	The art of Three dimensional design- Louis Wolchonok
3	Structure and forms in paper board package design – Haresh Pathak – Super Book House Bombay
4	The Geometrical Foundation of Natural Structure – Robert Williams – Dover Publication, Inc. Newyork

Mapping with Programme Outcomes (MPO)*.									
விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	1	1	2	1	1	2	1	3
CO2	1	1	1	1	1	1	2	2	3
CO3	1	1	1	1	1	1	1	1	2
CO4	1	1	1	1	1	1	1	1	2
CO5	1	1	1	2	1	1	2	1	3
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)									

Course code: பாடக்குறியீடு	BFO2CPNS1	L	T	P	C
<b>Core</b> முதன்மைப்பாடம்	Nature Study	1	-	6	4
<b>Pre-requisite</b> முன் தேவை	Required Stationeries and Tools.				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Perceiving the visual Nature.</li> <li>2. Observing nature &amp; daily life.</li> <li>3. Apply the theories in fine arts works with understanding mediums &amp; methods.</li> <li>4. Practicing the various combinations.</li> <li>5. Refer and inspire from old masters.</li> </ol>					
<b>Unit - 1</b> அலகு-1	Portrait the detailed tree with identification from the life without background by pencil/pen/colour pencil.				
<b>Unit - 2</b> அலகு-2	Make monochromatic and polychromatic works of still life. Pencil/Pen/Water colour				
<b>Unit - 3</b> அலகு-3	Make monochromatic and polychromatic works of portraits. Exploring the range of colors by mixing a variety of colors in watercolor medium.				
<b>Unit - 4</b> அலகு-4	Understanding the natural light by painting an outdoor study in pastels/watercolour				
<b>Unit - 5</b> அலகு-5	Understanding the natural light by painting an outdoor study in watercolour and observing the change of color and light, time to time. Refer to impressionist work.				
<b>Unit - 6</b> அலகு-6	Select a desired painting/Photograph and reproduce the same in colour in any medium. Plant a seed and draw every day to understand the growth of nature. (Not for exam)				
<b>Expected Course Outcomes:</b> பாடத்தின் எதிர்பார்த்த விளைவு:					
1	Find the accurate identification for visual presentation			K1,K2,K3	
2	Creating and handling various shapes and forms.			K2,K3,K6	
3	Handle the mediums with knowledge with aesthetics.			K2,K3,K4,K6	
4	Understanding the light through colour application			K1,K2,K3,K4	
5	Practicing colour with a research attempt.			K1,K2,K3,K4	
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create K1 - நினைவில் கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு, K6-உருவாக்கம்					
<b>Text Book(s) பாடநூல்</b>					

**Reference Book(s) மேற்கோள்புத்தகம்**

1	Discovering water colour - Jack Merriott - Edited by Ernest Savage - Watson - Guptill Publication.
2	Colour- Betly Edwards

**Mapping with Programme Outcomes (MPO)\*.**

விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	2	1	2	1	2	3	2	1	2
CO2	1	1	2	3	2	2	1	1	3
CO3	1	1	1	1	1	1	1	2	2
CO4	1	1	1	2	2	1	2	1	2
CO5	1	1	1	2	1	1	2	1	3

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)

Course code: பாடக்குறியீடு	BPA3CTH1	L	T	P	C
<b>Core/Elective</b> முதன்மைப் பாடம் /விருப்பப் பாடம்	<b>HISTORY OF INDIAN ART - 1</b>	<b>3</b>	<b>1</b>	<b>-</b>	<b>4</b>
<b>Pre-requisite</b> முன் தேவை	<b>None</b>				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. To understand the evolution of Indian art through different periods.</li> <li>2. To explore the historical, social, and cultural contexts that influenced the development of Indian art.</li> <li>3. To analyze the symbolism and iconography of Indian art.</li> <li>4. To develop the ability to critically evaluate Indian art, including its aesthetic qualities and technical innovations.</li> <li>5. To appreciate the diversity and richness of Indian art and its contribution to world art history.</li> </ol>					
<b>Unit - 1</b> அலகு-1	Pala and Sena Dynasties of Bengal (750-1200) Ganga Kingdom of Orissa (1076-1586) Chandella Period - Characteristic features of Khajuraho sculptures- A lady playing with a ball - Mother and child				
<b>Unit - 2</b> அலகு-2	The Solankis or Chalukya Dynasty of the Deccan (550-642) - A Jaina Chakreshwari with attendants, VimalaVasahi temple Mahishasuramardini, Durga temple, Aihole				
<b>Unit - 3</b> அலகு-3	Rastrakuta Dynasty of the Deccan (757-973) Fight between Ravana and Jatayu, Kailasanatha Temple, Ellora, Dancing Shiva, Ceiling, Lankeshvara cave, Ellora; Hoysala and Yadava Dynasties of Mysore (1111-1318) - VinadharaSaraswati, Hoysaleshwar temple, Halebid				
<b>Unit - 4</b> அலகு-4	Pallava Dynasty (600-750) - Shore temple, The Five rathas, Descent of the Ganges, Mamallapuram; Chola Dynasty (c 907-1053) Brihadhishvara Temple, Thanjavur, Siva Nataraja;				
<b>Unit - 5</b>	Pandya Dynasty (1351-1310) Vijayanagar Dynasty (1370-1565)				

**அலகு-5****Expected Course Outcomes:**

பாடத்தின்எதிர்பார்த்தவிளைவு:

1	Analyze the major historical and cultural developments that have influenced the evolution of Indian art.	<b>K1, K2</b>
2	Identify and describe the main artistic traditions and styles that have emerged in different regions of India	<b>K2, K3</b>
3	the cultural, social, and political contexts that influenced the creation of Indian art	<b>K3, K6</b>
4	Compare and contrast the regional variations and influences in Indian art.	<b>K4, K5</b>
5	Explore the intersections between Indian art and other artistic traditions, such as Western and Southeast Asian art.	<b>K4, K6</b>

**K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create****K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு;****K6-உருவாக்கம்****Text Book(s)**

பாடநூல்

1	Sengupta, A. (2006). Temples of Orissa. Rupa& Co.
2	Goetz, H. (1955). The art of India: five thousand years of Indian art. Crown Publishers.
3	Ganguly, D. K. (1974). Orissan Art Treasures. Abhinav Publications.
4	Nagaraju, S. (1994). Chalukya art. Prasun Arts.
5	Sahu, N. K. (2003). Temples of Orissa: A study in artistic achievements. Agam Kala Prakashan.
6	Tomory ,Edith: A History of Fine Arts in India and the West. Orient Longman

**Reference Book(s)**

மேற்கோள்புத்தகம்

1.	Patnaik, N. (2008). Orissan history, culture and archaeology. SundeepPrakashan.
2.	Chandra, P. (2003). The roots of Indian art: A detailed study of the formative period of

	Indian art and architecture. MunshiramManoharlal Publishers.
3.	Craven, R. (2007). Indian art: A concise history. Thames & Hudson.
4.	Chakrabarti, D. K. (1997). The archaeology of ancient Indian cities. Oxford University Press.
5	Natesan, R. G. (2005). The Indian arts: Their ideography and evolution. Asian Educational Services
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>	
தொடர்புடைய இணையவழிபொருளடக்கம் [MOOC, SWAYAM, NPTEL, Websites etc.]	
1	<a href="https://nationalmuseumindia.gov.in/">https://nationalmuseumindia.gov.in/</a>
2	<a href="https://ccrtindia.gov.in/">https://ccrtindia.gov.in/</a>
3	<a href="https://www.iccr.gov.in/">https://www.iccr.gov.in/</a>

Mapping with Programme Outcomes (MPO)\*.

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
<p><b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)</b></p>									

Course code:	BPA3CPDR1	L	T	P	C
Core	Drawing - 1	1	-	6	4
Pre-requisite	Basic Drawing Skill and Variety of papers and pencil from A4 to 30" X 36" – Various pencils as per need				
Course Objectives:	Understanding of Anatomy - forms – Gestures – Movements from Nature and great masters drawings – Foreshortening and perspective – application of elements and Principles of drawing.				
Unit-1	Study of Human anatomy – Skeleton forms and function of muscles – relative proportion – Study of anatomy from the drawings of Great masters – Application on the techniques of great masters in the study of life model.				
Unit-2	Study of Human figure, of different ages – male and female- Study and practice of the drawings of the great masters of different periods – methods and materials – techniques -style – approach – application of elements and principles of drawing.				
Unit-3	Study of life model in different poses – gestures and movements – functions and possibilities of human movements In quick sketches - study of human figures similarities and differences of forms with in the human anatomy from different viewpoints.				
Unit-4	Study of Human figure – draped and nude – detailed study in different mediums – pencil, pen, crayon, brush and ink etc. on white, gray, black and other surfaces.				
Unit-5	Perspective drawing with plan elevation and experiment with different eye level perspective of the interior and exteriors. Non – Geometrical and organic forms in perspective. Bird, Human, Frog, eye view- variations of the particular spot.				
Unit-6	Micro and Macro study of nature – animals and birds in movements – study of geometric and organic objects.(not for exam)				
NOTE:	<ul style="list-style-type: none"> <li>• Study of Anatomy books at home is suggested.</li> <li>• Study of movements in quick sketches is suggested – out door study.</li> <li>• Sketch books is suggested for all students throughout the course.</li> </ul>				
<b>Expected Course Outcomes:</b>					
1	Identifying the drawings of the great masters.				K1, K2, K5
2	Application of the techniques of the great masters.				K2, K3, K4
3	Application of the techniques in practice.				K4, K5
4	To draw with understanding the elements of principle of drawing				K3,K4, K6
5	Understanding the human form and perspective				K1,K2 ,K3
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 – Create					
Text Book(s)					
Reference Book(s)					

1	Anatomy for the artist – Sarah Simblet.
2	Anatomy lessons from great masters - Robert Beverly Hale and Terence coyle.
3	Bridgeman’s complete guide to drawing from life – George Bridgman.
4	The complete guide to anatomy for artist and illustrators – Gottfried Bammes.
5	Dynamic Anatomy – Brune Hogarth .
6	Anatomy - A complete guide for artists – Joseph Sheppard.
7	Anatomy – Victor Parade.
8	Animal drawing and anatomy – Edwin Noble.
9	Force – Animal drawing – animal locomotion and design concepts for artists.
Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]	
1	NTPL INTRODUCTION TO INDIAN ART – AN APPRECIATION FOLK AND MINOR IN INDIA

III, V, VII Semester only

1. \*Mooc – Massive Open Online Course,
2. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
3. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT’s, India)

Mapping with Programme Outcomes (MPO)*.									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)									

<b>Course code:</b>	<b>BPA3CPLS1</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>Painting – I(Life Study)</b>	<b>1</b>	<b>-</b>	<b>6</b>	<b>4</b>
<b>Pre-requisite</b>	<b>Basic knowledge form and colour. canvas – oil colours , Acrylic colours etc. Variety of papers and pastels.</b>				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li>1. Understanding the elements and principles of painting from the Paintings of great masters.</li> <li>2. Techniques of oil pastel, soft pastel, oil, Acrylic colour -painting the life model following the techniques of the great masters.</li> <li>3. Understanding the light, shade and colour in different mediums.</li> </ol>					
<b>Unit-1</b>	<b>Introduction to the portraits of great masters in oil colour and other mediums– Methods and materials – techniques of oil colour on different surfaces.</b>				
<b>Unit-2</b>	<b>Study of life model in soft and oil pastels. Study of life model - monochrome in oil colour</b>				
<b>Unit-3</b>	<b>Study of life model in natural light and artificial light. Practice of different techniques in water colour.</b>				
<b>Unit-4</b>	<b>Study of life model in oil colour – Academic style - following the methods of great masters. Understand the form and light – colour harmony.</b>				
<b>Unit-5</b>	<b>Study of life model in dramatic light –medium -Oil/Acrylic</b>				
<b>Unit-6</b>	<b>Study of self portrait in academic style.(not for exam)</b>				
<b>Expected Course Outcomes:</b>					
<b>1</b>	<b>To identify the workes of great masters. To reproduce the painting of a great master.</b>				<b>K1, K2 K1, K2, K3</b>
<b>2</b>	<b>To paint form and colour (Life model) following the technique of great masters.</b>				<b>K3, K4, K6</b>
<b>3</b>	<b>Exploring the possibilities of the medium</b>				<b>K4, K5</b>
<b>4</b>	<b>To paint the life model in artificial and natural light.</b>				<b>K3, K4, K5</b>
<b>5</b>	<b>Understanding the self portrait</b>				<b>K2, K3, K5</b>
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					
<b>Note:</b>	<b>To study the techniques of great masters painting at home in suggested</b>				

<b>Text Book(s)</b>	
<b>Reference Book(s)</b>	
<b>1</b>	<b>1000 Portraits of genius.</b>
<b>2</b>	<b>Techniques of the Great masters of Art.</b>
<b>3</b>	<b>Lessons in classical painting - Juliette Atelier.</b>
<b>4</b>	<b>Portrait Painting Alilier – Suzanne Brooker.</b>
<b>5</b>	<b>Traditional oil painting – Virgil Elliott</b>
<b>6</b>	<b>British portrait painters – by Robin Gibson &amp; Keith Roberts – Encyclopedia Britannica London [Volume Thirteen].</b>
<b>7</b>	<b>The age of Baroque – Michael Kitson – Paulhamlyn London.</b>
<b>8</b>	<b>The art of portrait – Norbert Schmeider</b>
<b>9</b>	<b>Pre – Impressionists – Michel Milot.</b>

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)</b>									

<b>Course code:</b>	<b>BPA3PCO1</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>Composition - I</b>	<b>1</b>	<b>-</b>	<b>6</b>	<b>4</b>
<b>Pre-requisite</b>	<b>Basic knowledge of composition – oil canvas – water colour, oil colour Acrylic colour. Variety of papers , pastels and poster colours</b>				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li><b>1. Learning to see and to choose suitable area for the chosen size of the surface &amp; subject</b></li> <li><b>2. To study nature – seasons – atmosphere – perspective - still life.</b></li> <li><b>3. To understand the visual effect of the Indian miniature paintings.</b></li> </ol>					
<b>Unit-1</b>	<b>Introduction to the principles of composition from the paintings of great masters. Geometrical and organic structural arrangement – study of light and form.</b>				
<b>Unit-2</b>	<b>Study of composition from nature based on the study of great masters. Landscapes- villages and cities - seasons and atmosphere</b>				
<b>Unit-3</b>	<b>Study of compositions with inherent geometrical structures based on the study of great masters Still life- man made objects - transparent – translucent – opaque- different textures.</b>				
<b>Unit-4</b>	<b>Further study in composing the still life and landscape based on the inherent geometry and perspective. Paint a colour harmony (Ex – White/Red/Green)</b>				
<b>Unit-5</b>	<b>Study of Indian miniature paintings. Rajasthani style.</b>				
<b>Unit-6</b>	<b>Study of composition from Indian sculptures – depiction the same theme from different periods.(Not for exam)</b>				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>	<b>Identifying the structure of the compositions in old master paintings.</b>				<b>K1, K2</b>
<b>CO2</b>	<b>Application of geometrical and organic structure in still life and landscape.</b>				<b>K3,K4, K6</b>
<b>CO3</b>	<b>Depicting various seasons and atmosphere.</b>				<b>K3, K4, K6</b>
<b>CO4</b>	<b>Differentiate the western and Indian miniature composition</b>				<b>K4, K5</b>
<b>CO5</b>	<b>Understanding different colours and mediums</b>				<b>K2,K3,K4</b>
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 – Create</b>					
<b>Note:</b>	<b>Study of nature - geographical separations as mentioned in the ‘Thinai Kotpadu’ in Tamil Literature. Kurunji - Mullai – Marudham – Neidhal – Palai Study of sculptures and paintings from the temples in suggested</b>				

<b>Text Book(s)</b>	
<b>Reference Book(s)</b>	
1	The painting secret geometry – a study of composition in art – Charles Bouleau.
2	The power of centre – a study of composition in visual Art – Rodolf Arnhem.
3	Composition – The anatomy of picture making – Harry Sternberg.
4	Composition – understanding lines, Notan and colour – Arthur Wesley Dow.
5	Framed ink- Marcos mateu – mestre.
6	Framed Ink – Vol. 2. – Marcos mateu –mestre.
7	Landscapes – Emile Michel.
8	Compositions of outdoor painting – Edgar Payre.
9	Drawing scenery : Landscapes and seascapes – Jaek Hamm.
10	Colour and light – guide for realist painter- Jmes Gurney.
11	Colour – Betly Edwards.
12	Interaction of colour – Joseph Albers.
13	The art of colour – Johannes Itten
14	ஓவியம் தேடல்கள், புரிதல்கள்-1 ஓவியப்பயணமும் கூழாங் கற்களும் கணபதி சுப்ரமணியம் - யாவரும் பதிகம் - சென்னை
15	சிற்பச்செந்நூல் தொழில்நுட்ப கல்வி இயக்கம்
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>	
1	Ntpl introduction to indian art – an appreciation folk and minor in india

III, V, VII Semester only

1. \*Mooc – Massive Open Online Course,
2. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
3. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India)

<b>Mapping with Programme Outcomes (MPO)*.</b>									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)

<b>Course code:</b>	<b>BPA3CELP1</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core Elective - I</b>	<b>PRINTMAKING-I Contemporary Lithography</b>	<b>1</b>	<b>-</b>	<b>4</b>	<b>3</b>
<b>Pre-requisite</b>	<b>REQUIRD STATIONARIES</b>				
<b>Course Objectives:</b>	<p>Students will develop their aesthetic sense and technical control of synthesis of acquired skills. To make them understand Lithography Techniques, Materials and usage.</p>				
<b>Unit-1</b>	<p><b>Introduced Lithography</b> Because the limestone retained so relentlessly any crayon marks applied to its surface, even after repeated inking and printing, Lithographs (so called from the latin for stone. litho, and mark, graph) could be printed in almost unlimited quantities</p>				
<b>Unit-2</b>	<p><b>Lithography Styles</b> The method of preparing such stones for hand printing has remained substantially unchanged since senefelder's time. The materials and procedures of the 19<sup>th</sup> century lithographer are duplicated in almost every respect by the contemporary hand printer.</p>				
<b>Unit-3</b>	<p><b>Printing Process</b> Lithography, Plano graphic printing process that makes use of the immiscibility of grease and water. In the lithographic process, ink is applied to a grease-treated image on the flat printing surface; non image(blank) areas, which hold moisture, repel the lithographic ink. This inked surface is then printed-either directly on paper, by means of a special press (as in most fine-art printmaking).or onto a rubber cylinder</p>				
<b>Unit-4</b>	<p><b>Colour lithographs</b> Colour lithographs, called chromolithographs or oleographs, were developed in the second half of the 19<sup>th</sup> century, Although popular, they were of generally poor quality. In the hands of Henri de Toulouse Lautrec, However, colour lithography in the 1890s reached new heights., and his example was enthusiastically followed by paul Gauguin, Pierre Bonnard, and Edouard Vuillard.</p>				
<b>Unit-5</b>	<p><b>Lithography Artist</b> Litho graphy became a popular medium among the artists who worked in France during the mid-1800s; Francisco de Goya (in voluntary exile in France), Theodore Gericault, and Eugene Delacroix were among the first lithographers. Honore Daumier was far more prolife, however, making about, 4000 designs, ranging from newspaper caricatures to broadsides printed on a single sheet.</p>				

<b>Expected Course Outcomes:</b>		
CO1		
CO2		
CO3		
CO4		
CO5		
K1 - Remember;      K2 – Understand;      K3 – Apply;      K4 – Analyze;      K5 – Evaluate;      K6 - Create		
<b>Text Book(s)</b>		
<b>Reference Book(s)</b>		
	1.      Bil Fick and Grabowski, <i>Printmaking (a complete Guide)</i> , 2002, Laurence King Publishing 2.      Ann D’Arcy Hughes and He4be Vemon-Morris. <i>The Printmaking Bible</i> , September 2008, Chronicle Books. 3.      Garrett, Albert. <i>A history of British wood engraving</i> , Midas Books, 1978.	

III, V, VII Semester only

4. \*Mooc – Massive Open Online Course,
5. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
6. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT’s, India

<b>Mapping with Programme Outcomes (MPO)*.</b>									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)									

Course code: பாடக்குறியீடு	BPA3CELP1	L	T	P	C
Core Elective	Elective- I (Textile Design -I )	1	-	4	3
Pre-requisite முந்தேவை	Snow white board, sketch book, poster colours, HB pencils, gateway paper, pointed brushes and geometrical instruments				
<b>Course Objectives:</b> பாடத்தின்நோக்கங்கள்:					
1.To understand the purpose, methods and material of textile design. 2. To learning a basic understanding of the drawings and design. 3. To develop a basic knowledge of colours and colour theory. 4. To develop a basic understanding of dimensions, shapes, texture and repeats.					
Unit - 1 அலகு-1	Drawings and Design: Principle of drawings and designs. To develop the different types of lines, shapes forms.				
Unit - 2 அலகு-2	Natural designs: The drawing and designs inspired from natural leaves, flowers and other objects				
Unit - 3 அலகு-3	Traditional designs: Develop the decorative design forms from ancient temple, forts, palaces and people utility products.				
Unit - 4 அலகு-4	Colours: understanding of colour theory and wheel, colour characters, cool and warm colours, checked and stripes patterns.				
Unit - 5 அலகு-5	Understand and practice about texture, shapes, forms and repeats.				
<b>Expected Course Outcomes:</b> பாடத்தின்எதிர்பார்த்தவிளைவு:					
1	Know about the Principle of designs			K2, K3	
2	Designs inspired from natural			K1,K3	
3	Exploring the decorative designs			K2,K6.	
4	Distribute the design elements in textile product			K2,K3,K6	
5	Know about the variation of printing design			K4,k6	
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு,K6-உருவாக்கம்					
<b>Text Book(s) பாடநூல்</b>					
1					
<b>Reference Book(s) மேற்கோள்புத்தகம்</b>					
1.	MASTER PIECES OF INDIAN TEXTILES RUSTAM J.MEHTA				
2.	MAKE IT YOUR OWN PERSONALIZING PATTERNS -LORI BOTTOM				
3.	CLASSIC TEXTILE DESIGNS - M DUPONT-AUBER VILLE - STUDIO EDITIONS				
4.	5000 motifs				

**Mapping with Programme Outcomes (MPO)\*.**

விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	1	1	2	1	1	2	1	2
CO2	1	1	1	1	2	1	2	1	2
CO3	1	1	1	1	2	1	2	1	2
CO4	1	2	1	2	1	1	2	1	2
CO5	1	2	1	2	1	1	2	1	3
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)									

Course code: பாடக்குறியீடு	BPA4CTHI2	L	T	P	C
<b>Core/Elective</b> முதன்மைப் பாடம் /விருப்பப் பாடம்	<b>HISTORY OF WORLD ART - 1</b>	<b>3</b>	<b>1</b>	<b>-</b>	<b>4</b>
<b>Pre-requisite</b> முன் தேவை	<b>None</b>				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. To provide students with a comprehensive overview of the major artistic movements, styles and techniques from prehistoric times to Mannerism.</li> <li>2. To analyse and evaluate the artistic, cultural, and historical context of each period, and its impact on the development of art.</li> <li>3. To examine the role of various art forms, such as painting, sculpture, architecture, and decoration, in the cultural and religious practices of different civilizations.</li> <li>4. To identify and describe the major artworks, artists, and styles from each period, and to understand their significance and influence on later periods.</li> <li>5. To foster critical thinking and interpretive skills, and to encourage students to form their own opinions and perspectives on the history of art, based on the evidence presented in lectures, readings, and discussions.</li> </ol>					
<b>Unit - 1</b> அலகு-1	<b>Prehistoric Art</b> – Cave Paintings and Rock Art; Art of Ancient Civilizations <b>Mesopotamian Art</b> - Sumerian –Ziggurat at Ur; Seated Gudea Babylonian – Stele of Hammurabi, Babylon Assyrian – Lamassu <b>Egyptian Art</b> -Architecture: mastaba; Stepped Pyramid of Djoser, Great Pyramids, Gizeh; Sculpture;; Khafre Enthroned, Seated Scribe, Saqqara; Nefertiti Painting: Tomb of Nebamun – Fowling Scene, Musicians and Dancers				
<b>Unit – 2</b> அலகு-2	<b>Aegean Art</b> Cycladic –Lyre Player from Keros Minoan –Bull Leaping fresco Mycenaean – Corbelled gallery <b>Greek Art</b> – Architecture: Doric and Ionic orders; Parthenon Sculpture: Kouros, Peplos Kore; Kritios Boy; Charioteer of Delphi; Myron – Diskobolos; Polykleitos – Doryphoros; Praxiteles – Hermes and the Infant Dionysos, Lysippos – Apoxyomenos; Nike of Samothrace; Laocoön and his Sons				

	<p>Greek vase painting</p> <p><b>Roman Art</b> - Architecture: concrete construction and Arch system, Colosseum; Pantheon; Forum of Trajan</p> <p>Sculpture: Procession of the Imperial Family, Ara Pacis Augustae; Head of a Roman Patrician, Otricoli; Portrait of Augustus as General, Prima Porta; portraits of Vespasian, Caracalla, Colossal head of Constantine</p>	
<p><b>Unit - 3</b> அலகு-3</p>	<p><b>Early Christian Art</b>-Architecture: catacombs</p> <p>Mosaic: technique; The Parting of Abraham and Lot, Santa Maria Maggiore, Rome; Christ as the Good Shepherd, Mausoleum of Galla Placidia, Ravenna</p> <p><b>Byzantine Art</b> - Architecture: Hagia Sophia, Istanbul</p> <p>Mosaics: Apse mosaics from San Vitale-Justinian and Theodora, Ravenna</p> <p><b>Gothic Art</b> - Architecture: structural innovations in church architecture</p> <p>Sculpture: Royal Portal and Porch of Confessors, Chartres Cathedral</p> <p>Stained glass: technique, Chartres Cathedral</p>	
<p><b>Unit - 4</b> அலகு-4</p>	<p><b>Renaissance Art</b></p> <p><b>Italian Renaissance- Proto Renaissance</b> – Ghiberti, Giotto; <b>Early Renaissance</b>- Donatello, Masaccio, Botticelli;</p> <p><b>Northern Renaissance</b> – Jan Van Eyck, Albrecht Durer</p> <p><b>High Renaissance</b>- Leonardo Da Vinci, Michelangelo, Raphael, Titian;</p> <p><b>Mannerism</b> – El Greco</p>	
<p><b>Unit - 5</b> அலகு-5</p>	<p><b>Baroque</b></p> <p>Italy: Gianlorenzo Bernini, Caravaggio</p> <p>Spain: Diego Velasquez</p> <p>Flanders: Peter Paul Rubens</p> <p>Holland: Rembrandt van Rijn, Jan Vermeer</p> <p>France: Nicolas Poussin, Claude Lorrain</p>	
<p><b>Expected Course Outcomes:</b> பாடத்தின் எதிர்பார்த்த விளைவு:</p>		
1	<p>Understanding of the development of art and architecture from the Prehistoric period to the Mannerist period.</p>	<b>K1, K2</b>
2	<p>Ability to analyze and interpret the cultural, social, and historical context of specific works of art and architecture from this time period.</p>	<b>K2, K3</b>

3	Knowledge of the major stylistic trends and innovations in art and architecture from the Prehistoric period to the Mannerist period.	<b>K3, K6</b>
4	Familiarity with the key artists and architects from this time period and an understanding of their impact on the history of art.	<b>K4, K5</b>
5	Skill in effectively communicating about the art periods as well as incorporating the styles in their work of art.	<b>K4, K6</b>

**K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create**

**K1 - நினைவில் கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு;**

**K6-உருவாக்கம்**

### **Text Book(s)**

**பாடநூல்**

1	Stokstad, M. (2013). Art history. Pearson.
2	H. W. Janson, Janson's history of art: The Western tradition, 8th edition (Pearson Education, Inc., 2010).
3	Schimmel, P. (1985). The rivers of paradise: Moses, Buddha, Confucius, Jesus, and Muhammad as religious founders. In Mystery and Mysticism (pp. 83-105).
4	H. W. Janson and Anthony F. Janson, Janson's basic history of Western art, 9th edition (Pearson Education, Inc., 2011).
5	Boardman, J. (1999). The Oxford history of classical art. Oxford University Press.

### **Reference Book(s)**

**மேற்கோள்புத்தகம்**

1.	Kelly, L. B. (ed.). (2011). The Oxford handbook of Greek and Roman art and architecture. Oxford University Press.
2.	Cook, B. F. (2014). Greek art (4th ed.). Routledge.
3.	Smith, W. (ed.). (2012). A dictionary of Greek and Roman antiquities (3rd ed.). John Murray.
4.	Kleiner, F. S., & Mamiya, C. J. (2017). Gardner's art through the ages: A global history (16th ed.). Cengage Learning.
5	Fred S. Kleiner and Christin J. Mamiya, Gardner's art through the ages: A global history, Volume II, 15th edition (Cengage Learning, 2011).

**Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]**

தொடர்புடைய இணையவழிபொருளடக்கம் [MOOC, SWAYAM, NPTEL, Websites etc.]

1	<a href="http://www.metmuseum.org">www.metmuseum.org</a>
2	<a href="http://www.getty.edu">www.getty.edu</a>
3	<a href="http://www.britishmuseum.org">www.britishmuseum.org</a>

**Mapping with Programme Outcomes (MPO)\*.**

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)

Course code:	BPA4CPLS2	L	T	P	C
Core	Painting – II ( Life Study )	1	-	6	4
Pre-requisite	Basic knowledge form and colour. canvas – oil colours , Acrylic colours etc. Variety of papers and pastels.				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li>1. Study from life model is a life time practice.</li> <li>2. To paint in academic style.</li> <li>3. Study of environment in harmony with the portrait.</li> </ol>					
Unit-1	Further study of life model in oil colour – understanding and application of the techniques of great masters.				
Unit-2	Practice in study of life model with the environment – harmony of colours-moods, expressions and feelings – Acrylic.				
Unit-3	Study of life model in academic style – understanding colour theory – usage of complementary colours.				
Unit-4	Introduction to Digital Media Software techniques & applications. Study of portrait in colour from a monochrome image in digital medium. Following visual effect of oil colour.				
Unit-5	Study of body language from the paintings of great masters and its applications in daily life.				
Unit-6	Study of self portrait in different mediums				
<b>Expected Course Outcomes:</b>					
1	Understanding portrait in harmony with the atmosphere.	K1, K2, K3			
2	Try to attempt mood and expressions.	K2, K3, K6			
3	Basic knowledge about the digital medium	K2, K3, K4			
4	To paint self portraits	K2, K4, K6			
5	Notice the body language in painting and daily life	K1,K2,K3			
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create					
NOTE:	Heritage study – visiting cultural sites, archeological places, museums etc. Study of optical illusions – in paintings and visuals from other visual media is suggested (Applied art, textile design etc).				
Text Book(s)					

Reference Book(s)	
1	Formulas of artists – Robert Massey – B.T.Batsford Ltd London
2	<p>மேற்கத்திய ஓவியங்கள்</p> <p>(குகை ஓவியங்களிலிருந்து பிரஞ்சுப் புரட்சிக்கு முந்தைய ஆண்டுகள் வரை ) - பி. ஏ. கிருஷ்ணன் - காலச்சுவடு பதிப்பகம்</p>

Mapping with Programme Outcomes (MPO)*.									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)									

Course code:	BPA4PCO2	L	T	P	C
Core	Composition- II	1	-	6	4
Pre-requisite	Understanding of form, colour – Basic study of structural and organic arrangement – various mediums – oil colour – acrylic colour- collage etc.,				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li>1. Understanding the compositions of the great masters of the western Art on various themes.</li> <li>2. Structure and arrangement.</li> <li>3. Understanding the compositions of Indian miniature paintings.</li> <li>4. Application of the structures and arrogant.</li> <li>5. Understanding of light and colour.</li> </ol>					
Unit-1	Study of compositions in Nature – Landscapes with geographical variations – seasons and moods.				
Unit-2	Study of narrative composition of great masters of western art – Religious, mythological, literary, secular and other themes.				
Unit-3	Study of Indian miniature paintings. mogul miniatures – Rembrandt and Indian miniature paintings.				
Unit-4	Study the compositions of structural arrangement of forms and colours on the surface – geometrical and organic in nature and still life – colour harmony in still life – based on the arrangement of objects in analogies colours – primary – secondary – nutral colours. (EX) [ Yellow and its analogies colours]				
Unit-5	Further study of colour harmony – landscape – still life				
Unit-6	Study the compositions of various cultures – Japanese and Chinese.				
<b>Expected Course Outcomes:</b>					
CO1	Identifying and applying the narrative methods of the compositions.			K1, K2, K3	
CO2	Practice of colour harmony in studio practice and outdoor study.			K2, K3	
CO3	Form and space inter relationship.			K4, K5, K6	
CO4	Sense how to use space in miniatures paintings.			K4, K5, K6	
CO5	Understanding various space approaching in different cultures			K2, K3, K6	
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create					
Note	<ul style="list-style-type: none"> <li>• Study of nature - geographical separations as mentioned in the 'Thinai Kotpadu' in Tamil Literature.</li> <li>• Kurungi - Mullai – Marudham – Neidhal – Palai</li> <li>• Study of sculptures and paintings from the temples is suggested</li> </ul>				
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					

1	Ajanta caves – Benoy Behal.	
2	An introduction to the Ajanta caves with examples of six caves – Rajesh Singh.	
3	Learning to see Creativity (Design colour and composition in photography) – Bryan Peterson.	
4	The Joy of Art - David Piper – Spring Books – Great Britain.	
5	Basohli Painting – M.S.Randhwa – Publication Division Ministry of Information and Broadcasting Government of India.	
6	The life of Krishna in Indian Art – P. Banerjee Publication Division Ministry of Information and Broadcasting - Government of India	

III, V, VII Semester only

1. \*Mooc – Massive Open Online Course,
2. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
3. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India

Mapping with Programme Outcomes (MPO)*.									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)									

Course code:	BPA4CELP2	L	T	P	C
Core ELECTIVE-II	PRINT MAKING	1	-	4	3
Pre-requisite					
Course Objectives:	<ul style="list-style-type: none"> <li>• Students will develop their aesthetic sense and technical control of synthesis of acquired skills.</li> <li>• To make them understand polymer Techniques, Materials and usage.</li> </ul>				
Unit-1	<p><b>Introduced Polymer</b>  Polymer Photogravure uses light – sensitive polymer plates to create a photographic image that is linked and printed using traditional etching techniques. A polymer is any of a class of natural or synthetic substances composed of very large molecules. called macromolecules. which are multiples of simpler chemical units called monomers. Polymers make up many of the materials in living organisms and are the basis of many minerals and man-made materials</p>				
Unit-2	<p><b>Polymer Specialization</b>  Polymer Photogravure uses light-sensitive polymer plates to create a photographic image that is linked and printed using traditional etching techniques.  The advantage of polymer photogravure over other photo-printmaking techniques such as photolithography is that the polymer plates give much finer detail and a significantly wider tonal range.</p>				
Unit-3	<p><b>Printing Process</b>  We have to sketch the shape we want with a ball point pen on the polymer sheet.  Then let it air dry and apply gum Arabic to the polymer sheet and let it dry. Now wash off the already applied glue with water. Thirdly, it should be dried and rolled into a roll</p>				
Unit-4	<p><b>Different Types of Printmaking Techniques</b>  Many experts agree that printmaking techniques can be roughly divided into four basic categories of relief. intaglio. planographic and stencil.</p>				
Unit-5	<p><b>Photopolymer printmaking is printing from photosensitive plates that have been exposed to UV light and developed using tap water. no chemicals are required. The process is clean, easy and safe.</b></p>				
<b>Expected Course Outcomes:</b>					
CO1					
CO2					
CO3					
CO4					
CO5					
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create					

<b>Text Book(s)</b>	
<b>Reference Book(s)</b>	
	<b>Photopolymer printmaking is printing from photosensitive plates that have been exposed to UV Light and developed using tap water, no chemicals are required. The process is clean, easy and safe.</b>

**III, V, VII Semester only**

4. **\*Mooc – Massive Open Online Course,**
5. **\* Swayam – Study Webs of Active-Learning for Young Aspiring Minds**
6. **\*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India**

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									

**Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)**

Course code: பாடக்குறியீடு	BPA4CELP2	L	T	P	C
Core Elective	Elective- II - Textile Design	1	-	4	3
Pre-requisite முந்தேவை	Required Stationeries				
<b>Course Objectives:</b> பாடத்தின்நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Experiment with motif.</li> <li>2. Creating new pattern.</li> <li>3. Variation in basic repeat designs.</li> <li>4. Understand the design needs in textile product</li> <li>5. Know about the all over design.</li> </ol>					
<b>Unit - 1</b>	Studying motives then experiment different layouts.				
<b>Unit - 2</b>	Develop a design by tracing from old fabric and apply different patterns with the same.				
<b>Unit - 3</b>	Understanding borders and explore borders can be used in design for different patterns.				
<b>Unit - 4</b>	Create a saree design with border, body.				
<b>Unit - 5</b>	Create all over designs for printing and weaving.				
<b>Expected Course Outcomes:</b> பாடத்தின்எதிர்பார்த்தவிளைவு:					
CO1	Variations in layout and motif.			K2, K3	
CO2	Regenerate the design			K1,K3	
CO3	Exploring border design.			K2,K6.	
CO4	Distribute the design elements in saree.			K2,K3,K6	
CO5	Know about the variation of printing design			K4,k6	
<b>K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create</b>					
<b>K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு,K6-உருவாக்கம்</b>					
<b>Text Book(s) பாடநூல்</b>					
1					
<b>Reference Book(s) மேற்கோள்புத்தகம்</b>					
1	MASTER PIECES OF INDIAN TEXTILES - RUSTAM J.MEHTA				
2	MAKE IT YOUR OWN PERSONALIZING PATTERNS -LORI BOTTOM				
3	CLASSIC TEXTILE DESIGNS - M DUPONT-AUBER VILLE - STUDIO EDITIONS				

**Mapping with Programme Outcomes (MPO)\*.**

விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1	1	1	1	2	1	1	2	1	2
CO2	1	1	1	1	2	1	2	1	2
CO3	1	1	1	1	2	1	2	1	2
CO4	1	2	1	2	1	1	2	1	2
CO5	1	2	1	2	1	1	2	1	3

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)

Course code: பாடக்குறியீடு	BPA5THI3	L	T	P	C
<b>Core</b>	<b>HISTORY OF ARTS – III (FOLK ARTS AND CRAFTS OF INDIA)</b>	<b>3</b>	<b>1</b>	<b>-</b>	<b>4</b>
<b>Pre-requisite</b>	<b>None</b>				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Identify and recall the key characteristics and elements of various forms of Indian folk art and craft.</li> <li>2. Analyze the historical, cultural, and societal context in which different forms of Indian folk art and craft evolved.</li> <li>3. Create original pieces of folk art and craft, drawing inspiration from traditional Indian techniques and motifs.</li> <li>4. Compare and contrast different forms of Indian folk art and craft, evaluating their unique features and cultural significance.</li> <li>5. Assess the role of Indian folk art and craft in contemporary society, examining the challenges and opportunities facing traditional artisans and craftspeople.</li> </ol>					
<b>Unit - 1</b> அலகு-1	<b>Floor covering and pile carpets:</b> Kashmiri Carpets; Jaipur Dhurries, Koftagari; Bhadohihand-knotted carpet; <b>Metal ware</b> – Bidri ware, Pembharti, Dhokra, Kamrupi, Moradabad, Panchaloha, Brass lamps of Tamilnadu,				
<b>Unit - 2</b> அலகு-2	<b>Pottery and Terracotta-</b> MolelaMurtikala, Bankura terracotta horse, Black Clay Pottery-UP, Khavda-Gujarat, Tamilnadu terracotta horse, Longpi, Jaipur Blue pottery; Jewellery: Thewa, Meenakari, Jadau, Polki, Tarakasi, Temple Jewellery <b>Wood work:</b> Jharokhas, Walnut woodcarving (Kashmir), Chettinad Woodwork <b>Stone carving:</b> Dravidian Style, Indo-Aryan Style, Mughal Style, Rajput Style, Gandhara Style, Hoysala style, Pacchikari; <b>Textile:</b> Chanderi, Jamdani, Kashmiri Kashida, Paithani, Madurai Sungadi, Pashmina Shawl, Kota Doria, Banaras Brocades, Block Printing of Rajasthan,Baluchari, , Phulkari, Kancheepuram, PatanPatola,Kutchi, Kalamkari; <b>Basket making and mat weaving:</b> Chettinad baskets, Mysore cane baskets, Kashmir willow baskets, Punjab baskets, Madurkathi Mats, Padhamadai Mats, Mataranchi; Folk art in rituals and festivals				

<b>Unit - 3</b> அலகு-3	<b>Lacquer and wooden toys:</b> Nutangram dolls, Tanjore dolls, Kondapalli, Assam-clay, pith, wood and bamboo; Dampati dolls, Kathputli of Rajasthan; Jaukandhei dolls, Marapachi dolls, Channapatna dolls, Kinnal dolls, Nirmal Dolls	
<b>Unit - 4</b> அலகு-4	<b>Madhubani Painting</b> (Bihar) – Themes and Motifs, Techniques and Materials; <b>Warli Art</b> (Maharashtra) – Symbolism and Storytelling; <b>Pattachitra painting</b> (Odisha) Mythological themes and narratives; Gond Art (Madhya Pradesh) – Symbolism; <b>Phad Painting</b> (Rajasthan) Folk tales and legends	
<b>Unit - 5</b> அலகு-5	<b>Terracotta</b> (West Bengal) – Techniques and Forms; <b>Kalighat Painting;</b> <b>Kalamkari Art</b> (Andhra Pradesh and Telangana); SanjhiArt; Pichhwai Painting (Rajasthan) Devotional paintings; <b>Kolam and Rangoli</b> – Meaning and symbolism;	
<b>Expected Course Outcomes:</b> பாடத்தின்எதிர்பார்த்தவிளைவு:		
11	Recognize the cultural significance and historical evolution of various folk arts and crafts of India.	<b>K1, K2</b>
2	Demonstrate an understanding of the historical and cultural significance of traditional Indian folk arts and crafts, including their materials, techniques, and styles.	<b>K2, K3</b>
3	Explain about the usage of traditional tools, materials, and methods in Indian folk art and crafts	<b>K3, K6</b>
4	Analyze and interpret the aesthetic qualities of Indian folk art and crafts, including their symbolic meanings, cultural contexts, and regional variations.	<b>K4, K5</b>
5	Apply critical thinking and creative problem-solving skills to evaluate the role of Indian folk arts and crafts in contemporary society, including their economic, social, and political significance, as well as their potential for sustainability and innovation.	<b>K4, K6</b>
<b>K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create</b> <b>K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு;</b> <b>K6-உருவாக்கம்</b>		

**Text Book(s)****பாடநூல்**

- 1 Folk Culture: Folk art & craft. (1983). India: Institute of Oriental and Orissan Studies.
- 2 Watts, E. W., Kossak, S. (2001). The Art of South and Southeast Asia: A Resource for Educators. United Kingdom: Metropolitan Museum of Art.
- 3 Tyagi, A. (2008). Let's Know Handicrafts of India. United Kingdom: IBS BOOKS (UK).
- 4 Jaitly, J. (1990). The Craft Traditions of India. India: Lustre Press.
- 5 Cooper, I., Gillow, J. (1996). Arts and Crafts of India. United Kingdom: Thames and Hudson.

**Reference Book(s)****மேற்கோள்புத்தகம்**

1. Joshi, T. (2011). Timeless Traditions; Contemporary Forms: Arts and Crafts of Madhya Pradesh. India: Wisdom Tree Publishers.
2. Chattopadhyaya, K. (1980). India's Craft Tradition. India: Publications Division, Ministry of Information and Broadcasting, Government of India.
3. K Coomaraswamy, A. (2019). The Arts & Crafts of India & Ceylon. India: Alpha Editions.
4. Ganguly, A. B. (1979). Fine Arts in Ancient India. India: Abhinav Publications.
5. Kramrisch, S. (1968). Unknown India: Ritual Art in Tribe and Village. Spain: Philadelphia Museum of Art.

**Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]****தொடர்புடைய இணையவழிபொருளடக்கம் [MOOC, SWAYAM, NPTEL, Websites etc.]**

- 1 [https://onlinecourses.nptel.ac.in/noc19\\_hs61/preview](https://onlinecourses.nptel.ac.in/noc19_hs61/preview)
- 2 [https://onlinecourses.swayam2.ac.in/cec22\\_as01/preview](https://onlinecourses.swayam2.ac.in/cec22_as01/preview)
- 3 <https://indianfolkart.org/>

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**Mapping with Programme Outcomes (MPO)\*.**

<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									

**Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)**

<b>Course code:</b>	<b>BPA5CPLS3</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>Painting – III (Life study)</b>	<b>1</b>	<b>-</b>	<b>6</b>	<b>4</b>
<b>Pre-requisite</b>	<b>Knowledge of anatomy form and colour. Various mediums and materials.</b>				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li><b>1. Understanding the Human form and colour</b></li> <li><b>2. Experimenting the possibilities of the methods and material of the medium to express the Feelings and emotions of the living beings in their environment and in imaginative atmosphere.</b></li> </ol>					
<b>Unit-1</b>	<b>Study of human figure- individual and in group from the paintings of the great masters.</b>				
<b>Unit-2</b>	<b>Study of human figure between small and large scale from the life model with environment.</b>				
<b>Unit-3</b>	<b>Study of human figure from life model with imaginative atmosphere in Suitable light.</b>				
<b>Unit-4</b>	<b>Study of human figure in different moods and expressions with dramatic lights.</b>				
<b>Unit-5</b>	<b>Study of animals and birds in their environment and imaginative atmosphere and in fantasy colors</b>				
<b>Unit-6</b>	<b>Study of self portrait with feelings, emotions and expressions (Minimum three numbers} (not for exam)</b>				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>	<b>experiment the possibilities of the medium through life study.</b>			<b>K1, K2, K3</b>	
<b>CO2</b>	<b>express the feelings and emotions through body language and human form.</b>			<b>K2, K3, K4</b>	
<b>CO3</b>	<b>imagine a new atmosphere suitable for the human form.</b>			<b>K4, K6</b>	
<b>CO4</b>	<b>Express light through the medium, showing feelings and emotions.</b>			<b>K4, K5, K6</b>	
<b>CO5</b>	<b>Noticing the various gestures of animal and human forms</b>			<b>K1,K3,K6</b>	
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					
<b>1</b>	<b>Animal themed painting in ancient times.</b>				
<b>2</b>	<b>Force – animal drawing animal locomotion and design concept for artist – Michael D. Mattesi</b>				
<b>3</b>	<b>Rembrandt by Michael Kitson – Phaidon –London.</b>				
<b>4</b>	<b>Formulas of artists – Robert Massey – B.T.Batsford Ltd London</b>				

III, V, VII Semester only

1. \*Mooc – Massive Open Online Course,
2. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
3. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)</b>									

<b>Course code:</b>	<b>BPA5PCO3</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>Composition-III (Narrative Painting )</b>	<b>1</b>	<b>-</b>	<b>6</b>	<b>4</b>
<b>Pre-requisite</b>	<b>Knowledge of form, colour and shapes.</b> <b>Knowledge of composition from the previous classes.</b> <b>Various materials and mediums.</b>				
<b>Course Objectives:</b>					
<b>1. Further study of additional research on the narrative painting styles of both Western and Indian of the pre-modern era.</b> <b>2. Study of light and colour through colour theory landscape and still life.</b> <b>3. Atmospheric perspective and colour perspective through landscape and still life.</b>					
<b>Unit-1</b>	<b>Study of narrative compositions in western art, religion, mythological, literary and secular themes.</b> <b>Study of geometrical structures of the compositions and the organic movement in the narration.</b>				
<b>Unit-2</b>	<b>Illustrative or narrative composition from the daily life – atmosphere and Emotions through colour and body language.</b> <b>Application of software tools as a medium in work of art.</b>				
<b>Unit-3</b>	<b>Narrative composition for a short story – prepare key sketches from life models and from nature.</b> <b>Suitable for the story to depict the theme expressively – natural (or) dramatic light.</b>				
<b>Unit-4</b>	<b>Study of still life – suitable for narrative painting and colour harmony application of modern colour theory.</b>				
<b>Unit-5</b>	<b>Study of light in landscape – suitable for narrative painting various seasons of year and times in a day- applying modern colour theory to depict light as seen with the chosen medium</b> <b>Experiment the impressionistic way of painting.</b>				
<b>Unit-6</b>	<b>Study of narrative compositions in Indian paintings.</b> <b>Religious, mythological, literary and secular themes.</b> <b>Study the different types of narrative methods in Ajantha, Sittannaval, Chola murals from Thanjavur etc.(Not for exam)</b>				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>	<b>Different types of composition</b>			<b>K1, K2, K3</b>	
<b>CO2</b>	<b>Application of light and atmosphere perspective through colour.</b>			<b>K2, K3, K6</b>	
<b>CO3</b>	<b>Different narrative methods.</b>			<b>K3, K4, K5</b>	
<b>CO4</b>	<b>Words to images./verbal to visuals</b>			<b>K2, K4, K5</b>	
<b>CO5</b>	<b>Distributed the inner space of working area to get good composition.</b>			<b>K2,K3, K6</b>	
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					

<b>Text Book(s)</b>	
<b>Reference Book(s)</b>	
1	The painters secret geometry – a study of composition in art – Charles Bouleau
2	கலையியல் ரசனைக் கட்டுரைகள் - குடவாயில் பாலசுப்ரமணியன் - அகரம் - தஞ்சாவூர்
3	சங்க சித்திரங்கள் - ஜெயமோகன் - கவிதா வெளியீடு
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>	
	Complete adobe Photoshop mega course: Beginners to expert
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4. \*Mooc – Massive Open Online Course,
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6. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India)

<b>Mapping with Programme Outcomes (MPO)*.</b>									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)</b>									

Course code: பாடக்குறியீடு	BPA5CELP3	L	T	P	C
Elective	Elective-III Textile Design	1	-	4	3
Pre-requisite முன் தேவை	Required stationoris				
<b>Course Objectives:</b> பாடத்தின்நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. Introduce the traditional designs and technique.</li> <li>2. Discuss the colour usage in design.</li> <li>3. introducing about fabrics and varieties.</li> <li>4. Convey how to multiple the motifs</li> <li>5. Floral design exploration.</li> </ol>					
Unit - 1 அலகு-1	Creative traditional motives for weaving				
Unit - 2 அலகு-2	Understanding colours preparation of colour wheel and graduation of colours.				
Unit - 3 அலகு-3	Understanding textile fabrics need to create designs according to fabrics.				
Unit - 4 அலகு-4	Executing a variety of layouts from a single motif. Apply the motif according to the usage material.				
Unit - 5 அலகு-5	Explore floral design with a variety of layout arrangements.				
<b>Expected Course Outcomes:</b> பாடத்தின்எதிர்பார்த்தவிளைவு:					
CO1	Traditional designs stretching to the next generations.			K1,K2,K3	
CO2	Understand the colour presentation in textile			K3,K4,K5.	
CO3	Special and additional understanding about fabrics and designs.			K2,K3.	
CO4	Learn and apply the multiple techniques in motif design.			K4,K6.	
CO5	Various design outcomes of flower.			K2,k6.	
<b>K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create</b> <b>K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு,K6-உருவாக்கம்</b>					
<b>Text Book(s) பாடநூல்</b>					
1					
<b>Reference Book(s) மேற்கோள்புத்தகம்</b>					
1	COLOUR TRENDS AIM CREATIVE PRODUCTS CO LTD				
2	HAND BOOK OF DESIGN & MOTIFS- D.K.THOMATSAN				
3	WEAVES & PATTERN DRAFTING - JOHN TONELY				
4	ABSTRACT & FLORAL DESIGNS E A SEGUY				

<b>Mapping with Programme Outcomes (MPO)*.</b>									
விவரணையாக்கம்படமிடல்மற்றும்திட்டவிளைவுகள்									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>	1	1	1	1	2	1	1	1	2
<b>CO2</b>	1	1	1	1	2	1	1	1	1
<b>CO3</b>	1	1	1	2	2	1	1	1	2
<b>CO4</b>	1	2	1	1	1	1	2	1	1
<b>CO5</b>	1	1	1	1	1	1	3	1	2

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium and 1-Low)

<b>Course code:</b>	<b>BPA5CELP3</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core -Elective</b>	<b>PRINT MAKING-III Dry Point Techniques</b>	<b>1</b>	<b>-</b>	<b>4</b>	<b>3</b>
<b>Pre-requisite</b>	<b>Required materials</b>				
	<b>Dry Point Techniques Core Practical Course</b>				
<b>Course Objectives:</b>	<b>To study the contribution of Dry point in art and cultural development and its impact on aesthetic society. A study of Dry point printing technology and the works of Printmakers, activity context.</b>				
<b>Unit-1</b>	<b>Introduction of DRY POINT</b> Drypoint is a printmaking technique of the intaglio family, Like etching, drypoint is easier to master than engraving for an artist trained in drawing because the technique of using the needle is closer to using a pencil than the engraver's burin.				
<b>Unit-2</b>	<b>BASIC OF DRY POINT</b> In which an image is incised into a plate or "matrix") with a hard-pointed" needle" of sharp metal or diamond point. In principle, the method is practically identical to engraving.				
<b>Unit-3</b>	<b>TOOLS AND TECHNIQUES OF DRY POINT</b> The difference is in the use of tools, and that the raised ridge along the furrow is not scraped or filed away as in engraving. Traditionally the plate was copper, but now acetate, zinc, or Plexiglas are also, commonly used. where you carve out negative space from a surface, leaving only the lines and shapes that you want to appear in the print.				
<b>Unit-4</b>	<b>PRINTING PROCESS</b> Once the plate is completely covered with a thin layer, a tarlatan cloth is used to wipe away excess ink, and paper( typically pages from old phone books) may be used for a final wipe of the lightest areas of the image.				
<b>Unit-5</b>	<b>Hand-wiping techniques</b> Drypoint wiping techniques vary slightly from other intaglio techniques. Less pressure is applied to achieve desirable lines, because the burrs forming the image are more fragile than etched or engraved lines, but also because the ink rests on the plate surface, instead of pressed down into indentations				
<b>Expected Course Outcomes:</b>					

<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>	
<b>Text Book(s)</b>	
<b>Reference Book(s)</b>	
	<ol style="list-style-type: none"> <li>1. Bil Fick and Grabowski, Printmaking (a complete Guide), 2002, Laurence King Publishing</li> <li>2. Ann D’Arcy Hughes and He4be Vemon-Morris. The Printmaking Bible, September 2008, Chronicle Books.</li> <li>3. Garrett, Albert. A history of British wood engraving, Midas Books, 1978.</li> </ol>

III, V, VII Semester only

7. \*Mooc – Massive Open Online Course,
8. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
9. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT’s, India

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
CO1									
CO2									
CO3									
CO4									
CO5									

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)

Course code: பாடக்குறியீடு	BPA6CTH14	L	T	P	C
Core/Elective முதன்மைப் பாடம் /விருப்பப் பாடம்	HISTORY OF WORLD ART – II	3	1	-	4
Pre-requisite முன் தேவை	None				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. To gain a thorough understanding of the key characteristics and themes of the different art movements.</li> <li>2. Develop an appreciation for the cultural and historical context of art movements.</li> <li>3. To analyze and interpret artworks, with a focus on identifying the key elements of the art movements styles and techniques.</li> <li>4. To introduce key artists and artworks associated with different art movements</li> <li>5. Develop the ability to critically evaluate and compare the works of different art movements.</li> </ol>					
Unit - 1 அலகு-1	<b>Rococo , Taste for the 'Natural' ,Neo-Classicism and Romanticism</b> <b>Rococo:</b> Antoine Watteau <b>Taste for the 'Natural':</b> Jean-Baptiste Simeon Chardin, Thomas Gainsborough <b>Neo-Classicism:</b> Jacques Louis David, Jean-AugusteDominique Ingres <b>Romanticism:</b> , Francisco Goya, Theodore Gericault, Eugene Delacroix, John Constable, Joseph Turner				
Unit - 2 அலகு-2	<b>Impressionism</b> – Edouard Manet, Claude Monet, Edgar Degas; <b>Post-Impressionism-</b> Georges Seurat, Paul Cezanne, Paul Gauguin, Vincent Van Gogh				
Unit - 3 அலகு-3	<b>Fauvism-</b> Henri Matisse, Andre Derain, Maurice Vlaminck; <b>Expressionism</b> - Edward Munch, James Ensor, Franz Marc <b>Cubism</b> - Pablo Picasso, Georges Braque, Archipenko				

<b>Unit - 4</b> அலகு-4	<b>Futurism</b> - Umberto Boccioni, GiocommoBalla; <b>Dada</b> - Marcel Duchamp, Jean (Hans) Arp; <b>Surrealism</b> - Joan Miro, Salvador Dali,Rene Magritte
<b>Unit - 5</b> அலகு-5	<b>Abstraction</b> : Piet Mondrian, Wassily Kandinsky, Constantin Brancusi, Henry Moore, Alexander Calder <b>Abstract Expressionism</b> - Jackson Pollock,DeKooning; <b>Op Art</b> -Bridget Riley ; <b>Pop Art</b> -Andy Warhol <b>Minimalism</b> –Frank Stella, Donald Judd
<b>Expected Course Outcomes:</b> பாடத்தின்எதிர்பார்த்தவிளைவு:	
1	To analyze and interpret the key elements of art movements. <b>K1, K2</b>
2	To understand the historical, cultural, and social contexts that gave rise to different art movements. <b>K2, K3</b>
3	To identify and analyze the works of key artists. Develop an appreciation for the role of experimentation and innovation in the creative process <b>K3, K6</b>
4	To apply critical thinking skills to evaluate the impact of different art movements on the art world and its influence on contemporary art. <b>K4, K5</b>
5	To compare and contrast the different styles and techniques of artists, and understand how they fit into the larger context of the art world. <b>K4, K6</b>
<b>K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create</b> <b>K1 - நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு; K6-உருவாக்கம்</b>	
<b>Text Book(s)</b> பாடநூல்	
1	Belting, H. (2014). Florence and Baghdad: Renaissance art and Arab science. Harvard University Press.
2	Edwards, S. (2010). Art and its Histories: A Reader. Yale University Press.
3	Gombrich, E. H. (2013). The story of art. Phaidon Press.
4	Jacobs, F. (2012). The Dutch and Flemish masters: From the Van Eycks to Rubens. Ludion Press.
5	Koster, M., &Settis, S. (Eds.). (2015). Beyond the battlefield: the New Military History of the First World War. Brill.

<b>Reference Book(s)</b> <b>மேற்கோள்புத்தகம்</b>	
1.	Lipton, S. (2018). Anselm Kiefer and the Philosophy of Martin Heidegger. Bloomsbury Publishing.
2.	Russell, F. (2017). The Art of the Habsburgs: State and Ceremony in the Holy Roman Empire. Yale University Press.
3.	Seward, D. (2017). The Borgias: The Hidden History. Thames & Hudson.
4.	Sonne, B. (2014). The emergence of modernism: Nationalism, cosmopolitanism, and the avant-garde. Princeton University Press.
5.	Thomas, S. (2011). Rubens: The life of Christ after the passion. Pallas Athene.
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b> <b>தொடர்புடைய இணையவழிபொருளடக்கம் [MOOC, SWAYAM, NPTEL, Websites etc.]</b>	
1	<a href="http://www.metmuseum.org">www.metmuseum.org</a>
2	<a href="http://www.getty.edu">www.getty.edu</a>
3	<a href="http://www.britishmuseum.org">www.britishmuseum.org</a>

Mapping with Programme Outcomes (MPO)\*.

MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)</b>									

<b>Course code:</b>	<b>BPA6CPLS4</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>Painting –IV ( Life study )</b>	<b>1</b>	<b>-</b>	<b>6</b>	<b>4</b>
<b>Pre-requisite</b>	<ul style="list-style-type: none"> <li>• Continuation of the study of Human form and colour.</li> <li>• Various material &amp; mediums.</li> </ul>				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li>1. Study of human forms in small and large scale.</li> <li>2. Identifying new forms to express the feelings and emotions.</li> <li>3. Further exploration of the conventional medium and new age medium</li> <li>4. Human forms – body language – narration of dramatic way to present suitable way to the modern period.</li> </ol>					
<b>Unit-1</b>	Continuation of the previous studies of the life model. Foundation for the application in various fields Study of human figure in various forms and methods Studio practice and outdoor studies to be continued.				
<b>Unit-2</b>	Study of human figure -applying the modern colour theory Understanding and application of colours and arrangements of forms on the surface. Study the paintings of late 19 <sup>th</sup> century and early 20 <sup>th</sup> century.				
<b>Unit-3</b>	Study of Human figure- imaginative atmosphere in narrative mode.				
<b>Unit-4</b>	Study of human figure to develop an individual style Study the masters of 20 <sup>th</sup> century and further development of the ideas towards visual expressions.				
<b>Unit-5</b>	Study of animals and birds through colours and movements.				
<b>Unit-6</b>	Self portrait to showcase the inner feelings of the individual. Representing early 20 <sup>th</sup> century art movements.				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>	Exploring new forms on the human figure.			K1, K2, K3	
<b>CO2</b>	Exploring new mediums in the study of human form.			K2, K3, K4	
<b>CO3</b>	Forms and functions of body language in the narrative mode.			K3, K4, K5, K6	
<b>CO4</b>	Forms and light in dramatic expression.			K4, K6	
<b>CO5</b>	Exploration of the art movement and apply the technique on human study.				
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					
<b>1</b>	<b>Colour and light a guide for realist painting – James Gurney</b>				
<b>2</b>	<b>Comics and Sequential Art – Will Eisner</b>				
<b>3</b>	<b>Seventeenth century Dutch and Flemish painting</b>				
<b>4</b>	<b>Pre – Raphaelites – K.E.Sullivan –Brock Hamton Press london</b>				

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1. \*Mooc – Massive Open Online Course,
2. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
3. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India)

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									

**Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)**

<b>Course code:</b>	<b>BPA6CPCC1</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>Creative composition– I (Digital )</b>	<b>1</b>	<b>-</b>	<b>6</b>	<b>4</b>
<b>Pre-requisite</b>	<b>Knowledge of composition from the previous classes – still life  landscape narrative composition  various materials suitable for the work – in different medium – digital  medium - usage of software suitable for painting</b>				
<b>Course Objectives:</b>					
<b>1. understanding creative compositions from the paintings of modern 20<sup>th</sup> century  2. To experiment with new materials and methods to create a work of art  3. Developing aesthetic sense towards modern art.  4. Understanding form and colour in modern art to create a form and space relationship in Digital mediums.</b>					
<b>Unit-1</b>	<b>Introduction to digital medium software suitable for painting tools &amp; techniques.</b>				
<b>Unit-2</b>	<b>Understanding creative composition from the paintings of modern masters of 20<sup>th</sup> century western art.  Analyze the forms, colours and content to create new space and expressions  Create a innovative composition on a chosen subject developing individual style.</b>				
<b>Unit-3</b>	<b>Further study of Japanese paintings and Chinese paintings and their influenced in the western art.  Changes of perspective in defining space.  Through practice the composition develop an individual style.</b>				
<b>Unit-4</b>	<b>A creative composition with geometrical form and shapes from nature and made objects in digital medium with suitable software</b>				
<b>Unit-5</b>	<b>Manipulation of colour to express the feelings and emotions through innovative organic form from nature in digital medium with suitable software.</b>				
<b>Unit-6</b>	<b>Experimenting with new forms and colours in traditional and contemporary mask making and body painting.  Model painting in digital medium shall be practiced.(Not for exam)</b>				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>	<b>Understanding software tools</b>			<b>K1, K2, K3</b>	
<b>CO2</b>	<b>Exploring new shapes on the surface / site</b>			<b>K3, K4, K5</b>	
<b>CO3</b>	<b>develop new aesthetic sense</b>			<b>K4, K5, K6</b>	
<b>CO4</b>	<b>Art and society – relationship in the modern era</b>			<b>K4, K5, K6</b>	
<b>CO5</b>	<b>Exploring the creative changes throw digital medium</b>			<b>K2,K3,K6</b>	
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					
<b>Text Book(s)</b>					

Reference Book(s)	
1	Modern artists on art – edited by Robert L. Herbert
2	From vangogh to Picasso
3	Matisse and Picasso –Yve Alain Bois
4	impressionism
5	Post Impressionism – Nathalia Brodskaiia
6	The spirit of impressionism – Richard Green
7	Technique and practice of impressionism – Julio Ducuron
8	Digital book
9	Ways of seeing – John Berger – British Board Casting Corporation and Penguin Books
10	The eye of the painter and the elements of beauty – William Andrew Loomis
11	You tube – Chinese Painting Demonstration
12	மேற்கத்திய ஓவியங்கள் (பிரெஞ்சுப்புரட்சி ஆண்டுகளிலிருந்து இருபத்தொன்றாம் நூற்றாண்டுவரை)- பி. ஏ. கிருஷ்ணன் - காலச்சுவடு பதிப்பகம்

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4. \*Mooc – Massive Open Online Course,
5. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
6. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India

Mapping with Programme Outcomes (MPO)*.									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)

Course code: பாடக் குறியீடு		BPA6CELP4			L	T	P	C
<b>Core-Elective</b>	<b>TEXTILE DESIGN -IV</b>	<b>1</b>	<b>-</b>	<b>4</b>	<b>3</b>			
<b>Pre-requisite</b> முன் தேவை	<b>Paper / Pencils / Dyestuffs and fabrics</b>							
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள் :								
1. To develop understanding and using colouring on the fabric								
2. To introduce resist method design								
3. To equip the students with the necessary knowledge to apply the wax and dyes								
<b>Unit – 1</b>	Preparation of cloth for designed pattern							
<b>Unit – 2</b>	For Tie and Dye - Tying / Binding / Stitching / Different types of foldings							
<b>Unit – 3</b>	Preparation of Dyeing and Different dyeing techniques							
<b>Unit – 4</b>	Students have to work with different structural materials - plain - Designed- Garments - madeups - presentation by each students							
<b>Unit – 5</b>	Students make three samples in same techniques							
<b>Expected Course Outcomes:</b> பாடத்தின் எதிர்பார்த்த விளைவு :								
1	Understanding of tie and dye techniques						K1, K2	
2	Creating design as per the suitable technique						K2, K3	
3	Students will be known very well about resist techniques of dyeing						K3, K6	
4	Imaginatively improving design for end product						K4, K5	
5	Visualize and evaluation the designs						K4, K6	
<b>K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create</b> K1 - நினைவில் கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு; K6-உருவாக்கம்								

**Text Book(s)**

பாடநூல்

**Reference Book(s)**

மேற்கோள் புத்தகம்

1. Tie – Dyed Textiles of India - Murphy and Crill
2. Textile Dyeing (Woodhead Publishing India in Textiles) - [N. N. Mahapatra](#) (Author)

<b>Course code:</b>	<b>BPA6CELP4</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core-Elactive</b>	<b>Print making –IV (WOOD ENGRAWING)</b>	<b>1</b>	<b>-</b>	<b>4</b>	<b>3</b>
<b>Pre-requisite</b>	<b>Required materials</b>				
<b>Course Objectives:</b>	<b>To study the contribution of wood typology in social science and cultural development and its impact on society. A study of woodblock printing technology and the works of painters, economic context.</b>				
<b>Unit-1</b>	<b>Introduction OF WOOK ENGRAWING</b> People had started using the technique to print multiples of texts and images. The process of carving out every letter of a book from a block of wood, however, was a gruelling tsk, so only popular works, such as the Bible and Buddhist sutras, were chosen for this type of reproduction.				
<b>Unit-2</b>	<b>ENGRAWING</b> Create caricature illustration, Need and Usage of caricature and cartoon illustration, Techniques of caricature illustration. Types of caricature and cartoons illustration.				
<b>Unit-3</b>	<b>WOOD CUT</b> While the woodcut technique first became popular for its practical uses, such as printing books and decorating textiles, it eventually became an art form of its own. Woodcuts are a subset of relief printmaking. where you carve out negative space from a surface, leaving only the lines and shapes that you want to appear in the print.				
<b>Unit-4</b>	<b>WOOD ENGRAWING MAKING</b> Making a woodcut will carve into the surface of a piece of wood, then coat the remaining surface with ink. Next, The'll typically place the inked surface on a piece of paper, and finally, they'll create their print by placing pressure on the back of their block-with a roller, printing press, or other tool-to transfer the ink onto the page.				
<b>Unit-5</b>	<b>WOOD BLOCK PRINTING</b> Woodblock printing utilizes a similar process; the main difference between woodblock prints and woodcuts is that the former user water-based inks. japanese artists were using woodblocks to create ukiyo-e prints in the mid-17ty century				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>					
<b>CO2</b>					
<b>CO3</b>					
<b>CO4</b>					
<b>CO5</b>					
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					

<b>Text Book(s)</b>	
<b>Reference Book(s)</b>	
1.	Charles Marshall Sayers, <i>The Book of Wood carving (Dover Wood working)</i> , 28 march 2003.
2.	Garrett, Albert, <i>A History of British wood engraving</i> , Midas Books, 1978.
3.	Anne Hayward, <i>Wood Engraving and Linocutting</i> , The Crowood Press Ltd (3 June 2008).

III, V, VII Semester only

1. \*Mooc – Massive Open Online Course,
2. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
3. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India

<b>Mapping with Programme Outcomes (MPO)*.</b>									
MPO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
CO1									
CO2									
CO3									
CO4									
CO5									

Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)

Course code: பாடக்குறியீடு	BFP7CTHI5	L	T	P	C
Core/Elective முதன்மைப் பாடம் /விருப்பப் பாடம்	HISTORY OF INDIAN ART- 2 (MODERN ART)	3	1	-	4
Pre-requisite முன் தேவை	None				
<b>Course Objectives:</b> பாடத்தின் நோக்கங்கள்:					
<ol style="list-style-type: none"> <li>1. To understand the historical and cultural significance of modern art in India.</li> <li>2. To identify and analyze the techniques and materials used in creating modern art in India.</li> <li>3. To analyze the social and political themes depicted in modern art in India.</li> <li>4. To appreciate the aesthetic qualities of modern art in India and its contribution to contemporary Indian art.</li> <li>5. To explore the potential for modern art to be used as a medium for social and cultural commentary in India.</li> </ol>					
Unit - 1 அலகு-1	Colonial influence on Indian art- Company school of painting British artists in India Official and Professional artists: William Hodges, Thomas and William Daniell, Tilly Kettle, Johan Zoffany, Thomas Hickey, George Chinnery				
Unit – 2 அலகு-2	Modern Indian art – Academism – Raja Ravi Varma, Bengal school of art – General characteristics of the Bengal school, Abanindranath Tagore Gaganendranath Tagore, Rabindranath Tagore, Nandalal Bose, Amrita Sher Gil				
Unit – 3 அலகு-3	Progressive Artist Group – F.N.Souza, K.H.Ara, M.F.Hussain, S.H.Raza Bombay School – K.K.Hebbar, Akbar Padamsee, Tyeb Mehta				
Unit – 4 அலகு-4	Delhi School – B.C. Sanyal, Biren De, Rameshwar Broota, J.Swaminathan, Manjit Bawa Baroda School – Bhupen Khakhar, N.S.Bendre				
Unit – 5 அலகு-5	Calcutta School – K.G.Subramaniam, Ganesh Pyne, Bikash Bhattacharjee Madras School – D.P.Roy Choudhary, K.C.S.Panicker, Dhanapal, A.P.Santhanaraj, P.V.Janakiram, Anthony Doss, Alphonso, Adimoolam, Nandagopal Cholamandal Artists village				

<b>Expected Course Outcomes:</b>		
<b>பாடத்தின்எதிர்பார்த்தவிளைவு:</b>		
1	Students will be able to identify and explain the key characteristics of modern art, including its historical and cultural contexts.	<b>K1, K2</b>
2	Students will be able to critically evaluate modern art and its relation to broader art historical and contemporary movements.	<b>K2, K3</b>
3	Develop an understanding about the techniques used by the artists in modern art.	<b>K3, K6</b>
4	Demonstrate an understanding of composition, color theory, and other formal elements of modern art.	<b>K4, K5</b>
5	Critically analyze and interpret modern art works produced in India, in terms of their aesthetic, social, and political implications.	<b>K4, K6</b>
<b>K1 – Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 – Create</b> <b>K1 – நினைவில்கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு;</b> <b>K6-உருவாக்கம்</b>		
<b>Text Book(s)</b>		
<b>பாடநூல்</b>		
1	Nagaraj, D. (2018). Art and Visual Culture in India, 1857-2012. New Delhi: Routledge.	
2	Goswamy, B. N. (2011). Pahari Masters: Court Painters of Northern India. Mumbai: Marg Publications.	
3	Jain, Jyotindra, & Fischer, Eberhard. (2014). The Indian Portrait: 1560-1860. Mumbai: Mapin Publishing.	
4	Ramaswamy, V. (2018). The Art of the Modern in India. New Delhi: Reaktion Books.	
5	Singh, Madhu, & Singh, Shivendra. (2020). The Painted Life of Rajasthan. New Delhi: Roli Books.	
6	Tuli, Neville. The Flamed Mosaic	
<b>Reference Book(s)</b>		
<b>மேற்கோள்புத்தகம்</b>		
1.	Mehra, M. (2012). The Emergence of Indian Modern Painting: A Study of the Aesthetic Trends in Post-Independence Art. New Delhi: Sage Publications.	
2.	Chaitanya, K. (2011). Indian miniature painting: Manifestation of a creative impulse. Niyogi Books.	

3.	Anand, M. (2016). The art of India's Mithila region. Thames & Hudson.
4.	Kalia, R. (2014). The art of Indian Asia: Its mythology and transformations. Abhinav Publications.
5	Dalmia, Y. (2014). The making of modern Indian art: The progressives. Oxford University Press.
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>	
தொடர்புடைய இணையவழிபொருளடக்கம் [MOOC, SWAYAM, NPTEL, Websites etc.]	
1	<a href="https://artsandculture.google.com/project/life-in-miniature">https://artsandculture.google.com/project/life-in-miniature</a>
2	<a href="https://www.saffronart.com/artists/f-n-souza">https://www.saffronart.com/artists/f-n-souza</a>
3	<a href="https://www.metmuseum.org/toah/hd/mind/hd_mind.htm">https://www.metmuseum.org/toah/hd/mind/hd_mind.htm</a>

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)</b>									

FINAL YEAR VII SEMESTER					
Course code:	BPA7CPLS5	L	T	P	C
Core	PAINTING –V (life study )	1	-	6	4
Pre-requisite	Knowledge and skill - drawing and painting of Human figures academically in various mediums				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li>Understanding the modernity through the study of human figure – modern masters of 20th Century- methods and materials of modern age</li> <li>Self expression through the study of human figure, form and colour.</li> </ol>					
Unit-1	Study of Human figure in continuation of the previous year. Study of Human figure from the paintings of modern masters of the 20 <sup>th</sup> century and application on the study of life model.				
Unit-2	Experimenting the forms of human figure in correlation with modern colour theory to develop individual style.				
Unit-3	Experimenting the human form and colours - feelings, emotions and expression as studied in 20 <sup>th</sup> century art - cubism, fauvism, surrealism expressionism etc., to develop modern aesthetic senses.				
Unit-4	New materials and methods to develop innovative visual possibilities in the study of Human Figure.				
Unit-5	Developing an individual style in drawing and painting.				
Unit-6	Study of self portraits- expressing feelings and emotions.( not for exam)				
<b>Expected Course Outcomes:</b>					
CO1	Appreciation of modern drawings.			K1, K2	
CO2	Experimenting with new materials and colours.			K3, K4, K6	
CO3	Developing individual style.			K4, K5, K6	
CO4	Knowledge of innovative ideas of modern periods.			K4, K5, K6	
CO5	Exploring individual styles.			K3,K4,K6	
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create					
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					
1	After Modern Art – David Hopkins				
2	Art since 1900 – Modernism, Anti Modernism, Post Modernisms				
3	ஆயிரம் வண்ணங்கள் – எஸ். ராமகிருஷ்ணன் – உயிர்மை பதிப்பகம் சென்னை				
4	இந்திய மண்ணில் ஓவிய நிகழ்வுகள் – அரவக்கோண் – எனி இந்தியன் பதிப்பகம்.				

<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>		
<b>1</b>	<b>NPTEL – 3D ANIMATON COURSE</b>	
<b>2</b>	<b>FUNDAMENTTALS OF GRAPHIC DESIGN – 4 WEEK - FREE</b>	

**III, V, VII Semester only**

- 1. \*Mooc – Massive Open Online Course,**
- 2. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds**
- 3. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India**

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)</b>									

Course code:		L	T	P	C
Core	Creative composition -II		-		
Pre-requisite	Knowledge of composition from the previous classes Various materials and methods.				
<b>Course Objectives:</b>					
1. Creative composition is the freedom for visual expression in a innovative way using various medium – conversional, modern materials mixed media etc.,					
Unit-1	Study if composition of 20 <sup>th</sup> century Modern masters – in themes – representation sense of space – non representation (or) abstract ideas – innovative methods of using new materials to develop new aesthetic sense.				
Unit-2	Experimentation with new materials and methods to create a composition in mixed media.				
Unit-3	Developing an individual style innovative theme – depiction idea to image.				
Unit-4	Study of non representational / abstract ideas and images to express feeling and emotions.				
Unit-5	Experimenting beyond the boundary of conventional elements and principles of art Using the chances and surprise during the action of painting – contemporary – installation				
Unit-6	Compose a creative self portrait.				
<b>Expected Course Outcomes:</b>					
CO1	Developing new sense of space.				K1, K2, K3
CO2	Deploring the possibilities of the materials and techniques.				K2, K3, K4
CO3	Creating new visual possibilities to repress ideas.				K3, K5, K6
CO4	Converting abstract idea to visual images.				K5, K6
CO5	Developing new aesthetic sense.				K4, K6
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create					
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					
1	The philosophy of modern art – Herbert road				
2	Main streams of modern art – John Canaday				
3	Frame works of modern art				
4	After modern art – David Hopkins				
5	A concise history of modern art – Herbert Read				
6	Art since – 1900 Modernism – Anti modernism - Post modernism				
<b>Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]</b>					
1	NTPL INTRODUCTION TO INDIAN ART – AN APPRECIATION FOLK AND MINOR IN INDIA				

III, V, VII Semester only

4. \*Mooc – Massive Open Online Course,
5. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
6. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India)

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									

**Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (1-Low, 2-Medium, 3-Strong)**

Course code:	BPA7CPMD1	L	T	P	C
Core	Mural Design	1	-	6	4
Pre-requisite	Visits to heritages sites and introduction to the murals.				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li>1. To understand the mural traditions of the Western and Indian paintings and designs.</li> <li>2. To incorporate the visual ideas in present socio – industrial era.</li> <li>3. Exploring abstract design with various modern materials.</li> </ol>					
Unit-1	Study of traditional mural – visual techniques and narrative methods in Indian Painting.				
Unit-2	Study of murals from Ajanta, Sithannavasal, Chola & Naika, Maratha from Thanjavur – theme and style of paintings Application of Indian mural visual techniques to create a mural on a chosen theme.				
Unit-3	Study of the present socio- industrial - environmental sceneries. Design a suitable mural using material and methods for interior or exterior.				
Unit-4	Contemporary mural design with shapes, colours, textures using Re/Up cycling Materials.				
Unit-5	Prepare a digital miniature scale drawing and cartoons for a large scale mural design- suggesting material to be used for the interior and exterior.				
Unit-6	Study the visual effect of stained glass with modern materials and their use in mural design.				
<b>Expected Course Outcomes:</b>					
CO1	Understand the usual effects of Indian murals.			K1,K2	
CO2	Application the visual effects in the mural design.			K1,K2,K3	
CO3	Observation of the present socio industrial sceneries and designs - murals for interior and exterior.			K1,K2,K4	
CO4	Developing aesthetic sense towards murals.			K1,K2,K3	
CO5	Developing the applications of Re/ Up cycling materials & methods.			K2,K3,K6	
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 – Create					
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					
1	Ajanta caves – Benoy Behal				
2	Chola murals – P.S. Sriram				
3	Indian paintings – C. Sivaramamurthy				
4	South Indian paintings – C. Sivaramamurthy				

III, V, VII Semester only

7. \*Mooc – Massive Open Online Course,

8. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
9. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India)

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)</b>									

Course code:		BPA7CELP5	L	T	P	C
Core Elective	Textile Design- v		1		4	3
Pre-requisite	Paper / Pencils / Dyestuffs and fabrics					
<b>Course Objectives:</b>						
1. To develop understanding and using colouring on the fabric						
2. To introduce resist method design						
3. To equip the students with the necessary knowledge to apply the wax and dyes						
Unit – 1	Preparation of cloth for designed pattern					
Unit – 2	Preparation of Dyeing and Different dyeing techniques					
Unit – 3	For Batik - Wax preparation and waxing techniques - Removal of Wax					
Unit – 4	Students have to work with different structural materials - plain - Designed- Garments - madeups - presentation by each students					
Unit – 5	Students make two samples in same techniques					
<b>Expected Course Outcomes:</b>						
பாடத்தின் எதிர்பார்த்த விளைவு :						
CO1	Understanding of batik techniques				K1, K2	
CO2	Creating design as per the suitable technique				K2, K3	
CO3	Students will be known very well about resist techniques of dyeing				K3, K6	
CO4	Imaginatively improving design for end product				K4, K5	
CO5	Visualize and evaluation the designs				K4, K6	
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create						
K1 - நினைவில் கொள்ளல்; K2-புரிதல்; K3-விளக்கம்; K4-பகுப்பாய்வு; K5-மதிப்பீடு; K6-உருவாக்கம்						

Text Book(s) பாடநூல்	
1	
2	
Reference Book(s) மேற்கோள் புத்தகம்	
1.	Tie – Dyed Textiles of India - Murphy and Crill
2.	Textile Dyeing (Woodhead Publishing India in Textiles) - <a href="#">N. N. Mahapatra</a> (Author)

Semester-VII					
Course code:	BPA7CELP5	L	T	P	C
Core Elective	PRINT MAKING - V	1	-	4	3

	(INTAGLIO PROCESS –ETCHING )				
<b>Pre-requisite</b>	<b>Required Materials</b>				
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. Introduced Many modern printmaking artist in around the World.</li> <li>2. To Learn printmaking principles, printmaking manipulation techniques. value volume, spatial relationships.</li> </ol>				
<b>Unit-1</b>	<b>Introduction IN INTAGLIO</b> Intaglio is the family of printing and printmaking techniques in which the mage is incised into a surface and the incised line or sunken area holds the ink. it is the direct opposite of a relief print where the parts of the matrix that make the image stand above the main surface. Depressions are engraved or etched into a flat printing plate. Likely not to scale: grooves can be less than a millimetre wide.				
<b>Unit-2</b>	<b>MATERILA OF INTAGLIO</b> Copper or in recent times zinc sheets, called plates, are used as a surface or matrix, and the incisions are created by etching, engraving, drypoint, aquatint or mezzotint, often in combination. Collagraphs may also be printed as intaglio plates.				
<b>Unit-3</b>	<b>METHODS OF INTAGLIO</b> There are number of different types of original print methods to be aware of. intaglio prints; for example a dollar bill – bills and most stamps are engraved in metal plates and are printed after a viscous ink (about the consistency of oil paint) is forced into grooves, scratches, etched lines or indentations.				
<b>Unit-4</b>	<b>TECHNIQUES OF INTAGLIO</b> One may attempt to scratch an image onto the plate, but acrylic and plexiglass plates are more temperamental than copper or zinc, and wear out sooner. A sheet of printing paper is then placed on the upright plate and passed through a printing press, which prints all of the colours simultaneously.				
<b>Unit-5</b>	<b>PRINMAKERS</b> Among the greatest masters of engraving and etching are Albrecht Durer, Hans Holbein the Younger, Rembrandt, Goya, and Picasso.				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>					
<b>CO2</b>					
<b>CO3</b>					
<b>CO4</b>					
<b>CO5</b>					
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					
<b>1.</b>	Charles Marshall Sayers, The Book of Wood carving (Dover Wood working), 28 march 2003.				
<b>2.</b>	Garrett, Albert, A Hhistory of British wood engraving, Midas Books, 1978.				
<b>3.</b>	Anne Hayward, Wood Engraving and Linocutting, The CrowoodpPress Ltd (3 June 2008).				

III, V, VII Semester only

- 10. \*Mooc – Massive Open Online Course,
- 11. \* Swayam – Study Webs of Active-Learning for Young Aspiring Minds
- 12. \*NPTEL – National Programme on Technology Enhanced Learning (Programmes conducted by IIT's, India

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)</b>									

<b>Course code:</b>	<b>BPA8CPCC3</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>Creative composition –III (Digital)</b>	<b>1</b>	<b>-</b>	<b>6</b>	<b>4</b>
<b>Pre-requisite</b>	<b>Knowledge of composition principles skill to the software related to painting tools and application.</b>				
<b>Course Objectives:</b>					
<ol style="list-style-type: none"> <li>1. This end semester course combines all the previous studies in all courses.</li> <li>2. Application of different mediums to experiment various visual effects.</li> <li>3. Application of various software in digital painting to create a composition.</li> <li>4. Individual style in emphasized.</li> </ol>					
<b>Unit-1</b>	<b>Further understanding of the digital medium tools and application to repress ideas and images. Explore the digital media to create a composition on a chosen subject.</b>				
<b>Unit-2</b>	<b>Understanding the software tools and techniques in realistic and creative paintings.</b>				
<b>Unit-3</b>	<b>Paint a creative composition and paint the same in digital media Experiment to manipulate the software to extend the possibilities of the media In creative composition.</b>				
<b>Unit-4</b>	<b>Paint a creative composition Understanding the difference of the traditional mediums and digital media conversion of the digital media work to other mediums like print media. Exploring the possibilities in present social and technological scenario.</b>				
<b>Unit-5</b>	<b>Creative composition in digital media on a chosen subject in individual style.</b>				
<b>Unit-6</b>	<b>Study of animation with help of digital media – software.</b>				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>	<b>Explore the possibilities of the digital media.</b>			<b>K2,K6</b>	
<b>CO2</b>	<b>Similarities and differences in the visual effect.</b>			<b>K3,K4,K5</b>	
<b>CO3</b>	<b>Updating contemporary approach in digital painting.</b>			<b>K3,K4,K6</b>	
<b>CO4</b>	<b>Create socio-technological creative composition</b>			<b>K2,K4,K5,K6</b>	
<b>CO5</b>	<b>Developing individual style.</b>			<b>K2,K3,K6</b>	
<b>K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create</b>					
<b>Text Book(s)</b>					
<b>Reference Book(s)</b>					
<b>1</b>	<b>Beginners guide to digital painting in photoshop</b>				
<b>2</b>	<b>Digital Painting for the complete beginner</b>				
<b>3</b>	<b>Contemporary Art in India A Perspective – Pran nath mago</b>				
<b>4</b>	<b>Modern artists on art – edited by Robert L. Herbert</b>				
<b>5</b>	<b>From vangogh to Picasso</b>				
<b>6</b>	<b>Matisse and Picasso –Yve Alain Bois</b>				

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
<b>Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)</b>									

<b>VIII SEMESTER</b>					
<b>Course code:</b>	<b>BPA8CPRO1</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Core</b>	<b>PROJECT</b>	<b>1</b>	<b>1</b>	<b>8</b>	<b>6</b>
<b>Pre-requisite</b>	Knowledge of History of Arts from the previous classes – Heritage Study knowledge and experience of practicing work from the previous classes.				
<b>Course Objectives:</b>	To write a project on a chosen Title				
<b>Unit-1</b>	Students Should choose a title in discussion with the class teacher/ guide				
<b>Unit-2</b>	Submission of abstract				
<b>Unit-3</b>	Processing the project in discussion with the class teacher/guide periodically				
<b>Unit-4</b>	Visiting Library / Field work as required				
<b>Unit-5</b>	Final discussion and final documentation				
<b>Unit-6</b>	Submission of project – viva-voce exam				
<b>Expected Course Outcomes:</b>					
<b>CO1</b>	Application of the knowledge about history of Arts in writing the Project			K1, K2, K3	
<b>CO2</b>	Application of the Practical skill and knowledge in writing the Project			K3, K6	
<b>CO3</b>	Logical Study in arranging the project to the chosen subject			K1, K2,K4,K3	
<b>CO4</b>	Application of inter disciplinary skill and knowledge			K2,K3,	
<b>CO5</b>	Relevant knowledge of the chosen subject at the time of writing the project			K2,K3,	
K1 - Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 - Create					
<b>Text Book(s)</b>					
<b>Reference Book(s)- depend to chosen title</b>					

<b>Mapping with Programme Outcomes (MPO)*.</b>									
<b>MPO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>
<b>CO1</b>									
<b>CO2</b>									
<b>CO3</b>									
<b>CO4</b>									
<b>CO5</b>									
Map Course Outcomes (CO) for each Course with Programme Specific Outcomes (PSO) in the 3-Point scale of 1,2,3 (3-Strong, 2-Medium, 1-Low)									

