



Dr YSR Architecture and Fine Arts University

SYLLABUS

Bachelor of Fine Arts (BFA- Art History)

Department of Art History

Academic Year 2021-2022

College of Fine Arts

DEPARTMENT OF ART HISTORY

Vision

The study of art history expands visual literacy, deepens critical reading and writing skills, and increases students' abilities to think across fields. The discipline is profoundly multidisciplinary, and it enhances awareness of cultural diversity around the globe and throughout time. Students majoring in art history have a wide variety of career opportunities. Graduates with a strong background in art history are employed as college and university professors, museum professionals, curatorial, educational, and administrative positions, art librarians, archivists, development officers, journalists, art gallery or auction house staff members, art conservators and restorers, art specialists in the diplomatic service and at all levels of government, and in other careers in industries.

Mission

1. To instill and develop a broad knowledge of all the major art movements.
2. To encourage a high level of critical thinking and case studies, including research and writing throughout the program.
3. To allow flexibility within the electives for students to broaden their studies with related interests and opportunities from the rich offerings within the university's various disciplines in the college of Fine Arts.
4. To foster opportunities for practical work experience through internships at museums and galleries.

Program Educational Objectives (PEOs)

Program Educational Objectives from this Module student shall be able to examine and analyse the sequence of events from prehistoric to modern art of Indian and the western, and attempt to investigate art objectively the patterns of cause and effect that determine events. It shall establish the concept of Art in Indian stylistic context. Students shall be acquainted with art chronologically, socially, and ideologically from expansive viewpoint. They shall be able to comprehend the art movement, which fashioned the expansive of art throughout history.

PEO: 1 Students will be able to demonstrate familiarity with key artistic monuments and modes of art production from various global contexts.

PEO: 2 Students will be able to analyze and interpret works of art and architecture situated in a variety of historical and social contexts, and in comparative perspective.

PEO: 3 Students will be able to use visual and verbal primary sources, secondary sources to demonstrate with their art practices.

PEO: 4 Students will be able to study core critical frameworks of art historical analysis to develop and articulate persuasive arguments about works of art and the cultures that produced them.

Programme Outcomes (PO)

PO: 1 Artistic writing: Students will demonstrate mastery in their written, orally, artistic, and visual, communication skills as well as the ability to think creatively and critically.

PO: 2 Creative thinking: Students will learn the defining formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology.

PO: 3 Analyzing Art works: Students will analyze historical styles and visual traditions.

PO: 4 Art Theory practices: Students will demonstrate proficient knowledge of the history and theory of Fine Art.

PO: 5 Assignment exercise: Students will exercise knowledge of selected objects within their cultural and historical contexts in the form of Assignment.

PO: 6 Advantage of Libraries sources: Students will use effectively the printed, and electronic, human resources of libraries, to locate primary and secondary sources on a given topic.

PO: 7 Examine visual changes: Students will recognize cultural and historical changes in the contemporary visual environment.

PO: 8 Study of Art object : Students will study practical courses and learn paintings, sculptures, print making, architecture, designs, in Under-Graduate program in Art History course that add value to students.

PO: 9 Significance of Aesthetics: Students will learn Indian and western Aesthetics knowledge, it enhances the creative and Aesthetics skills in the students.

PO: 10 Learning environment: Students will be able to craft lucid historical arguments in dialogue with the larger disciplinary tradition.

PO: 11 Art gallery and museums studies: The students will learn the basic principles of Curation and museums studies skills.

PO: 12 Study of case study The Project Proposal and case study serves as an appropriate measure because it forces the student to examine their work, and formulate that analysis into a coherent written statement.

Correlation between the POs and the PEOs

PEOs	Programme Outcomes											
	1	2	3	4	5	6	7	8	9	10	11	12
I	✓			✓	✓		✓	✓	✓			✓
II		✓	✓	✓		✓	✓		✓		✓	
III	✓		✓	✓	✓	✓		✓		✓		✓
IV	✓	✓	✓	✓		✓	✓	✓		✓		

Program Specific Outcomes (PSOs):

PSO1: This course brings theoretical knowledge towards art and culture around the world.

PSO2: Students will understand the detailed study from Pre- History to Modern Art.

PSO3: Students will benefit with creative thinking, along with practical work.

PSO4: This course develops students with a broad knowledge of Art theory.

PSO5: Students will enhance Culture and traditions of Indian Art History.

ART HISTORY**SEMESTER I**

S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
Core Theory Courses											
1	AH21B1C1	History of Indian Art –I	3		0	3	3	50	50	100	W
2	AH21B1C2	Fundamentals of Visual Arts –I	5		0	5	6	50	50	100	W
3	AH21B1C3	Historiography of Visual Arts	6		1	7	6	50	50	100	W
4	AH21B1C4	Cultural Background of India-I	5		1	6	5	50	50	100	W
Core Studio Courses											
5	AH21B1S1	Painting-I	3		6	9	8	50	50	100	P
Ability Enhancement Courses											
6	CC21B1EN	English	2			2	2	50	50	100	W
Mandatory Course											
7	MC21B101	Universal Human Value- UHV (AICTE)	1			1	0	-	-	-	-
Total			25		7	33	30	300	300	600	

W- Written Examination
P - Practical Examination

SEMESTER II

S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
Core Theory Courses											
1	AH21B2C1	History of Western Art-I	3		0	3	3	50	50	100	W
2	AH21B2C2	Art History-Modes of Communication	5		1	6	5	50	50	100	W
3	AH21B2C3	History of Indian Genres	5		1	6	6	50	50	100	W
4	AH21B2C4	Cultural Background of India-II	5		1	6	6	50	50	100	W
Core Studio Courses											
5	AH21B2S1	Print Making-I	3		6	9	8	50	50	100	P
Ability Enhancement Course											
6	CC21B2CS	Communication Skills	2			2	2	50	50	100	W
Mandatory Course											
7	MC21B201	Environmental Studies	1			1	-	-	-	-	-
Total			24		9	33	30	300	300	600	

W-Written Examination
P - Practical Examination

SEMESTER III

S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
Core Theory Courses											
1	AH21B3C1	History of Indian Art –II	3		0	3	3	50	50	100	W
2	AH21B3C2	Classical Library studies	5		3	8	7	50	50	100	W
3	AH21B3C3	Survey of Indian Sculptures	5		3	8	8	50	50	100	W
Core Studio Courses											
4	AH21B3S1	Sculpture-I	3		6	9	8	50	50	100	P
Skill Enhancement Course											
5	AH21B3K1	Visual reading and Artistic practices-I	2			2	2	100	-	100	W
Open Elective-I											
6	AH21B3O1	Introduction to Folk And Tribal Art	2			2	2	100	-	100	J
Mandatory Course											
7	MC21B301	Indian Constitution (AICTE)	1			1	-	-	-	-	-
Total			21		12	33	30	400	200	600	

W-Written Examination
P - Practical Examination
J- Jury

SEMESTER IV

S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	
Core Theory Courses											
1	AH21B4C1	History of Western Art- II	3		0	3	3	50	50	100	W
2	AH21B4C2	Creative Writing-I	5		3	8	7	50	50	100	W
3	AH21B4C3	Art Theory	5		3	8	8	50	50	100	W
Core Studio Courses											
4	AH21B4S1	Sculpture-II	2		7	9	8	50	50	100	P
Skill Enhancement Course											
5	AH21B4K1	Advanced communication skills	0	2	0	2	2	100	-	100	W
Open Elective-II											
6	AH21B4O1	Survey of Asian Art	2			2	2	100	-	100	J
Mandatory Course											
7	MC21B401	Essence of Indian Traditional Knowledge (AICTE)	1			1	-	-	-	-	-
Total			18	2	13	33	30	400	200	600	

W-Written Examination
P - Practical Examination
J- Jury

SEMESTER V

S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
Core Theory Courses											
1	AH21B5C1	Indian Art since 1850s	3		0	3	3	50	50	100	W
2	AH21B5C2	Indian Aesthetics	3		0	3	3	50	50	100	W
3	AH21B5C3	Survey of Indian Paintings	5		1	6	4	50	50	100	W
Professional Elective											
4	AH21B5E1	Creative Writing-II	5		2	7	5	50	50	100	W
	AH21B5E2	Art History Methods & materials									
Core Studio Courses											
5	AH21B5S1	Painting-II	2		7	9	7	50	50	100	P
Skill Enhancement Course											
6	AH21B5K1	Visual Reading Artistic Practice –II	2		1	3	2	100	-	100	P
Open Elective-III											
7	AH21B5O1	Art and Archaeology	2			2	2	100	-	100	J
8	GN21B5CSP	Community Service Project	Vacation (180 hours)				4	100	-	100	J
Total			22		11	33	30	550	250	800	

Credits for Mandatory Community Service Project during summer vacation between V semester and VI Semester.

W-Written Examination

P - Practical Examination

J-Jury

SEMESTER VI

S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
Core Theory Courses											
1	AH21B6C1	History of Western Art –III	3		0	3	3	50	50	100	W
2	AH21B6C2	Western Aesthetics	3		0	3	3	50	50	100	W
3	AH21B6C3	Modern Western Art Since 1945 to present day.	7		1	8	6	50	50	100	W
Professional Elective											
4	AH21B6E1	Gallery or Curatorial Practice	5		2	7	6	50	50	100	W
	AH21B6E2	Art History and Criticism									
Core Studio Courses											
5	AH21B6S1	Print Making-II	3		6	9	8	50	50	100	P
Skill Enhancement Course											
6	AH21B6K1	Work shop & seminar on Contemporary Visual Art.	1			1	2	100	-	100	P
Open Elective-IV											
7	AH21B6O1	Popular Art and Craft of Andhra Pradesh	2			2	2	100	-	100	J
Total			24		9	33	30	450	250	700	

Note: Internship to be carried out in the summer holidays and the evaluation will be done in VII semester

W- Written Examination
P - Practical Examination
J- Jury

SEMESTER VII

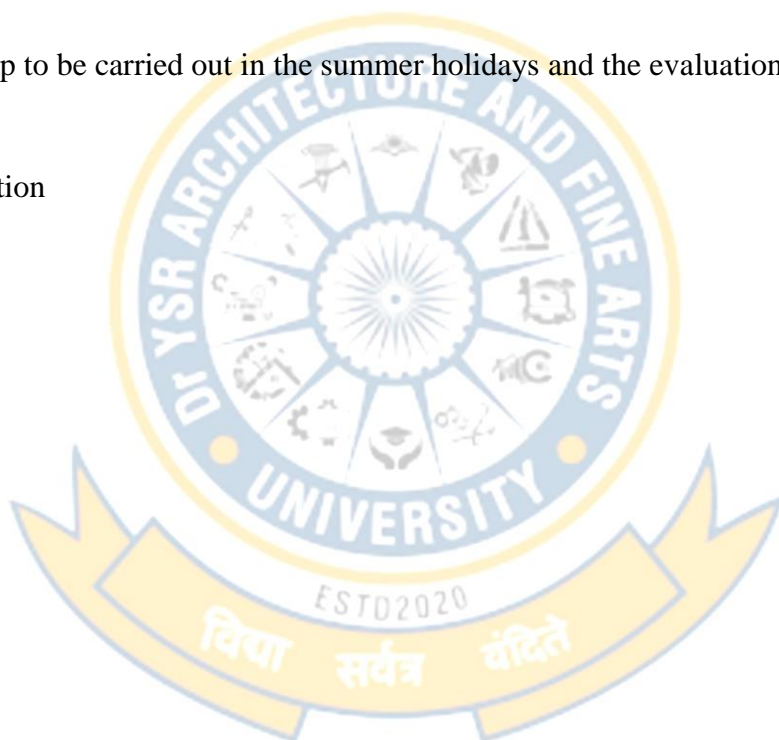
S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
1	AH21B7MP	Gallery Industrial mini project	540 Hours				12	100		100	J
2	AH21B7PT	Dissertation & Viva Voice					15	100	100	200	J
3	AH21B7IN	Industrial/Research Internship	Vacation (180 Hours)				3*	100		100	J
Total			0	0	0	0	30	300	100	400	

*Note: Internship to be carried out in the summer holidays and the evaluation will be done in VII semester.

W- Written Examination

S - Submission

J- Jury



SEMESTER VIII

S.No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
Core Theory Courses											
1	AH21B8C1	Modern Indian Art	3		0	3	3	50	50	100	W
2	AH21B8C2	20 th century Western Art	3		0	3	3	50	50	100	W
3	AH21B8C3	Art & Architecture in Andhra Pradesh	5		1	6	6	50	50	100	W
4	AH21B8C4	Colonial Art and Architecture in India	2		2	4	4	50	50	100	W
5	AH21B8C5	Studies Museology	5		1	6	6	50	50	100	W
Skill Enhancement											
6	AH21B8K1	Annual Art Exhibition / Curation	2		9	11	8	100	--	100	J
Total			20		13	33	30	300	300	600	

W- Written Examination
P - Practical Examination
J - Jury

Syllabus

SEMESTER – I

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	AH21B1C1	History of Indian Art –I	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will comprehend the history of ancient human lifestyle.							1, 3	1, 2
CO2	To comprehend the significance of Buddhist art and architecture, as well as the Mauryan period.							3, 5	1, 2
CO3	To gain historical knowledge of the Bharhut era							1,2	1, 2
CO4	To learn about the history of the Kushana period, Gandhara, and Mathura Schools.							3, 4	1, 2
CO5	The learner will receive historical knowledge of North and South Indian art and architecture.							3, 5	1, 2
CO6	To comprehend Cholas period art and culture.							1, 4	1, 2

Module- I:

P Pre-Historic Art- Overview and comprehension of Indian art and pre-historic art periodization. Bhimbetka Caves, Vindhya Foothills Indus Valley Civilization: Art of the Indus Valley Civilization — Harappa and Mohenjo-Daro sites

Module- II:

Buddhist Art and Architecture: Buddhist architecture, rock carving Buddhist caves – Mouryan period – Didarganj Yakshi, Sunga period – Yaksha, Shunga fertility deity, Yaksha reliefs, bronze coin, Buddhist stupa

Module- III:

Barhut, Narrative relief panels, Jataka stories, pictorial language, Sanchi, Buddha's life stories, Timeline of Buddhism, relief panels, East-west-North-South gates, Amaravati, Nagarjunakonda, Gupta art, Ajanta Ellora-art.

Module- IV:

Kushana Dynasty (Gandhara – Mathura Period), Gandhara and Mathura school characteristics, Gandhara influences, Hellenised works and Persian influence, Gupta age, Khajuraho temples, Konark, Art Hoyasala

Module- V:

North and South Indian Art: Pallavas Dynasty - Mahendravarman rock cut Temple Architecture- Drupadi Ratha, Arjun Ratha, Bhima Ratha, Dharmaraja Ratha, Nakul Sahadev Ratha, Pillars, Ganges Descent, Shore Temple- Dravidian Architecture.

Module – VI:

Cholas period: Sculpture-Shiva as Lord of Dance (Nataraja), Yoga Narasimha, Sembiyan Mahadevi, Vishnu's Man-Lion Incarnation, Child Saint Sambandar –Details of Stone Chariot-wheel, elephant, Mahabalipuram rock cut temple

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
3. Karl Khandalawala, Indian sculpture and Painting, Publication Division, New Delhi.
4. George Michell, Hindu Art and Architecture, Thames and Hudson, world of Art, London.
5. Rajarajan, R.K.K, Art of the Vijayanagara-Nayakas (Architecture and Iconography). Sharada Publishing House., Delhi



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	AH21B1C2	Fundamentals of Visual Arts –I	5	0	0	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will be able to Understand the language of art.							1, 2	1, 2
CO2	To understand the importance of principals of art.							1, 2	1, 2
CO3	To acquire the knowledge of elements of art.							1, 2	1, 2
CO4	The student will gain the understanding of abstraction and stylization, perspective.							3,4	1, 2
CO5	To understand the importance of light and shade, still- life, land-scape, and anatomy.							1, 3	1, 2
CO6	To understand the Definition of painting, sculpture, printing making, architecture. Applied art, photography.							5, 6	1, 2
Module- I:									
Understanding the language of art, including the use of formal elements for the arrangement of pictorial space, is accomplished through a variety of tasks, as well as the study of visual material theory and practise. Artistic elements are discussed. Line, colour, form, shape, space, and texture are all elements to consider.									
Module- II:									
The concept of principals of art harmony, balance, rhythm, emphasis and proportion, contrast, pattern, repetition, unity, variety, and importance of material, techniques, Understanding the Visual art through principles of art and through Visual images Practical practice.									
Module- III:									
Abstraction and stylization, Foreshortening, perspective, eye level, fixed point of view, vanishing point, ratio-proportion, sketching, drawing light and shade, still- life, landscape, anatomy, vertical , horizontal, two and three dimensional, transparent and opaque Paper Pencil, water colour, acrylic colour.									
Module- IV:									
concept of primary colors, secondary colors, territory colors, complementary colors, and shade, four directions, still- life, landscape, anatomy- structure, parts, measurements in making, vertical lines, horizontal lines, two and three dimensional forms, transparent and opaque Paper Pencil, water colour, acrylic colour.									
Module- V:									
History on fundamentals of art mediums, famous works, artists, The concept of neutral colors, analogue colors , Mosaic, Painting, Mural, Fresco, Collage, Batik Tie and Dye and Brief discussion on visual art and practices works of art. A brief discussion on Natural dyes with historical references.									
Module – VI:									

Making Book cover design and illustration, Short introduction on cartoon, poster, Advertisements, newspaper and magazine, animation and printing processes, photography, computer-graphic, hoarding and T.V, letter press and offset printing.

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
3. Agarwala, Studies in Indian Art , Varanasi.
4. Mukesh Kumar, Fundamentals of Visual Art, Doaba Publications.
5. Tiffany Sutton, The Classification of Visual Art: A Philosophical myth and its History, Cambridge University press.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	AH21B1C3	Historiography of Visual Arts	6	0	1	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will be able to understand the visual analysis of the arts.							1,2	1,2
CO2	To understand the importance of Indian art history through the ages.							1,2	1,2
CO3	To acquire the knowledge on various arts of Iconology and Iconography.							2,3	1,2
CO4	To gain the knowledge on 'origins' and meaning of images, text, and living tradition- terminology- formal analysis, Artistic practices.							3,4	1,2
CO5	To understand the importance of Art and society- Social dimensions of Indian Art.							4,5	1,2
CO6	To understand various concepts of Stella Kramrich's writings, approach to Indian Art History.							5,6	1,2

Module- I:

What exactly is art history? What function does art history play in Indian cultural history? Art history's scope and multidisciplinary character. Introduction to visual arts analysis, influences of learnt preconceptions- beauty, truth, genius, civilization, shape, prestige, taste, and so on.

Module- II:

Understanding Sanskrit and regional texts in relation to art works throughout Indian art history. To be introduced are texts such as Maanasollasa, Chitrasutra, Chitra Lakshana, Vishnudharmottara Purana, and Shilappadikaaram. The definition, characteristics, and influences will be covered.

Module- III:

The description of Iconology and Iconography. Art History's styles, Art and History, original background of art works, modern academic field The art of describing, human history, the mind in the cave, and Image Writing

Module- IV:

The investigation of 'origins' and meaning, visuals, text, and living tradition- terminology- formal analysis, Canon of art, text-based studies in iconography and symbolism, Canons of Indian Painting, Independence of the Art in Text and Practice

Module- V:

Art and Society: Indian Art's Social Dimensions Ancient and mediaeval Indian painters' identity, migration, organisation, emperors, patronage, formal analysis, composition, technique, medium, contour line, colour theory, and connoisseurship, among other things.

Module – VI:

Stella Kramrich's approach to Indian Art History includes South Asian arts and culture, Indian artistic legacies, European art-historical approaches, temple architecture, and iconography in folk art and textile. Georg W F Hegel plus a few additional thinkers Post-1950s Indian Sculpture Studies.

Reference Books:

1. Ernest Gombrich, The story of Art, Phaidon Press.
2. Suresh Chandra Banerji, Society in Ancient India: Evolution since the vedic times based on Pali, Prakrit and other classical sources, D K Print world Ltd.
3. Parul Pandya Dhar, Indian Art History : Changing perspectives, D K Print world.
4. Stella Kamrisch, Indian Sculpture, Motilal Banarsidass.
5. Stella Kamrisch, The Art of India: Traditions of Indian sculpture, Paintings and Architecture, phaidon press.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	AH21B1C4	Cultural Background of India-I	5	0	1	5	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	To comprehend the rich legacy in all sectors, including arts and crafts							1, 2	1, 2
CO2	To be familiar with Satavahana places associated with terracotta art.							3, 4	1, 2
CO3	To understand the various procedures used to prepare terracottas and to recognise the classification of mythological figurines							4, 5	1, 2
CO4	to examine and disclose the people's concern and attention during the early historical period							1, 3	1, 2
CO5	to comprehend people's economic lives							1, 4	1, 2
CO6	to investigate the Roman effects on clay modelling							1, 5	1, 2

Module- I:

Terracotta art of Satavahana: Introduction- Telangana and Andhra Pradesh, contemporary fashions, major professions during Satavahana period; Historical background- chronology of satavahana, major changes etc.

Module- II:

Explored and Excavated sites: Satavahana sites connected with Terracotta Art; Adam, Nagapur dt.,Maharastra- Appukallu North Arcot dt., Tamilnadu- Banavasi, Uttara Kannada Karnataka- Dantapuram, Srikakulam dt., Andhra Pradesh- Dudikota, Karimnagar dt., Telangana etc.

Module- III:

Techniques of terracotta manufacturing and Classification of terracotta figurines: mythological figures; Gaja Lakshmi- Srivatsa- Yaksha- Kubera- Surya- Uma- Siva as Kalari- Mythical figure- Buddha- Triratna- Dharmachakra; Mother goddess etc.

Module- IV:

Dress and Ornaments: features of dress and represented ornaments in terracotta figures; dress- coiffure- Head dress; Ornaments- Ear Ornament, Fore Head, Coils; drapery; Hair style; ornaments on waist and right leg etc.

Module- V:

Items related to economy: trade and commerce- organised trading guilds; Various kind of Inscription indications; Trade routes, Transport, Weights, measures, balance, seals and sealings.

Module – VI:

Roman influence on clay modelling: adoption of indigenous characters; specialized techniques, manufactured terracottas.

Reference Books:

1. Dr. B S Rajendra Babu, "Terracotta art of Satavahana," Bharatiya Kala Prakashan, 2019
2. Smith, V. A, "Early History of India," Oxford, 1957.
3. Gopalachari, K, " Early History of the Andhra country," Chennai, 1976.
4. Sastry, P.V.P, "Satavahana Epoch: A new light," Hyderabad, 1997.
5. Deshande, M.N, "Roman influence on Terracotta of the Satavahana period," International conference on Asian Archaeology: summaries of paers (New Delhi, 1961)



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	AH21B1S1	Painting-I	3	0	6	8	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The Students understand with Still Life Painting, and Demonstration of painting indoor, and outdoor study- shape, Form, colour, Composition. Etc.							4, 5	1, 2
CO2	To acquire the knowledge on various principles of Handling of various types mediums of materials for composition, Still-life painting (Opaque, Transparent, Impasto techniques. Etc.							4,5	1, 2
CO3	To gain the knowledge on various mediums, handling like colour pencils, dry pastel, oil pastel colour, And inks. Non-moving objects, often with relatively simple shapes.							4,5	1, 2
CO4	To understand the importance of Still Life Painting, and Demonstration of painting indoor, and outdoor study- shape, Form, colour, using Material. Composition. Exercises based on nature, Example, Trees, Flowers.							4,5	1, 2
CO5	The students will understand on Bushes, Rocks, Sky and Water Exercises based on manmade objects (Still-life of Artificial, Natural objects Like Flowers, Fruits, Vegetables etc).							4,5	1, 2
CO6	The students study of nature, study of painting- outdoor and indoor Study- by the various mediums as colour pencils, pastels, watercolours, poster colours, and inks.							4,5	1, 2

Module- I:

Introduction with Still Life Painting, and Demonstration of painting indoor, and outdoor study- shape, Form, colour, Composition.

Module- II:

Handling of various types mediums of materials for composition. Still-life painting (Opaque, Transparent, Impasto, Wet on Wet, Wax resist Collage, etc.) Such as Pencils, Eraser, color palette, round and flat brushes- 000, 0, 2, 4, 6, 8, 10, 12, container, Napkin.

Module- III:

Pencil-like colour pencils, dry pastel, oil pastel colour, and inks. Non-moving objects, often with relatively simple shapes, are the perfect way to learn (or remind oneself of) a few Important foundations, Verastion etc.

Module- IV:

Understanding Still Life Painting, and Demonstration of painting indoor, and outdoor study- shape, Form, colour, using Material. Composition. Exercises based on nature, Example, Trees, Flowers,

Module- V:

To study on Bushes, Rocks, Sky and Water Exercises based on manmade objects (Still-life of Artificial, Natural objects Like Flowers, Fruits, Vegetables etc).

Module – VI:

Nature study painting- outdoor indoor Study- colour pencils, pastels, watercolours, poster colours, and inks. etc. Painting practice of individual- Study of birds or animals from Zoo or Natural surroundings.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	CC21B1EN	English	2	0	0	2	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To be able students have a good understanding of modern English grammar. To enable them produce grammatically and idiomatically correct language.							NA	1,2
CO2	To be able student improve their verbal communication skills.							NA	1,2
CO3	To be able student an appreciable understanding of English grammar. Spot language errors and correct them. To help them minimize mother tongue influence.							NA	1,2
CO4	Produce grammatically and idiomatically correct spoken and written discourse.							NA	1,2
CO5	To be able student presentation skills, communicate effectively; use spoken language for various purposes.							NA	1,2
CO6	To be able student learn different kinds of genres of literature – literature and context.							NA	1,2

Module – I:

Modern English grammar - grammar of spoken and written Language; -various types of sentence – simple – compound – complex – declaratives – interrogatives – imperatives – explanative.
Basic sentence patterns in English – subject – verb - object - complement – adverbials; Clauses - main and subordinate clauses - noun clauses - relative clauses - adverbial clauses - finite and non-finite clauses - analysis and conversion of sentences – Active to Passive and vice versa – Direct to Indirect and vice versa.

Module – II:

Degrees of Comparison, one form to the other; Phrases - various types of phrases - noun, verb, adjectival and prepositional phrases; Words - parts of speech – nouns – pronouns - adjectives verbs - adverbs – prepositions – conjunctions – determinatives

Module – III:

Nouns - different types - count and uncounted – collective - mass - case - number – gender; Pronoun - different types - personal, reflexive - infinite-emphatic – reciprocal; Adjectives - predicative - attributive - pre- and post-modification of nouns; Verbs - tense-aspect - voice -mood - Concord - types of verbs – transitive - intransitive-finite – non-finite; Helping verbs and modal auxiliaries - function and use.

Module – IV:

Adverbs - different types - various functions - modifying and connective; Prepositions - different types - syntactic occurrences - prepositional phrases - adverbial function; Conjunctions - subordinating and coordinating

Determinatives articles - possessives – quantifiers.

Module – V:

Presentation as a skill - elements of presentation strategies – audience – objectives – medium – key ideas - structuring the material - organizing content - audio-visual aids – hand-outs - use of power point - clarity of presentation - non-verbal communication - seminar paper presentation and discussion.

Module – VI:

What is a literature – literature and context – genres – literature and human values – creative use of language inculcation of aesthetic sense? Poetry – what is poetry – different types of poetry – poetic diction – figurative language – themes – stanza – rhyme; Drama - Scope and definition – different types – structure – dialogue – characters – action. Prose - What is prose – different types – personal – impersonal – technical; Fiction - What is fiction – different types – plot – characters – setting – point of view – short story – its characteristics.

BOOKS RECOMMENDED

- Burt, Angela. Quick Solutions to Common Errors in English. Macmillan India Limited, 2008.
- Carter, Ronald, and Michael McCarthy. Cambridge Grammar of English. CUP, 2006.
- Concise English Grammar by Prof. V. K. Moothathu. Oxford University Press, 2012.
- Driscoll, Liz. Common Mistakes at Intermediate and How to Avoid Them. CUP, 2008.
- English for Effective Communication. Oxford University Press, 2013.
- Greenbrae, Sidney. Oxford English Grammar. Indian Edition. Oxford University Press, 2005.
- Kenneth, Anderson, Tony Lynch, Joan MacLean. Study Speaking. New Delhi: CUP, 2008.
- Leech, Geoffrey et al. English Grammar for Today: A New Introduction. 2nd Edition. Palgrave, 2008.
- Leech, Geoffrey, Jan Svartvik. A Communicative Grammar of English. Third Edition. New Delhi: Pearson Education, 2009
- Lynch, Tony. Study Listening. New Delhi: CUP, 2008.
- Marks, Jonathan. English Pronunciation in Use. New Delhi: CUP, 2007.
- Powell, Debra. Common Mistakes at Advanced and How to Avoid Them. CUP, 2008.
- Sinclair, John ed. Collins Co build English Grammar. Harper Collins publishers, 2000.
- Tayfoor, Susanne. Common Mistakes at Upper-intermediate and How to Avoid Them. CUP, 2008.
- Turton. ABC of Common Grammatical Errors. Macmillan India Limited, 2008.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	MC21B101	Universal Human Values (AICTE)	1	0	0	0	0	0	0
Cos	Course Outcomes							POs	BTLs
CO1	To understand the importance of value education and its purpose							6, 7	1, 2
CO2	To acquire the knowledge on various principles of value education and their functions.							6, 7	1, 2
CO3	To gain the knowledge on various principles of value education.							6, 7	1, 2
CO4	To understand the importance of value education, value education concept, significance, concern for future results.							6, 7	1, 2
CO5	To understand various Issues related to value education							6, 7	1, 2
CO6	To understand the impact of Social values and value education in humans							6, 7	1, 2

Module – I:

Value Education—Introduction – Definition of values – Why values? – Need for Inculcation of values – Object of Value Education – Sources of Values – Types of Values: i) Personal values ii) Social values iii) Professional values iv) Moral and spiritual values) Behavioral (common) values

Module – II:

Personal values – Definition of person – Self-confidence – Relative and absolute confidence, being self-determined, swatantrata (loosely equivalent to freedom). Self-discipline – Self Assessment – Self-restraint – Self motivation – Determination – Ambition – Contentment. Self-respect and respect to others; expression of respect

Module – III:

Social values – Modules of Society - Individual, family, different groups – Social consciousness – Equality and Brotherhood – Dialogue – Tolerance – Sharing – Honesty-Responsibility – Cooperation; Freedom – Repentance and Magnanimity. Peer Pressure – Ragging - examples - making one's own choices

Module – IV:

Professional values – Definition – Competence – Confidence – Devotion to duty –Efficiency – Accountability – Respect for learning /learned – Willingness to learn-Open and balanced mind – Team spirit – Professional.

Ethics – Willingness for Discussion; Difference between understanding and assuming.

Time Management: Issues of planning, as well as concentration (and aligning with self-goals).

Expectations from yourself. Excellence and competition, coping with stress, Identifying one's interests as well as strengths.

Module – V:

Behavioral values – Individual values and group values. Anger: Investigation of reasons, watching one's own anger; Understanding anger as: a sign of power or helplessness, distinction between response and

reaction. Right utilization of physical facilities. Determining one's needs, needs of the self and of the body, cycle of nature. Relationship with teachers. Inside the class, and outside the class, interacting with teachers

Module – VI:

Complimentary nature of skills and values. Distinction between information & knowledge Goals: Short term goals and long-term goals; How to set goals; How to handle responsibilities which have to be fulfilled while working for goals.

Reference Books:

1. Ramacharla Pradeep Kumar. Compiled Reading Material IIIT Hyderabad
2. Dr. S. Ignacimuthu S. J., Values for life, Better yourself Books, Bandra Mumbai-600 050 (1999).
3. Values (Collection of Essays)., Published by : Sri Ramakrishna Math., Chennai—4.,(1996)
4. Prof. R.P.Dhokalia., Eternal Human Values NCRT –Campus Sri Aurobindo Marg., New Delhi
5. Swami Vivekananda., Education., Sri Ramakrishna Math., Chennai-4(1957)



SEMESTER – II

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	AH21B2C1	History of Western Art-I	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will be able to understand the visual analysis of the Historic Art.							1,2	1,2
CO2	To understand the importance of Egyptian Art history through the ages.							1,2	1, 2
CO3	To acquire the knowledge on various arts of Iconology and Iconography of sculptures, Pyramid: Detail's structure of Pyramid- enclosure							2, 3	1, 2
CO4	To gain the knowledge on Greek Art 'origins' and meaning of images, text, and living tradition- terminology- formal analysis, Artistic practices.							3, 4	1, 2
CO5	To understand the importance of Art and society- Social dimensions of western Art.							4, 5	1, 2
CO6	To understand various concepts of Stella kramrich's writings, approach to Indian Art History. Christian Art: Early Christian/ Byzantine art-Origins and Historical Importance, icons							5, 6	1, 2

Module- I:

Pre-Historic Art: Pre-Historic and Proto Historic Art – Stone ages- Palaeolithic period, Mesolithic period, Neolithic period -Cave Paintings and Sculptures, Characteristic features of paintings, study of colour applications, volume study, line, form shapes. Sculptures- Venus/ mother goddess, Bisons, – Proto Historic art.

Module- II:

Egyptian Art: Introduction to Egyptian Art –Art of Old Kingdom- Middle Kingdom – New Kingdom-Egyptian pyramids- Evolution of pyramid, types of pyramid – paintings, sculptures- Narmer Palette, Statue of Menkaure with Hathor and Cynopolis, Wooden statue of the scribe Kaaper, sculptures of Prince Rahotep and his wife Nofret , Painted relief,Relief of the royal family, Hard stone group statue of Ramses II with Osiris, Isis, and Horus, Seated portrait statue of Dersenedj, scribe and administrator, Bust of Nefertiti, The Mask of Tutankhamun, Artifacts, ornamentation, scribes, furniture, clothing of Egypt.

Module- III:

(Mesopotomia art, -Sumerian art, Akkadian art, Babylonian art, Assyrians art.--The Agean Art,) - enclosure wall, cult pyramid, burial chamber, offering hall, blocks, storages, entrance, mastaba, etc. Different types of Pyramid- Steps Pyramids, Pyramid of Giza, Sphinx, pyramids of Ellinika, Nubian pyramids, Pyramids of Güfmar etc.

Module- IV:

Ancient Greek Art: Introduction to Greek Art – Archaic Period- Classical Period- Hellenistic Period - paintings, sculptures -Sounion Kouros, Kritios Boy, Discus Thrower,Doryphorus, The sculpture of Zeus, The Moschophoros or calf-bearer, Frieze of the Siphnian Treasury, Delphi, Hellenistic Period - Laocoön and His Sons, The Winged Victory of Samothrace,The Venus de Milo, Monumental sculpture- Materials, forms. Pottery, Vase painting - Detail study of a black-figure vase, Interior (tondo) of a red figure kylix, Detail of a red-figure amphora. (The Etruscans Art)

Module– V:

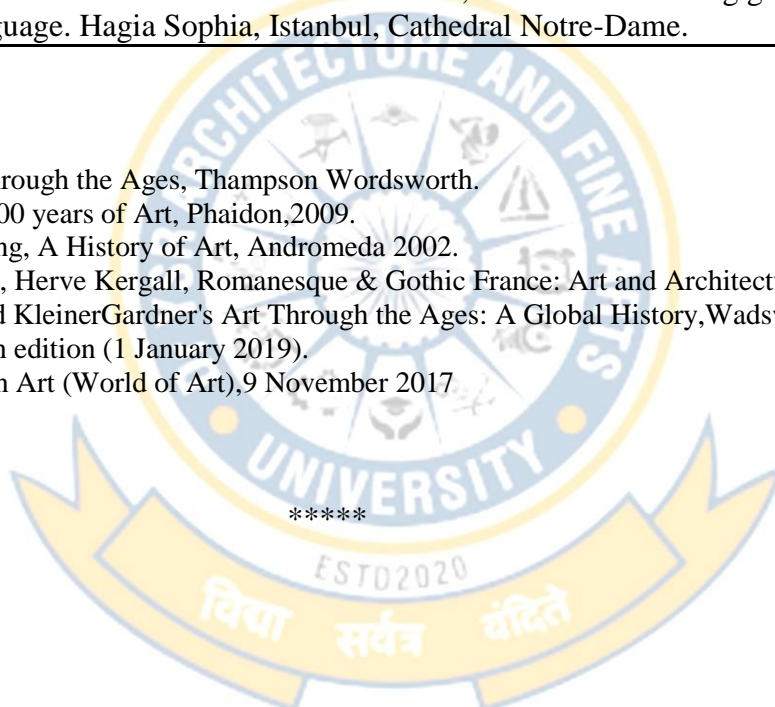
Ancient Roman Art: Introduction to Ancient Roman Art – paintings- Painted Garden, Mosaic- Mosaic Fragment with a Dionysiac Procession, Pair of Centaurs Fighting Cats of Prey from Hadrian's Villa, Stucco, Glass, Metal Work, sculptures-marble- statue of the emperor Augustus, Relief of a seated poet, Tomb relief, Chariot procession of Septimus Severus, The Farnese Hercules, Relief from the Ara Pacis Augustine, The Four Tetrarchs, The Dying Gaul, bronze etc – Trajan's Column, Roman portraiture.

Module – VI:

Christian Art: Early Christian/ Byzantine art-Origins and Historical Importance, icons, Examples of works of Art. Painting Catacomb chamber- characteristic features, Mosaic works-using gold, glass in the basilicas-study of the visual language. Hagia Sophia, Istanbul, Cathedral Notre-Dame.

Reference Books:

1. A.G. Gardner, Art through the Ages, Thampson Wordsworth.
2. Regent Wharf, 10,000 years of Art, Phaidon, 2009.
3. Sir Lawrence Gowing, A History of Art, Andromeda 2002.
4. Viviane Minne-Seve, Herve Kergall, Romanesque & Gothic France: Art and Architecture.
5. Helen Gardner, Fred Kleiner Gardner's Art Through the Ages: A Global History, Wadsworth Publishing Co Inc; 16th edition (1 January 2019).
6. Bill Manley, Egyptian Art (World of Art), 9 November 2017



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	AH21B2C2	Art History-Modes of Communication	5	0	1	5	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will understand the various forms within Art History functions.							1,2	1,2
CO2	To understand the importance of The Museums, Archives, Galleries, exhibition spaces, technological media, cataloguing, curatorial practice.							1,2	1, 2
CO3	To acquire the knowledge on various arts of historical Museums studies, rise of Museums in general and Indian Museums in particular in relation to Archaeology.							2, 3	1, 2
CO4	To gain the knowledge on the relation between gallery culture and art economy, Technology and its application on Art History.							3, 4	1, 2
CO5	To understand the importance of Art and society- Social dimensions of art Objects, Monuments, Histories-Tapati Guha, Museum Without Walls- Andres Marlaux.							4, 5	1, 2
CO6	To understand various popular art in India.							5, 6	1, 2

Module- I:

An introduction into various forms within which Art History functions. Understanding art history purpose, significance of art history, value of Art history. Early communication methods- Sings- Language- Primitive art, Handwritten documents- Books, documents, Manuscripts.

Module- II:

The Study of the Museums functions, importance of Archives- Individual and intuitions, Primary and secondary sources, Historical research, Physical space, role of Galleries, significance of exhibition spaces, technological media, and cataloguing, curatorial practice.

Module- III:

To study the historic rise of Museums in general and Indian Museums in particular in relation to Archaeology, And how Archaeology related to art, and Archaeology significance, Types of excavations- Horizontal excavatin and Vertical excavations, Archaeology functions.

Module- IV:

The relation between gallery culture and art economy. Technology and its application on Art History. The importance of gallery culture Public engagement, Modern galleries, collections, Sense based evidence, Empirical understanding, and how it's related to art history.

Module- V:

To Study of art Objects, Perseveration of art objects, importance of art objects, understanding the historical Monuments, readings on Histories-Tapati Guha Thakurta- Didarganj Yakshi,

Module – VI:

Popular Art in India, new media and its importance in communication, Narratives in popular paintings, Styles in Popular paintings and its importance in visual communication.

Reference Books:

1. Sir Lawrence Gowing, A History of Art, Andromeda 2002.
2. Helen Gardner , Fred Kleiner Gardner's Art Through the Ages: A Global History, Wadsworth Publishing Co Inc; 16th edition (1 January 2019).
3. Rolf Toman , Gothic: Architecture, Sculpture, Painting, hf ULLMANN (June 1, 2007).
4. Bill Manley, Egyptian Art (World of Art), 9 November 2017
5. Janson, H. W., Penelope J. E. Davies, and H. W. Janson. Janson's history of art: the western tradition. Upper Saddle River, NJ: Prentice Hall.
6. Stokstad, Marilyn, and Michael W. Cothren. Art History. Boston: Pearson Education, 2014.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	AH21B2C3	History of Indian Genres	5	0	1	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will comprehend the fundamentals of iconography.							1,2	1,2
CO2	Vijayanagara period art traditions through historical perspectives							1,2	1, 2
CO3	To understanding the various styles of sculptural sculpture throughout the Vijayanagara period							2, 3	1, 2
CO4	To learn about Shaiva sculptures							3, 4	1, 2
CO5	To gain knowledge about Vaishnava sculptures							4, 5	1, 2
CO6	to comprehend the iconography through fieldwork and image reading							5, 6	1, 2

Module- I:

Classification of Hindu Images- *Cala* murthi and *Acala* murthi; Mudras: Hasta mudras- *Abhaya mudra*, *Varada mudra*, *Jnana mudra*, *Vyakhyana mudra*, *Namaskara mudra* etc, Ornaments, Weapons etc.

Module- II:

Iconography- Introducing Indian Sculptural art in Historic perspective, Art traditions prior to Vijayanagara: Early medieval art in the deccan- explanation of art traditions of aihole, badami, attadakal, Viruaksha temple, Hoyasala rulers etc.

Module- III:

Sculptural art during Vijayanagara period: Introduction, religious background; types of sculptures- symbolic representations, narrative scenes from Ramayana, contemporary social practices, types of animals; main characteristics.

Module- IV:

Shaiva Sculptures: Introduction; god of trinity, forms of Shiva – Siva Linga, Sahasra linga, Sthanaka Shiva, Asana Shiva. Terrific form of Shiva: Gajasamhara murthi of Shiva, Virabhadra, Nataraja or Nritya murthi of Shiva, Depictions of Nataraja Shiva.

Module- V:

Vaishnava Sculptures: Introduction, Sthanaka Murthi/ standing figures– Vishnu, Asana murthi/ seated figures- Vishnu, Sayana murthi/ lying/ resting figures- Vishnu, specifications of weapons, symbols, types of mukutas, types of mudras.

Module – VI:

Students will write an essay using three photographs of Hindu imagery from Rayalseema temples as inspiration. He/she will concentrate on numerous things such as style, material, history, specifications, and so on by reviewing and observing the images in the temple.

Reference Books

1. A K Bhattacharyya, “The Iconography of Hindu Images,” Bharatiya Kala Prakashan.
1. H Krishna Sastry, Indian images of Gods and Goddesses, Bharatiya Kala Prakashan, Delhi, 2003.
2. Dr. K M Suresh, “ Vijayanagara Sculptures at Hampi,” Bharatiya Kala Prakashan, Delhi, 2011.
3. S.P Gupta, Elements of Indian Art, DK publishers,



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	AH21B2C4	Cultural background of India-II	5	0	1	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will understand the social environment from historical background of Buddhism							1,2	1,2
CO2	To acquire the knowledge of hidden historical artistic activities in Chola period.							1,2	1, 2
CO3	To gain the knowledge on slavery of Ancient India.							2, 3	1, 2
CO4	To understand the Jatakas as popular tradition							3, 4	1, 2
CO5	To understand the cultural developments in various perspectives.							4, 5	1, 2
CO6	To understand the importance of The foundation of Muslim rule in India, Khiljis, Tughluqs and Lodi dynasty.							5, 6	1, 2

Module- I:

Materials for writing: types of material and paper used in ancient times in making manuscript- Birch Bark, Palm leaves, Sanchi-Pat; Paper: Ancient paper, Modern paper, Manufacture of paper and it's demand.

Module- II:

Inks in India: oldest inks- Carbon Inks, China ink, Iron Gall ink, Sanchi mahi; Techniques of making: Materials suitable for writing- Composition and Fiber properties of materials, Suitability of raw material for paper making, Structure of paper.

Module- III:

Fabrication Tehniques: Pulping process- Sulphite process, Alkaline process, Sulphate or Kraft pulp process; Technique of a Hand made paper; Study of paper; Physical properties of a paper- Viscosity- measurement of pH of paper.

Module- IV:

Introduction to textiles- Techniques, Location of textiles, literary evidences, Material of textiles- Vegetable origin- Animal Origin- Mineral Origin.

Module- V:

Introduction: The World of South Asian Textiles, 1500–1850- Indian textiles, Indian Ocean, and the world economy, The meanings of trade : relational spaces.

Module – VI:

Southeast Asian Consumption of Indian and British Cotton Cloth- How India clothed the world- Regions of exchange the new European markets etc.

Reference Books:

1. A.S Bisht, Conservation of Manuscript, Agam Kala Prakashan, Delhi, 2011
2. A.S. Bisht, Conservation of Textiles, Bone and Ivory, Agam Kala Prakasham, 2010.
3. Homage to Kalamkari, Marg Magazine, 1980.
4. Giorgio Riello. Tirthankar Roy, How India clothed the world: The world of south asian textiles, 1500-1850, s Brill, Hotei Publishing.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	AH21B2S1	Print Making- I	3	0	6	8	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The Students understand with printing medium and techniques from the traditional process through to Collagraphy and other Printmaking process, Etc.							1,2	
CO2	To acquire the knowledge on Collagraphy in Black & white: Study of a printmaking process in a variety of materials are arranged on a collage, Etc.							1,2	1, 2
CO3	To gain the knowledge on various mediums, of Collagraph prints, Etc.							2, 3	1, 2
CO4	To understand the importance of Practical illustrations like Textured on Handmade sheet, Gaze-cloth (Bandage cloth surgical), Thread(cotton) medium techniques , Jute cloth pieces techniques, Embroidery lice cloth, Sand Paper techniques, Etc.							3, 4	1, 2
CO5	The students will understand Monotype printing image, Etc.							4, 5	1, 2
CO6	The students will study of various mediums of Surface printing process, Etc.							5, 6	1, 2

Module- I:

Introduction to theory of Print Making: Introduction to the history of printing medium and techniques from the traditional process through to Collagraphy and other Printmaking process.

Module- II:

Collagraphy in Black & white: Study of a printmaking process in which a variety of (usually found) materials are arranged on a collage on to affirm matrix like cardboard or wood. this process is extremely basic and uncomplicated.

Module- III:

A collagraph refers to a collage of materials glued on to a "printing block," which is a square of cardboard for base, when the base is prepared with help of glue and the raw material replaced on baseboard is to be placed on surface & it is to dry, then with Paper is pressed on to the surface to produce a print, and about collagraph prints.

Module- IV:

- Practical illustrations (For example, the found raw-materials-
- * Textured Handmade sheet, Gaze-cloth (Bandage cloth surgical),
 - * Thread(cotton) medium thick, Jute cloth pieces, Embroidery lice cloth,
 - * Sand Paper (Electro coated) as smooth-rough grades, & any Flat surface materials etc...)

Module- V:

Monotype printing image: Mono printing and monotype are very similar. The difference between mono printing and monotype printing is that mono printing has a matrix that can be reused, but not to produce an identical result. With mono typing there are no permanent marks on the matrix, and at most two impressions (copies) can be obtained.

Module – VI:

Surface printing process: In this base medium is wood-block. The relief printing is a process where protruding surface faces of the printing block are inked; recessed areas are ink free. Printing the image is relatively simple matter of inking the surface of the block & bringing it in firm contact with the paper, and its print image.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	CC21B2CS	Communication Skills	2	0		2	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	On completion of the course, the students should be able to listen to lectures, public announcements and news on TV and radio. Engage in telephonic conversation.							NA	1,2
CO2	To provide an adequate mastery of technical and communicative English Language speaking skills training							NA	1,2
CO3	To provide an adequate mastery of technical and communicative English Language reading skills training							NA	1,2
CO4	To prepare students for participation in seminars, group discussions, paper presentation and general personal interaction at the professional level.							NA	1,2
CO5	To provide an adequate mastery of creative writing skill training, different modes of writing, project reports effectively.							NA	1,2
CO6	To familiarize students with different modes of general and academic writing.							NA	1,2

Module – I:

Communication: Importance of Communication; Elements of good individual communication; organizing oneself; different types of communication; Barriers in the path of Communication.

Module – II:

Listening skills: Listening to conversation and speeches (Formal and Informal) Reading: Techniques of reading, skimming, Scanning, SQ3R technique

Module – III:

Creative Writing: Scope of creative writing; Writing skills Signposting. Outlines, Rephrasing Writing a report/ format of the report; Paragraph, Letter Writing, Essay writing, Memo, Cikedlar, Notice Cover Letter, Resume, Writing with a thesis, Summary, Précis, Product description - Description of projects and features Oral Report; Periodical Report; Progress Report; Field Report Preparation of minutes; Video conference; Tele conference / Virtual meeting

Module – IV:

Speaking: How to converse with people, How to communicate effectively; Language and grammar skills; Pronunciation drills, Phonetics, vowels, Diphthongs, consonants, Stress, Rhythm and intonation, Conversational skills Features of effective speech-practice in speaking fluently-role play-telephone skills-etiquette.

Module – V:

Short Extempore speeches-facing audience-paper presentation-getting over nervousness-Interview techniques-preparing for interviews - Mock interview.

Body Language.

Module – VI:

Impact of internet on communication; communication through computers; voice mail; broadcast messages; e-mail auto response, etc.

BOOKS RECOMMENDED

- C S Rayudu: Principles of Public Relations, Himalaya Publishing House
- Daniel Colman: Emotional Intelligence,
- English for Effective Communication. Oxford University Press, 2013.
- K. Ashwathappa: Organizational Behavior, Himalaya PublishingHouse
- Kenneth, Anderson, Tony Lynch, Joan MacLean. Study Speaking. New Delhi: CUP, 2008.
- Krishna Mohan &Meera Banerji: Developing Communication Skills Macmillan India
- Lynch, Tony. Study Listening. New Delhi:CUP, 2008.
- Marks, Jonathan. English Pronunciation in Use. New Delhi: CUP, 2007.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
II	MC21B201	Environmental Studies	1	0	0	0	0	0	0
Cos	Course Outcomes							POs	BTLs
CO1	To understand the importance of environment and natural resources							6, 7	1, 2
CO2	To acquire the knowledge on various principles of eco- systems and their functions.							6, 7	1, 2
CO3	To gain the knowledge on various principles, threats and conservation of bio diversity.							6, 7	1, 2
CO4	To understand the importance of national and international concern for protection of environment from various pollutants							6, 7	1, 2
CO5	To understand various social Issues related to Environment							6, 7	1, 2
CO6	To understand the impact of human population on the environment.							6, 7	1, 2

Module– I

Environmental studies–Introduction: - Definition, scope and importance, Measuring and defining environmental development indicators.

Environmental and Natural Resources: Renewable and non-renewable resources - Natural resources and associated problems - Forest resources - Use and over - exploitation, deforestation, case studies - Timber extraction, dams- benefits and problems.

Module – II

Basic Principles of Ecosystems Functioning: Concept of an ecosystem. -Structure and function of an ecosystem. - Producers, consumers and decomposers. - Energy flow in the ecosystem Ecological succession. - Food chains, food webs and ecological pyramids. Introduction, types, characteristic features, structure and function of the following ecosystem:

- Forest Ecosystem
- Grassland Ecosystem
- Desert Ecosystem
- Aquatic Ecosystem (Ponds, Streams, Lakes, Rivers, Oceans, Eustuaries)

Module – III

Biodiversity and its conservation: Introduction – Definition- genetic, species and ecosystem diversity. Bio-geographical classification of India

Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts. - Endangered and endemic species of India.

Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity

Module – IV

Environmental Pollution: Definition, Cause, effects and control measures of

- a) Air pollution
- b) Water pollution
- c) Soil pollution
- d) Marine pollution
- e) Noise pollution
- f) Thermal pollution
- g) Nuclear hazards

Module – V

Social Issues and the Environment: From unsustainable to sustainable development -Urban problems related to energy -Water conservation, rain water harvesting, and watershed management - Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and holocaust. Case Studies. – Waste land reclamation

Module – VI

Human Population and the Environment: Population growth, variation among nations. Population explosion Role of information Technology in Environment and human health. - Case Studies.

Field work: Visit to a local area to document environmental assets River /forest grassland/hill/mountain - Visit to a local polluted site-Urban/Rural/industrial/ Agricultural Study of common plants, insects, birds. - Study of simple ecosystems- pond, river, hill slopes, etc.

Text books:

1. Erach Bharucha, A Text Book of Environmental Studies for Undergraduate Courses, University Grants Commission.
2. Perspectives in environmental Studies, Anubha Kaushik and C P Kaushik, New Age International Publishers, New Delhi, 2018. 2. A Textbook of Environmental Studies, Shashi Chawla, McGraw Hill Education, New Delhi, 2017.

Reference Books:

1. Environmental Studies by Benny Joseph, McGraw Hill Education, New Delhi, 2017.
Fundamentals of environmental studies, Mahua Basu and S Xavier, Cambridge University Press, New Delhi, 2017.

SEMESTER – III

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	AH21B3C1	History of Indian Art- II	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will get ability to find the significant areas in Pala Sena painting.							1,2	1,2
CO2	He/ She will be able to analyse and observe influences of miniature painting							1,2	1, 2
CO3	He/ She will develop the culture, Artistic command gaze in a painting through the miniature paintings.							2, 3	1, 2
CO4	It gives a glimpse of knowledge of epic story narrations and its characteristics..							3, 4	1, 2
CO5	This topic gives a brief idea about feminism, Epic story narrations through Visual images.							4, 5	1, 2
CO6	Students will understand the arrival of colonial impacts in India							5, 6	1, 2

Module- I:

The Pala and Sena Paintings: Their Origins, Buddhist Monasteries, Importance, and Collection - Maha-Viharas – Nalanda, palm leaf manuscripts, Buddhist stupa- The completion of wisdom in eight thousand lines; technical background, composition, preparation, painting techniques, pigment analysis, conservation treatment; Jain Manuscript painting

Module- II:

Murals in South and North India: Major subjects, artworks, influences, and societal implications, Ajanta/Ellora/Bagh/Badami cave/Lepakshi murals.

Paintings in the Vijayanagara empire- Characteristics, Areas of the Vijayanagara empire- Hampi/Lepakshi/ Anegundi, and so on; Types of painting- frescoes, murals, textiles; Hindu mythological themes, restoration

Module- III:

Mughal Miniatures Paintings Mughal emperors, master painters and patrons, biographies, pictures, and books of famous emperors- Akbarnama/ Hamzanama, etc; Mughal visual practise, illustrated manuscript subjects, development of border designs, architecture and its meaning.

Module- IV:

Rajsthani painting, western Indian style, Persian influences, significant schools, Ragamala series, Gita Govinda series, Tuti- Nama – tales, illustrated manuscripts, Rajput school categorization, Mewar painting style, Kota, Bundi, – topics, feature

Module– V:

Pahari and Deccan school painting: pahari painting style, colour and pattern, Basholi, Guler, chamba wall paintings, Kangra, etc; court artists, femininity in Kangra painting, bagavadgita illustration, themes
Deccan School Painting: Social and historical introduction to the Deccan, colour application, characteristics, Bijapur- illustrations- romanticism, Dutch painters, influences Golconda-Nizam, characteristics, and Persian style influences

Module – VI:

British East India Company, history and ruling, people and culture, lifestyle, artists and patrons, Madras- Bombay-Calcutta, symbolism, porcelain artefacts, paintings, political scenario, subject matter

Reference Books:

1. Aitken, Molly Emma. "Spectatorship and Femininity in Kangra Miniature Painting", in *Representing the Body: Gender Issues in Indian Art*, ed. Vidya Dehija, 82-101, New Delhi: Kali for Women, 1997
2. Van Putten, Jasper C. "Jahangir Heroically Killing Poverty: Pictorial Sources and Pictorial Tradition in Mughal Allegory and Portraiture". in *The Meeting Place of British Middle East Studies: Emerging Scholars, Emergent Research & Approaches*, ed. Amanda Phillips and Refqa Abu- Remaileh, 99-119. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009.
3. Sheikh, Gulammohammed. "Making of a Visual Language: Thoughts on Mughal Painting." In *India Art: Form, Concern and Development in historical Perspective* 6, no. 3(2000):299-324. New Delhi: M. Monoharlal Publication
4. Diamond, Debra. "Maharaja Vijai Singh and the Epic Landscape, 1752–93" and "Painting, Politics, and Devotion under Maharaja Man Singh, 1803–43" in *Garden and Cosmos, The Royal paintings of Jodhpur*, 21-30 & 31- 41. Washington DC: Arthur M. Sackler Gallery, Smithsonian Institution, 2008.
5. Barry, Michael. "Diabolic Fancies and Composite Animals: Persian Poetry and the Grotesques of Deccani and Mughal Painting", *Sulthans of the South: Arts of India's Deccan Courts 1323-1627*, ed. by Berry, Haider, Naveena Najat and Marika Sardar, 102-109. New York: The Metropolitan Museum of Art, 2011

SEMESTER – III

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	AH21B3C2	Classical Library studies	5	0	3	7	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will learn how to archive many mediums that surround them.							1,2	1,2,3
CO2	This subject will allow them to investigate and document using digital and physical means.							1,2	1, 2,3
CO3	The consequence of Bibliography shows them how to accomplish archive citation.							2, 3	1, 2,3
CO4	Fieldwork will help them improve their research and ability skills.							3, 4	1, 2,3
CO5	The practise of abbreviated and complete bibliography citations benefits them in academics and research.							4, 5	1, 2
CO6	The practise of gathering data from numerous regions will allow them to track down anything.							5, 6	1, 2,3

Module- I:

Introduction to archiving, types of archiving, categories, and the significance of archiving the Library Project will assist students in undergoing exercises in constructing an archive that encompasses all of the complexities of establishing it.

Module- II:

To investigate Archival – memory explosion - picture documentation - digital documentation - categories of archives - distinctions between archives and libraries - primary and secondary sources - forms of donations - Individual-group, purchases-gifts-object circulation

Module- III:

Introduction to creative writing in the catalogue, cataloguing making process, cataloguing types, definition-sources- reading- cataloguing characteristics, art objects presenting in cataloguing creating, literary data documentation

Module- IV:

Introduction to Bibliography, Definition, Bibliography Types- MLA- APA- CHICAGO manual style, citation characteristics- list of citations made utilising books, libraries, blogs, podcasts, newspapers, photographs- primary and secondary sources

Module- V:

Data collecting exercises include creating a list of visual art vocabulary and a bibliography, and classifying them into primary and secondary sources. Digital archiving includes writings, notes, artworks, travel, periodicals, blogs, museums, Kadapa visuals, and field work.

Module – VI:

Difficulties of digital preservation- What should be saved, what should be involved, planning and preparing for display Improving care quality, responsibility, preservation policy, materials and properties-paper,

parchment, inks, photographic materials, portable digital storage

Reference Books:

1. Charles Lipson, “Cite right: A quick guide to Citattion style,” The University of Chicago press, 2006
2. The Chicago manual style 17th edition, The University of Chicago press,2017.
3. Sylvan Barnet, “A short guide to writing about art: Eleventh Edition,” Pearson.
4. Dr. Tara Mokhtari, “The Bloomsbury introduction to creative writing,” Bloomsbury publisher, 2015.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	AH21B3C3	Survey of Indian Sculptures	5	0	3	8	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	A brief introduction to Indian sculpture will prompt critical thinking.							1,2	1,2
CO2	Buddha's teachings and philosophy inspire an attachment to ideas and his thinking.							1,2	1,2
CO3	The Module teaches students the principles of south Indian temples and their characteristics.							2,3	1,2
CO4	Students will study about several types of images and the differences between cult and culture.							3,4	1,2
CO5	They understand the language of Indian symbolism and can relate to contemporary issues.							4,5	1,2
CO6	Working in small groups, each area/object will be measured..							5,6	1,2

Module- I:

Fundamentals of Indian sculpture — visual art aspects in two and three dimensions, space, material, content, method, and texture Important Sunga period sculptures, Bharhut stupa, forms, and composition.

Module- II:

Iconography, Narrative, iconic Indian sculpture principles, methods and materials, religion and art, Buddha and his life teachings, sacred structures- Temples of Northern and Southern locations, architectural style, fundamental character of Indian art

Module- III:

Temperament and fresco techniques- Ajantha and Ellora/ Khajuraho/ Aihole, Philosophy fundamentals and expressions- nine rasas- Srngara, Hasya, Karuna, Raudra, Vira, Bhayanka, Vibhatsa, Adbhuta, and Shantha

Module- IV:

Mauryan art, Sunga, Kushana, Mathura, Gupta, Post-Gupta, and other art historical movements in India. Iconography includes the creation of cult pictures as well as image classifications such as portable images, fixed images, partial images, complete images, and sitting poses.

Module- V:

Narrative, iconic concepts of Indian sculpture methods and materials, human form, animal, bird, and vegetation metamorphosis, symbols, gestures, mudras in Indian sculpture- hand postures, gestures, mudras, ideologies

Module – VI:

Iconometry principles- measurements- Tala, Angula, Uttam, Madhyama, Adhama, and other textual distinctions Sculpture in architecture, styles, classical, mediaeval, and other regional examples Local

Temple/Museum research project

Reference Books :

1. Sheikh, Gulammohammed. “Making of a Visual Language: Thoughts on Mughal Painting.” In India Art: Form, Concern and Development in historical Perspective 6, no. 3(2000):299-324. New Delhi: M. Monoharlal Publication
2. Diamond, Debra. “MaharajaVijai Singh and the Epic Landscape, 1752–93” and “Painting, Politics, and Devotion under Maharaja Man Singh, 1803–43” in Garden and Cosmos, The Royal paintings of Jodhpur,21-30 & 31- 41.Washisnton DC: Arthur M. Sackler Gallery, Smithsonian Institution, 2008.
3. Barry, Michael. “Diabolic Fancies and Composite Animals: Persian Poetry and the Grotesques of Deccani and Mughal Painting”,Sulthans of the South: Arts of India’s Deccan Courts 1323-1627,ed. by Berry, Haider, Naveena Najat and Marika Sardar, 102-109. New York: The Metropolitan Museum of Art, 2011



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	AH21B3S1	Sculpture-I	3	0	6	8	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	To memorize and understand the elements and principals of sculpture.							1, 3	1, 2
CO2	To study and develop the three dimensional geometrical shapes.							2, 3	2, 3
CO3	To study the three dimensional forms in natural and man-made things							1, 2	2, 3
CO4	To study the human parts							1, 2	2, 3

The subject introduces to the elements and fundamentals of sculpture and the principles of composition by various exercises through two dimensional and three dimensional study of approach.

Module- I:

Introduction to elements of sculpture (line, form & space, texture, volume, and colour) and principles of Sculpture (Proportion, balance, rhythm, harmony, emphasis) and types of dimensions with visual references

Module- II:

Introduction to geometrical shapes with proper measuring values and develop the sense of the three-dimensional quality of cube, prism, sphere, cylinder, etc. and group composition by following sculptural principles using buff board or sheet / ivory sheet / clay / wood.

Module- III

Study of natural (fruits, vegetables, shells) and man-made (objects using in daily life) things to develop the sense of three dimensional quality in various objects and contour, volume, texture of materials and create a composition by following sculptural principles using clay.

Module- IV

Study of human body parts like eyes, nose, ears and mouth etc. in clay modelling.

SUBMISSION:

15 Drawings

12 Sculptural works

Reference Books:

1. Modelling And Sculpting The Figure by Tanya Russell
2. The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams
3. Sculpting Basics by Karin Hessenberg
4. Figure Study Made Easy by Aditya Chari.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	AH21B3KI	Visual Reading and Artistic Practices –I	2	0	0	2	100	-	100
Cos	Course Outcomes							POs	BTLs
CO1	Explore different techniques and methods, as well as new materials and technologies, in order to conceptualise their aesthetic representations.							4, 5	1, 2
CO2	Experiment with art practices that lie beyond conventional studio spaces/premises/audiences							4,5	1, 2
CO3	Seek ways to create perceptive/interactive/ performative/ sensorial Art works							4,5	1, 2
CO4	Situate their individual practice in relation to broader art historical conventions, and wider social, political, and cultural history discourses in contemporary art.							4,5	1, 2
CO5	This will allow the students to practice how to read an image in various perspectives.							4,5	1, 2
CO6	Practice of this learning exercise, may improve their way of looking at an artwork.							4,5	1, 2

Module- I:

Introduction to image reading, various ways of seeing an image/object, and tale narration using accessible sources. To investigate the culture and traditions surrounding oneself, as well as to experiment with current techniques. Collecting photographs, generating effects, and telling a tale.

Module- II:

Students are invited to include experimentation in site-specific installation, photography, sketching, written texts, and new-media tools when conceptualising works in traditional media.

Module- III:

Students are required to contextualise their practise in connection to larger debates and contemporary cultural processes through interactive conversations and group critiques of art works.

Module- IV:

To help students develop their professional identities as working professionals in the increasingly complicated, tough, and demanding field of visual studies.

Module- V:

Students will learn to read carefully, create strong arguments, comprehend the writing process, engage with other people's ideas, and compose powerful prose.

Module – VI:

Students will use appropriate filters and animation effects to describe the story visually. Using various images, effects, animations, software, and so forth.

Reference Books:

1. Frank Serafini, Reading the Visual, Teacher's college press.
2. Richard Salkeld, Reading Photographs: An Introduction to theory and meaning of Images, Bloomsbury publishing PLC.
3. Michael Ann Holly, Panofsky and the foundations of art History, Cornell University press.
4. Nicholas Mirzoeff, The Right to Look, Duke University press.
5. Regent Wharf, 10,000 years of Art, Phaidon, 2009.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	AH21B301	Introduction to Folk And Tribal Art	2	0	0	2	100	-	100
Cos	Course Outcomes							POs	BTLs
CO1	This course introduces students to the local notions, themes, and concepts found in India.							1,2	1,2
CO2	An attempt is made to introduce the local culture and heritage.							1,2	1, 2
CO3	The course also covers a variety of mediums, attempting to comprehend the ideas and art of other states.							2, 3	1, 2
CO4	Textiles, terracotta toys, murals, and other mediums will be learnt by students to connect with the present.							3, 4	1, 2
CO5	Significance of folk art changes the way they see world and society.							4, 5	1, 2
CO6	Understands local art and their ideologies.							5, 6	1, 2

Module- I:

A brief overview of Indian folk, tribal, and popular culture, The role of popular arts, rituals and conventions, social issues, and way of life Visual culture from the 13th century to the present, contemporary art world Differences between folk and tribal art.

Module- II:

Classification and connections of folk and tribal art, traditional roots, literary sources which are available, nationalism in the context of folk art, mythical stories, oral narrations, art practice, Social political issues, exhibitions and organizations which are in India and abroad.

Module- III:

Textile art and Weaving traditions in India, History of weaving, handloom weavers, artists, types of weaving, techniques, Tussar silk and weavings, Basketry, Ikat, Khadi etc; local artists, lifestyle and culture.

Introduction to evidence of textile arts in India – caste, religion, colour, tie and dye, types of textiles - dyed fabrics, Making, Kalamkaari, Banarasi silk, Ikat, Carpet weaving, embroidery, Kantha, Phulkari, Chamba, Rumal, Phad etc

Module- IV:

Terracotta: Brief History- earthenware, characteristics, uses of terracotta, types and techniques, toys, objects, art works, decorative items, utensils, well known areas, Local agency and technology - Molela, Gujarat, Tamilnadu, Bengal, well known Artists- K G Subhramanyam, Himmat Shah, G Ravinder reddy etc. Metal casting tradition: Charaterstics of metal, uses, types of techniques, people, and Dhokra casting, Bidri, Pambathi, Jaipur metal craft, Kamrupi, Repousse work, local artistic agency.

Module- V:

Wooden toys art and traditions: Historical significance of wood, ancient tools, wooden crafts – nirmal art and craft / cheriyal masks and paintin / Kondapalli toys/ Etikopika toys / Kommeravalli temple /wooden blocks. Material, colours, process, popular areas of making, types of puppets, Uttar Pradesh, Orissa, West

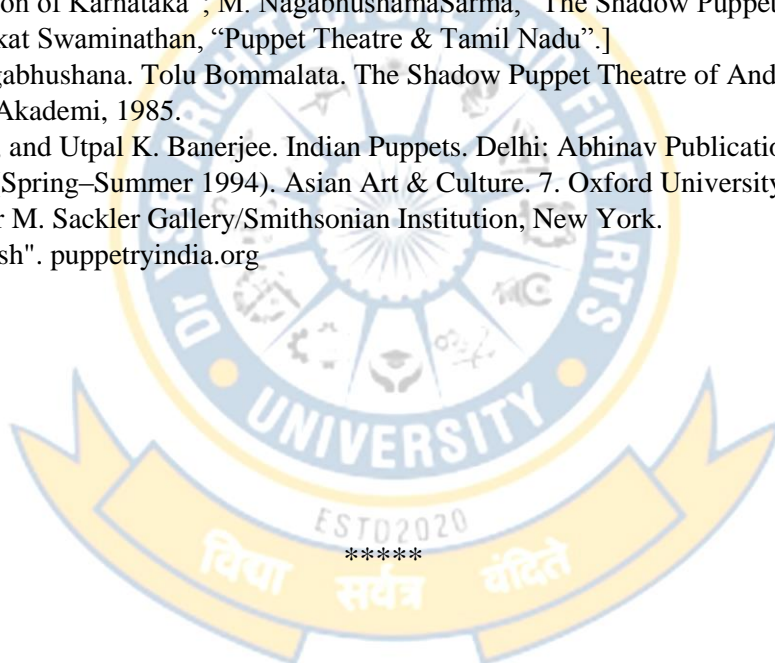
Bengal, Andhra Pradesh; social themes, *Tholubommalata*, Hindu epics, puppet making etc.

Module – VI:

Folk art of Andhra Pradesh- Visual Arts, Veedhi Natakam, paintings, material, culture, etc.

Reference Books:

1. Gupta CharuSmita- Indian Folk and Tribal Paintings.31 December 2008.
2. Deloria, V. Jr. 2004. Philosophy and the Tribal Peoples. In A. Waters (Ed.), American Indian Thought: Philosophical essays (pp. 3-11). Malden: Blackwell Publishing.
3. Meena Radhakrishnan. Ed. 2016. First Citizens: Studies on Adivasis, Tribals and Indigenous
4. People in India. New Delhi: Oxford University Press.
5. Singh K.S. 1985. Tribal Society in India: An Anthropological Perspective. New Delhi: Manohar Publication.
6. Sahu, C. 1998. Tribal Culture and Identity. New Delhi: Sarup and Sons.
7. Chatterjee, A. ed. Sangeet Natak 98 (Oct.-Dec., 1990). [G. Venu, “The Traditional Puppet Theatre of Kerala”; JiwanPani, “Shadow Puppetry and Ravan-Chhaya of Orissa”; K.S. Upadhayay, “The Puppet Theatre Tradition of Karnataka”; M. NagabhushamaSarma, “The Shadow Puppet Tradition of Andhra Pradesh”; Venkat Swaminathan, “Puppet Theatre & Tamil Nadu”.]
8. Sarma, M. Nagabhushana. Tolu Bommalata. The Shadow Puppet Theatre of Andhra Pradesh. New Delhi: Sangeet NatakAkademi, 1985.
9. Ghosh, Sampa, and Utpal K. Banerjee. Indian Puppets. Delhi: Abhinav Publications,
10. Bruce Tapper (Spring–Summer 1994). Asian Art & Culture. 7. Oxford University Press in Association with the Arthur M. Sackler Gallery/Smithsonian Institution, New York.
11. "Andhra Pradesh". puppetryindia.org



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	MC21B301	Indian Constitution (AICTE)	2	0	0	0	-	-	-
COs	Course Outcomes							POs	BTLs
CO1	To Know the background of the present constitution of India.							6, 7	1, 2
CO2	To Understand the working of the union, state and local levels.							6, 7	1, 2
CO3	To Gain consciousness on the fundamental rights and duties.							6, 7	1, 2
CO4	To understand the functioning and distribution of financial resources between the centre and states.							6, 7	1, 2
CO5	Be exposed to the reality of hierarchical Indian social structure and the ways the grievances of the deprived sections can be addressed to raise human dignity in a democratic way.							6, 7	1, 2
CO6	To understand the international relations of India with the surrounding countries							6, 7	1, 2

MODULE – I

Evolution of the Indian Constitution: 1909 Act, 1919 Act and 1935 Act. Constituent Assembly: Composition and Functions; Fundamental features of the Indian Constitution.

MODULE – II

Union Government: Executive-President, Prime Minister, Council of Minister
State Government: Executive: Governor, Chief Minister, Council of Minister
Local Government: Panchayat Raj Institutions, Urban Government

MODULE – III

Rights and Duties: Fundamental Rights, Directive principles, Fundamental Duties

MODULE – IV

Relation between Federal and Provincial Modules: Union-State relations, Administrative, legislative and Financial, Inter State council, NITI Ayog, Finance Commission of India

MODULE – V

Statutory Institutions: Elections-Election Commission of India, National Human Rights Commission, National Commission for Women

MODULE – VI

India's External Relations: Cold War and Post-Cold War era. What is Foreign Policy? Basic Determinates of Foreign Policy Indian and its Neighbours India's Extended Neighbourhood in West Asia and South East Asia. India's relations with the Moduleed States and Russia. India and the World Organisations India in the 21st century.

Reference Books:

1. D.D. Basu, Introduction to the constitution of India, Lexis Nexis, New Delhi
2. Subhash Kashyap, Our Parliament, National Book Trust, New Delhi
3. Peu Ghosh, Indian Government & Politics, Prentice Hall of India, New Delhi
4. B.Z. Fadia & Kuldeep Fadia, Indian Government & Politics, Lexis Nexis, New Delhi



SEMESTER – IV

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	AH21B4C1	History of Western Art –II	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	This course exposes on Renaissance Art and the students to read the concepts, themes and history of Renaissance Art.							1,2	1,2
CO2	An attempt is made to introduce the Renaissance Art, culture and tradition.							1,2	1, 2
CO3	To Study Renaissance and Mannerism Art, particularly painting, sculpture, architecture, print making, terracotta, murals and other mediums to connect with during Renaissance period.							2, 3	1, 2
CO4	Students will focus on history of Baroque and Rococo Art painting, sculpture, architecture, print making, designs, textiles, murals and other mediums to connect in Baroque Art.							3, 4	1, 2
CO5	To understand Significance of Neo classicism Art, study of painting, sculpture, print making, architecture, designs, changes the way they see world and society.							4, 5	1, 2
CO6	Students will focus on Significance of Romanticism Art, study of painting, sculpture, print making, architecture, designs, changes the way they see world and society.							5, 6	1, 2

Module- I:

Romanesque Art history, Romanesque art style, background, Romanesque art influence, Romanesque architecture styles, subject matters, illuminated manuscript, sculptures, Metalwork, enamels, and ivories, Architectural sculpture, wall paintings, stained glass painting, Sources and style of work of art.
Gothic Art history, development of Gothic Art, Sculpture, panel painting, fresco paintings, wall paintings, Illuminated manuscripts paintings Sources and style of work of art.

Module- II:

The Renaissance in the Italian renaissance 1400-1500 Basic Concepts continuing growth of humanism and its interest in classical learning reflected in the revival of Antique style in architecture, desire to depict details of ancients with archaeological accuracy, revival of portraits, beginning of idealization of human form, realism, imitation of nature continuing influence of civic urbanism on art: monumental sculptures, frescoes importance of mathematics (especially proportions and rationality) results in rediscovery of one-point perspective with vanishing point, harmonious proportions reflect universe ruled by divine reason, Christian content with Classical form, emotional qualities.

Module- III:

Mannerism Art that breaks the rules; Study of Origin and development, mannerism makes itself, elongated proportions, highly stylized pose, and lack of clear perspective, venetian painting, artifice over nature, Counter Reformation, importance of humanism, classicism: idealization of human form, Artists, Tintoretto,

El Greco, Pontormo, Bronino, Cellini Historical events: Magellan Circumnavigates the globe.

Module- IV:

Baroque Art, art glorifies worldly splendor of Catholic Church; emphasis on miracles, depicted, theatricality, dramatic composition, emotionality. Study about Baroque history, painting, sculpture, furniture, and catholic churches, Counter Reformation how it impacted or imposed an academic art style on religious architecture, the exploration of Splendor and flourish for God; art as a weapon in the religious wars. Chief Artists Reubens, Rembrant, and Caravaggio, Nicolas Poussin; Vermeer Palace of Versailles Historical events: Thirty years war between Catholics and Protestants.

Rococo Art Playfulness, illusionism, eroticism, Artifice preferred over sincerity, smaller scale; intimate, decorative, often seen in applied arts as accessories, feeling for nature: Arcadia as ideal landscape, genre opposed to court eroticism aims at middle class to instruct and inspire; themes of love, family, everyday, works are depicted.

Module- V:

Neo classicism Basic Concepts of Neoclassicism: reaction to Enlightenment. Neoclassic art is stable, solid, subject matter is heroic, even grandiose, “antique revival”: Greek and Roman concepts in art under influence of increasing archaeological excavation.

Module – VI:

Romanticism reaction to Enlightenment: subjectivity, intuition, instinct, reaction to Neoclassicism: paint applied in thick textures rather than crisp lines, stress on color instead of line, nobility, grandeur, emotional expression, striving for what is beyond reach – interest in the mind, its moods, and its mysteries, sensuality, exoticism, Nature: evocative landscapes, natural beauty, and dramatic changes in landscape themes: nationalism, social justice, individual freedom, adventure, Christian religious mysticism.

Reference Books:

1. Susie Hodge ,Art, Qurcus , 2013
2. Michael Kittson, Rembrandt ,Phaidon Series 2010
3. John Sunderland, John Constable, Phaidon Series 1981
4. Catherine Puglisi, Caravaggio ,Phaidon Series2010
5. Helen Langdon, Holbein, Phaidon series 2003

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	AH21B4C2	Creative writing- I	5	0	3	7	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	To study, this course brings the basics of approach to writing, writing methodology with the use of art historical and connotations and terminologies in expressive way.							1,2	1,2
CO2	To practice writing, Writing will add value to student's knowledge, in view of that Bringing aesthetics value to Creative writing and also focuses on the understanding with newspaper writing.							1,2	1, 2
CO3	To understand the Catalogue writing and curatorial writings, magazine writing and visual analysing the art works in aesthetical and historical way.							2, 3	1, 2
CO4	Students will focus to write art history papers, visual observation that leads to the development of visual reading.							3, 4	1, 2,3,6
CO5	To study an interpretive project/thesis/ dissertation writing and also follows close visual analysis essays.							4, 5	1, 2
CO6	Students will get dialogue with scholarly essays, research paper, articles etc.							5, 6	1, 2

Module- I:

The course makes an attempt to write about art or an art work. Students will enhance the creativity and develop writing skills across a range of literary and professional genres. These will include fiction, poetry and types of professional writing such as reviews and blogs.

Module- II:

Teaches various writing methodologies to focus on the content or the expression. Students will be introduced to the importance of reading as a writer and encouraged to read widely and to think critically about contemporary writing and classic older texts.

Module- III

An ultimate practice of writing brings them news ideas, and thoughts using primary and secondary sources. Secondly Students will focus on core writing techniques such as description, narrative, metaphor, dialogue, and characterisation.

Module- IV

Student will be able to write in the fundamental format of an article or essay. Students will also be encouraged to reflect on their development as a writer in order to nurture an imaginative and independent attitude to work.

Module- V

He/ She may begin a critical writing through various sources. Student will be asked to consider important cultural and political concerns and to find creative and original responses to challenging subject matter.

Module – VI

Reading the literary sources develops the thinking perception of students. Students will continue to write across and through a diverse range of genres such as short fiction, novel chapters, poetry, articles, reviews, blogs and opinion pieces.

Reference Books:

1. Sylvan Barnet, “A short guide to writing about Art History” Pearson, 11 th Edition, 2011
2. Mokhtari. Tara, “The Bloomsbury introduction to creative writing: Instructors manual” 2014.
3. Pop, Andrei. How to Do Things with Pictures A Guide to Writing in Art History, Harvard University, 2008
4. Supporting the Changing Research Practices of Art Historians, Ithaka S+R April 30, 2014



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	AH21B4C3	Art Theory	5	0	3	8	50	50	100
Cos	Course Outcomes							POs	BTLs
	Students will be able to								
CO1	Understand the literature on images through historical studies.							1,2	1,2
CO2	Analyse the interpret the behaviour, modern attitudes towards porcelain							1,2	4,6
CO3	Trace the history of trade, production and consumerism during C. 15 th CE							3,6	4,5
CO4	Understand the chronology of miniature border designs during Mughal emperors.							1,2	4,6
CO5	Classify random and personal objects at home/image							1,2	1,2
CO6	Read and write new dimensions in Art Historical areas.							3,4	1,2

Module- I:

The logic of image in context of W. J T Mitchell article ‘What do pictures *really* want?’ The method of inquiring the images- Totemism, Animism, Idolatry, and Fetishism. Understand the traditional and modern attitudes towards an image.

Module- II:

The circulation of East India company objects- Gendering armorial porcelain wares- Objects, houses, homes, and the construction of identities. The readings are given attention on animate practices, behaviours, and Identity formation- Masculinity and feminity of Porcelian objects

Module- III:

Introduction- Captured objects- Inventories of early modern collection- The development of collections and increase in the trade and exchange of goods among elite and along with impulse and ability a mass display, and circulated objects emerge as a desire.

Module- IV:

‘The Bute Hafiz’ and development of border decoration in the manuscript studio of Mughals. Calligraphers, Illuminators, artistic peers, Gliders, and binders. Persian Illuminated manuscripts-styling the borders with own taste- European sense of volume.

Module- V:

Seeking and collecting at home- Sharing personal Histories in the Art Room. The relationship between our intentional and random collection to our artistic and meaning making endeavours, and What can we learn about Images/ objects they collect.

Module – VI:

Students will trace the interdisciplinary approaches in art history and develop writing about a picture/ concept. Or students will catalogue, the Historical images.

Reference Books:

1. W. J. T Mitchell, 'What do pictures really want', The MIT press, 1996
2. Margot Finn & Kate Smith, ' East India company at Home 1757- 1857', ULC press
3. Jessica Keating & Lia Markey, 'Introduction: Captured Objects: Inventory of Early modern collections,' Journal of the History of collection, 2011.
4. W.J. T. Mitchell, 'What is an Image?', Johns Hopkins University press, 1984
5. J.P Losty, 'The Bute Hafiz' and development of border decoration in the manuscript studio of Mughals', Burlington Magazine Publication Ltd., 1985
6. Sharif Bey, ' Seeking and collecting at Home: Sharing personal histories in the Art Room,' National Art Education Association, Vol. 65, No. 4, 2012
- 7.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	AH21B4S1	Sculpture- II	3	0	7	8	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	To understand and make human parts in clay							3, 4	2, 3
CO2	To analyse and compose various nature subjects in two dimensional composition.							5, 7	3, 4
CO3	To understand the various technique of Terracotta medium							3, 4	2, 3
CO4	To create various masks							3, 4	2, 3

The course focuses on developing the abilities of observation, appreciation and incorporation of forms, figures and spaces in a composition. Exercises of carving by stages, exercise in clay modelling. Relief Composition; based on Architectural form using basic elements of relief and creating virtual space.

Module- I:

Study of human body parts in drawing and clay modelling more than life size.

Module- II:

Introduction to relief composition and study of animals and birds in drawing and clay.

Module- III:

Introduction to terracotta method and materials and exercise with various techniques like coil process, pinching method, slab making.

Module- IV:

Mask making techniques in paper mache / terracotta with colouring.

SUBMISSION:

15 Drawings

12 sculptural works

Reference Books:

Modelling and Sculpting The Figure by Tanya Russell

The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams

Sculpting Basics by Karin Hessenberg

Anatomy & Drawing by Victor Perard

Figure Study Made Easy by Aditya Chari

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Mark s	Ext. Marks	Total Marks
IV	AH21B4K1	Advanced communication skills	0	2	0	2	100	-	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To develop various elements of soft and effective communication skills.							9, 10, 12	2, 3, 6

Advanced communication skills (including laboratory)

The student must learn **Soft skills and Advanced communication skills (including laboratory)** which can be dealt by course instructor allotted by the department head.

Suggested Input Learnings:

➤ Soft skills:

- JAM
- Oral Presentation
- Group Discussion
- Debate
- Role Play

➤ Advanced Communication Skills Laboratory:

- Listening Skills
- Note Taking/Note making
- Resume/CVV writing
- PPT slides
- Interview Skills- Mock Interview/ Public speaking

Note:

Marks can be awarded based on internal assessment such as submissions, performance, viva voce etc.

Total marks:100

- 50M - Day to day performance, Record, Viva, Attendance &
- 50M –{soft skills- 25M (Write up - 10M, Performance - 15M) , AELCS- 25M (Write up – 10M, Performance – 15M)}

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	AH21B401	Survey of Asian Art	2	0	0	2	100	-	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will get an analysis on South Asian art.							1,2	1,2
CO2	He/ She can find important areas, art work and artistic agency during the art movement.							1,2	1, 2
CO3	They also learn dynasties of South Asia and their main significance in the world.							2, 3	1, 2
CO4	The art works make the to think deeply in terms of symbolism							3, 4	1, 2
CO5	The course also explores perceptions, historic regions, and traditions.							4, 5	1, 2
CO6	Whole dynastic art and their culture will insight to contemporary.							5, 6	1, 2

Module- I:

A birds' eye-view of the art and architecture of Asia, Early development of Buddhism in China, History, Artistic Agency, Timeline chronology of dynastic rule in china- Shang Dynasty/ Zhou Dynasty/ Quin Dynasty/ Han Dynasty etc.

Module- II:

Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art/ architecture/ sculpture. Mapping of Sites, workmanship, people and community.

Module- III:

Origin of art in china, decorative arts in ancient chine from Shang, Chou and Han dynasty - from Neolithic, Mesolithic, Chalcolithic to present. Dynasties and their power, the solidarity, well known art works during emperors.

Module- IV:

Porcelain, ceramic and bronze wares/vessels techniques of bronze casting significance of bronze vessels in Chinese's culture, classification, motifs and symbols in minor arts in china. Buddhist art in china and the trading links with outside world through silk route from Tang to Yuan dynasty painting in palaces and monastery- Dun Huang caves

Module- V:

Buddhist art- Chinese Buddhist sculptures, beliefs, practices, and imagery associated with their respective traditions, range of forms, Western perceptions, divinity as female. Influences of Buddhism in Korea, Japan, and China etc

MODULE – VI :

Buddhist art- Chinese Buddhist sculptures, beliefs, practices, and imagery associated with their respective traditions, range of forms, Western perceptions, divinity as female. A comparison of Visual images of India- Sanchi, Bharhut, sunga and till Guptas.

Reference Books:

1. The History of Far Eastern Art; Sherman E Lee
2. Asian Art; Bernard S Myers & Trewin Coplestone,
3. Ancient China: Art and Archaeology; Jessica Rawson,
4. Japanese Art; Joan Stanley Baker,
5. Chinese Art; Mary Tregear.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	MC21B401	Essence of Indian Traditional Knowledge (AICTE)	1	0	0	0	0	0	0
Cos	Course Outcomes							POs	BTLs
CO1	To Identify the concept of Traditional knowledge and its importance.							6, 7	1, 2
CO2	To Explain the need and importance of protecting traditional knowledge.							6, 7	1, 2
CO3	To Illustrate the various enactments related to the protection of traditional knowledge.							6, 7	1, 2
CO4	To Interpret the concepts of Intellectual property to protect the traditional knowledge.							6, 7	1, 2
CO5	To Explain the importance of Traditional knowledge in Agriculture and Medicine.							6, 7	1, 2
CO6	To understand the importance of Indian ancient education system and benefits							6, 7	1, 2

Module – I:

Introduction to traditional knowledge: Define traditional knowledge, nature and characteristics, scope and importance, kinds of traditional knowledge, Indigenous Knowledge (IK), characteristics, traditional knowledge vis-a-vis indigenous knowledge, traditional knowledge Vs western knowledge traditional knowledge.

Module – II:

Legal framework and TK: The Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006, Plant Varieties Protection and Farmer's Rights Act, 2001 (PPVFR Act); The Biological Diversity Act 2002 and Rules 2004, the protection of traditional knowledge bill, 2016.

Module – III:

Protection of traditional knowledge: Definition, Influence, development, The need for protecting traditional knowledge Significance of TK Protection, value of TK in global economy, Role of Government to harness TK.

Module – IV:

Traditional knowledge and intellectual property: Systems of traditional knowledge protection, Legal concepts for the protection of traditional knowledge, Patents and traditional knowledge, Strategies to increase protection of traditional knowledge.

Module – V:

Traditional Knowledge in Different Sectors: Traditional knowledge and engineering, Traditional medicine system, TK in agriculture, Traditional societies depend on it for their food and healthcare needs, Importance of conservation and sustainable development of environment, Management of biodiversity, Food security of the country and protection of TK

Module – VI:

Education System in India: Education in ancient, medieval and modern India, aims of education, subjects, languages, Science and Scientists of Ancient India, Science and Scientists of Medieval India, Scientists of Modern India.

Text books:

2. Traditional Knowledge System in India, by Amit Jha, 2009.
3. Narain, “Examinations in ancient India”, Arya Book Depot, 1993
4. Satya Prakash, “Founders of Sciences in Ancient India”, Vijay Kumar Publisher, 1989
5. M. Hiriyanna, “Essentials of Indian Philosophy”, Motilal Banarsidass Publishers, ISBN 13: 978-8120810990, 2014

Reference Books:

1. "Knowledge Traditions and Practices of India" Kapil Kapoor1, Michel Danino2.
2. “Science in Samskrit”, Samskrita Bharti Publisher, ISBN 13: 978-8187276333, 2007
3. Kapil Kapoor, “Text and Interpretation: The India Tradition”, ISBN: 81246033375, 2005
4. “Science in Samskrit”, Samskrita Bharti Publisher, ISBN 13: 978-8187276333, 2007
5. NCERT, “Position paper on Arts, Music, Dance and Theatre”, ISBN 81-7450 494-X, 200
6. Narain, “Examinations in ancient India”, Arya Book Depot, 1993
7. Satya Prakash, “Founders of Sciences in Ancient India”, Vijay Kumar Publisher, 1989
8. M. Hiriyanna, “Essentials of Indian Philosophy”, Motilal Banarsidass Publishers, ISBN 13: 978-8120810990, 2014

SEMESTER – V

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5C1	Indian Art since 1850s	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The students will gain knowledge on Indo- European painter and will easily grasp the Indian Imaginary stories through paintings							1,2	1,2
CO2	To gain of Amrita Sher- Gil and Rabindranath Tagore paintings in Indian Art.							1,2	1, 2
CO3	To acquire the knowledge of the Bengal school of art, with a blend of their philosophies.							2, 3	1, 2
CO4	Students will understand the ideology of British people and their trading routes. They can easily identify the art of company school and Kalighat paintings.							3, 4	1, 2
CO5	It gives a glimpse of knowledge on Young Turks and The Calcutta group.							4, 5	1, 2
CO6	This topic gives a brief understanding on Progressive Group, Bombay- through Visual images.							5, 6	1, 2

Module- I:

Raja Ravi Varma - Personal life, Art career, Raja Ravi Varma Press, Academic realist style (Victorian Salon style) and a new body of Indian imagery, Oleographs. Artworks-, Shakuntala Composing a Love Letter to King Dushyanta etc.

Module- II:

Impact of Amrita Sher- gil and Rabindranath Tagore paintings in Indian Art - A new perspective of Indian art, Invention of a pan Indian art with the link of Japanese art and artist. Introduction of Avant-garde western styles into Indian Art by Amrita Sher- gil.

Module- III:

The Bengal School of Art - Origin, Development and main features of the Bengal school of Painting, Nationalist sentiments mid-19th century, Influences, Linear delicacy, Colour scheme. Jamini Roy and Nandalal Bose, Contribution to the emergence of art in India, Style, Folk art style, colour application, mythology impact on art works

Module- IV:

Kalighat Paintings- Indian Mythology, Materials used, The Making, Present day Scenario and global influence, Innovations, Artworks- Ravana and Hanuman, Ganesha in the lap of Parvati, Durga and Mahishasura, Barber Cleaning a Woman's Ear, etc.

Module- V:

Young Turks - P. T. Reddy, Bhabesh Sanyal and Sailoz Mukherjee - subject matters, forms and composition, philosophy, style, exhibitions, Introduction to influence able artist- Charles Gerrard. The Calcutta Group, Core members- Subho Tagore, Nirode Mazumdar, Rathin Moitra, Prankrishna Pal,

Gopal Ghosh, Paritosh Sen, Pradosh Das Gupta, Kamala Das Gupta, Formation, Philosophy- Makers of Modernism in Indian Art.

Module – VI:

Progressive Group, Bombay- Francis Newton Souza, Maqbool Fida Husain, Syed Haider Raza, Krishna Hawlaji Ara, Hari Amba Das Gade and S. Bakre, -Artistic development, Varied styles, individuality, The Decline of the PAG.

Reference Books:

1. Yvette Kumar, Ella Datta, "Indian Contemporary Art: Post Independence," Vadhera Art Gallery, 2009.
2. Vidya Dehejia, Indian Art , Vadhera Art Gallery, New Delhi.
3. Rupika Chawla , Raja Ravi Varm: Painter of Colonial Indian, Mapin Publishing, Ahmedabad, March 2010.
4. Ratan parimoo, Modern Indian Sculpture, Baroda.
5. Yashodara Dalmia –Indian contemporary Art, Vadhera Art Gallery, New Delhi
6. Kishore Singh, Indian Modern Art A Visual History, Delhi Art Gallery.
7. Harsha V. Dehejia, Prem Shankar Jha & Ranjit Hoskote Despair and Modernity (Reflections from Modern Indian Painting), Motilal Banarsidass Publishers Pvt. Ltd.
8. Tapati Guha-Thakurta, "The making of a new Indian Art : Artists, Aesthetics, and Nationalism in Bengal," c. 1850-1920, New York, NY, USA : Cambridge University Press, 1992.
9. Geeta Kapur, When was Modernism: Essays on Contemporary Cultural Practice in India, 2000.
10. Yashodhara Dalmia, Amrita Sher-Gil: A Life, 2006.
11. William Dalrymple, Forgotten Masters: Indian Painting for the East India Company, Philip Wilson Publishers, 2019.
12. Partha Mitter, "Art and Nationalism in Colonial India 1850-1922" Occidental Orientations, 1994.
13. Vivian Sundaram and Salman Rushdie- Amrita Sher-Gil – A Self-Portrait in Letters and Writings publisher Tulika Books; Illustrated edition (23 march 2018)
14. Zehra Jumabhoy-The Progressive Revolution: Modern Art for a New India. Prestel; Illustrated edition (11 October 2018)
15. Sinha Suhashini and Chitta Panda (Author)-Kalighat Paintings- Grantha Corporation (16 march 2012).

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5C2	Indian Aesthetics- I	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	To study the Philosophy of Indian Aesthetics, students will gain theory of <i>Alamkara</i> , definition, characteristics, Classification and its meaning of <i>Alamkara</i> .							1,2	1,2
CO2	Students will acquire detail study on theory of <i>Rasa</i> , types of <i>Rasa</i> and its characteristics.							1,2	1, 2
CO3	Students will also understand the different modes of <i>rasa</i> in every stream of living emotions.							2, 3	1, 2
CO4	To study fundamental themes based on Art which consists of 'Six Limbs'.							3, 4	1, 2
CO5	To understand the developments of <i>Shadanga Sutra</i> , <i>Sadanga</i> , (the Six limbs of Indian Art and painting.)							4, 5	1, 2
CO6	The Modules give a brief understanding of aesthetics of Fine Arts.							5, 6	1, 2

Module- I:

Indian aesthetics is Indian art evolved with an emphasis on inducing special spiritual or philosophical states. To study Philosophy of Indian Aesthetics theory of *Alamkara*. Meaning of *Alamkara* theory, Definition of *Alamkara*, *Alamkara* theory classification, *Alamkara* theory characteristics.

Module- II:

Introduction to *Rasa*, Meaning of *rasa*, and understanding types of a *rasa*, It is the developed relishable state of a permanent mood. To study of the production of aesthetic *rasa* from *bhavas* is analogous to the production of tastes.

Module- III:

Understanding the concept of *rasa* is fundamental to many forms of Indian art, The detail study on *rasa*- Study on Navarasa'- Love, attractiveness, erotic, Laughter, mirth, comedy, comic, Fury, compassion, tragedy, pathetic, disgust, aversion, abhorrent, shocking, odious, horror, terror, fear, terrible, heroic mood, wonder, peace or tranquility, quiescent.

Module- IV:

Introduction to *Shadanga Sutra*, *Sadanga*, (the Six limbs of Indian Art and painting) *Rupa-Bheda* (secrets of form), *Pramanani* (proportion), *Bhava* (emotional Disposition), *Lavanya-Yojanam* (gracefulness in composition), *Sadrisyam* (similitude') and *Varnika*.

Module- V:

What is Chitra sutra? It is an ancient Indian treatise that deals with the theories of Indian paintings. A brief introduction to the theories of, Bharathamuni, his theories describe the dramatic forms of aesthetic experience is the most perfect fruition of aesthetic activity because drama is the synthesis of all arts –

Bhamaha, Anandavardhana.

Module – VI:

Relevance of study of aesthetics in Indian paintings, the philosophical thoughts in Indian culture, nature and functions of Art in the society- Miniature paintings in Art movements- contemporary art- Socio- political issues etc.

Reference Books:

1. Prakash, Veereshwar, Aesthetics: (philosophy of art) Krishna Prakashan Media.
2. Shyamala Gupta Art, Beauty and Creativity: Indian and Western Aesthetics.
3. Patrick Frank, Art forms: An Introduction to the visual arts, Longman
4. Robert Berson, Responding to art: form, content, and context, McGraw-Hill.
5. Michael Bird Laurence King, 100 ideas that changed Art.
6. Hirianna, "Outline of Indian Philosophy," Motilal Banarsidass publishers, 2014.
7. Hirianna.M, Art Experience, Indira Gandhi National Centre for the Arts, New Delhi, 1997
8. Bhushan, Nalini & Garfield, Jay L. (eds.), Indian Philosophy in English, Oxford University Press, 2011.
9. Seturaman, V. S. (ed.), Indian Aesthetics: An Introduction, Macmillan India Limited, Madras, 1992.
10. Neogy, Prishwish (ed.), Rabindranath Tagore On Art and Aesthetics, Orient Longmans, 1961.
11. Maruti Nandan Tiwari and Kamal Giri, Indian Art and Aesthetics: Endeavours in Interpretation, Aryan Books International, 2003.
12. Prof. Dr. Kanti Chandra Pandey, Comparative Aesthetics, Chaukhamba, Sanskrit Series Office Varanasi, 2021.
13. S. G. Kulkarni, Art, Aesthetics and Philosophy, Reflections on Coomaraswamy, D.K. Print World Ltd; 2015.
14. Stella Kramrisch, The Vishnudharmottara Part III A Treatise On Indian Painting And Image-Making, Franklin Classics Trade Press (11 November 2018).
15. Priyadarshi Patnaik, Rasa in Aesthetics Paperback, D.K. Print World Ltd; 3rd Impression, – 1 September 2013.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5C3	Survey of Indian Paintings	5	0	1	4	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will identify and learn various schools of art works from ancient India to colonial period.							1,2	1,2
CO2	Students will acquire detail study on Indian Paintings ideas, theory and practice of traditional medium and, its relationship.							1,2	1, 2
CO3	To study the paintings of Ajanta murals, Post-Ajanta paintings, Jain and Pala Manuscripts paintings and their significance.							2, 3	1, 2
CO4	To study the important principles of art namely the 'Six Limbs' in Indian Art.							3, 4	1, 2
CO5	To understand the developments of Deccani miniature painting, and to identify styles of Mughal Painting.							4, 5	1, 2
CO6	The topic gives a brief understanding on various styles and places of Rajasthan painting.							5, 6	1, 2

Module- I:

The paper aims to introduce the various schools of painting in ancient India up to colonial period. Study of Indian painting tradition, rock paintings of prehistoric, Bhimbetka cave paintings, Vishnudharmottara purana paintings.

Module- II:

The student will understand the stylistic aspects and overall chronology of the paintings. Group/ Individual discussions on Indian Paintings, ideas, theory and, its relationship to other arts, methods of preparing the canvas or wall, ingredients of color pigments and other topics.

Module- III:

To study the paintings of Ajanta murals, Post-Ajanta paintings, importance and styles of Ajanta paintings and process of Ajanta paintings, understanding cave 1 to cave 30 significance and narrations of Maha Jataka tales, Characteristics of Jaina paintings/ kalpa sutra.

Module- IV:

Ancient texts defined six important aspects of painting- Meaning of 'Six Limbs' such as *Rupabheda*, the knowledge of appearances; *Pramanam*, Correct perception, measure and structure; *Bhava*, action of feelings on forms; *Lavanya yojanam*, infusion of grace, artistic representation; *Sadrisyam*, Similitude; *Varnikabhanga*, artistic manner of using the brush and colours.

Module- V:

Early Mughal Painting, styles of Mughal miniature painting, influences of Mughal miniature painting, Understanding the developments of Mughal painting and the contribution of emperors- Babur, Humayan, Akbar, Jahangir, shanjahan, Aurangzeb.

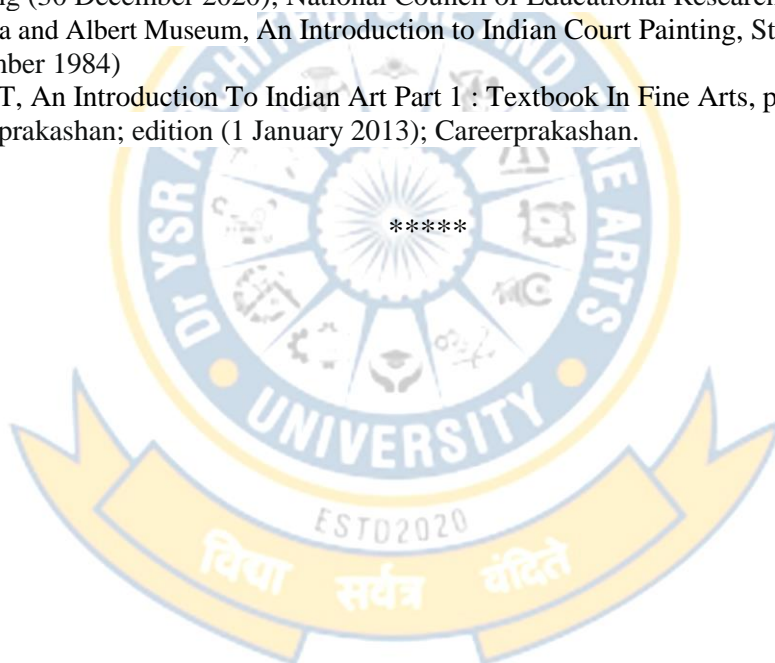
Study of Deccani miniature paintings- Styles of Deccani painting, influences of Deccani painting, origins of Deccan painting, importance of Ragamala paintings.

Module – VI:

Study of regional styles, origins, developments, influences, of Pahari paintings/ Basohli Painting/ Kangra paintings/ Malwa and jaunpur paintings, Guler School/ Chamba School/Garhwal/ School.
Study of Pattachitra painting/ Madhubani painting/ Hampi/ Sravanabelagola and Lepakshi murals/
Importance of Mysore traditional paintings/ Ganjifa format of pictures and Tanjore paintings to be studied.

Reference Books:

1. B.N. Goswamy, The Spirit of Indian Painting: Close Encounters with 101 Great Works 1100-1900, Allen Lane.
2. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
3. Vidya Dehejia, India a story through 100 objects, Roli books, 2021.
4. Benjamin Rowland, The Art and Architecture of India: Buddhist, Hindu, Jain, First edition, 1971.
5. C Sivaramamurthi, Indian Painting, National Book Trust.
6. NCERT, An Introduction to Indian Art (Part - II), National Council of Educational Research and Training (30 December 2020); National Council of Educational Research and Training.
7. Victoria and Albert Museum, An Introduction to Indian Court Painting, Stationery Office Books (1 September 1984)
8. NCERT, An Introduction To Indian Art Part 1 : Textbook In Fine Arts, publisher Careerprakashan; edition (1 January 2013); Careerprakashan.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5E1	Creative Writing-II	5	0	2	5	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will understand the concept of curation of art works around the world.							1,2	1,2
CO2	To understand the importance of writing methodically, with use of art historical connotations and terminologies.							1,2	1, 2
CO3	Students will learn critical writing, Catalogue writing and curatorial writings.							2, 3	1, 2
CO4	To gain the knowledge of artists' biography writing, analysis of work of art of artists.							3, 4	1, 2
CO5	It gives a glimpse of knowledge on contemporary modes of creative writing about art.							4, 5	1, 2
CO6	This topic gives a brief understanding on experimental modes of writing.							5, 6	1, 2

Module- I:

It is a continuation of previous semester's work. In this semester student's needs to take individual curation of art works of classmates or any selected artists. The students will learn how to select an art work, how to read an art work, based on the process they will practice writing curatorial note.

Module- II:

Creative writing brings in the basics of approach to writing. Writing methodically, with use of art historical connotations and terminologies in expressive way. The students will practice writing on objects, Art works, found objects, site-specific art etc.

Module- III:

Creative writing also focus on the understanding of Newspaper writing, Catalogue writing and curatorial writings, Articles writing, books writing, thesis writing, Magazines writings. They may convert traditional oral stories to written texts- field work

Module- IV:

Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing. Examples artists' biography writing, analysis of work of art of artists, and publishing short articles.

Module- V:

Creative writing provides an essays range from the analysis of historical examples of art historical writing that have a creative element to examine of contemporary modes of creative writing about art. Articles-books- catalogues etc.

Module – VI:

Students will practice the art as writing, writing as art, and writing about art' in creative ways by practicing examples of different perspective of work of art. To study collection of art history essays, studying art theory, review of article writing from art history. Students will try with different approach to writing art

histories is found in the collection through a number of essays that address experimental modes of writing.

Reference Books:

1. 100 ideas that changed Art Michael Bird Laurence King
2. Art forms: an introduction to the visual arts Patrick Frank. Longman
3. Responding to art: form, content, and context RobertBersson. McGraw-Hill.
4. Vidya Dehejia, India a story through 100 objects, Roli books, 2021.
5. Benjamin Rowland, The Art and Architecture of India: Buddhist, Hindu, Jain, First edition, 1971
6. Anjana Neira dev, Creative Writing: A Beginner’s manual, by Delhi University, publisher Pearson India.
7. Usha Pandit, Writing With Ease – Writing Skills, Creative Writing In English (Revised Edition), Mindsprings Publishing LLP (1 January 2014)
8. David Carrier, Writing about Visual Art (Aesthetics Today) Publishing Allworth (March 1, 2003).



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5E2	Art History methods & materials	5	0	2	5	50	50	100
Cos	Course Outcomes							POs	BTLs
	Students will								
CO1	Students will gain knowledge on medium painting through theory.							1,2	1,2
CO2	Learn techniques and usage of Printmaking since history							1,2	1, 2
CO3	Know how a clay turns into different mediums.							2, 3	1, 2
CO4	Study images and understand the concept, ideology in art history							3, 4	1, 2
CO5	Analyse the posters and understand contemporary art							4, 5	1, 2
CO6	Able to catalogue methods, materials through mini research							5, 6	1, 2
Module- I:									
Introduction to methods, materials and techniques in South Asia. Introduction to painting- methods, materials, usage. Mediums: Fresco/ tempera/ Watercolour/ acrylic/ Oil Painting/ charcoal/ Mixed medium- process of making. Significance and artists who use painting to convey their ideas, thoughts or work of art.									
Module- II:									
Introduction to Print making- Methods, mediums, techniques. Mediums: stencil cut/ wood cut/ dry point/ etching/ aquatint/ mezzotint/ serigraphy/ Lithography- Process of making. Print makers of South Asia and the chronology of work through medium.									
Module- III:									
Introduction to Sculpture- Methods, mediums- Modelling clay- Process of making terracotta, wood, Texture- concept- Usage of different mediums since history to contemporary. Art works of sculptors									
Module- IV:									
Introduction to Photography in Art History- Chronology of photography- Photographers and artists in India and West- History from 1850's to present- Photography artists- Hurrichund Chintamon, Ghasiram Hardev Sharma etc.									
Module- V:									
Introduction to Applied in Art History- methods and materials- logo design, Calligraphy, depiction of posters in India and west. Influences since 1850's to present.									
Module – VI:									
Students will submit a catalogue on methods, mediums, artists, chronology of chosen medium under the guidance of teacher/ will do a PPT presentation.									

Reference Books:

1. K. G Subhramanyam, Do hands have a chance
2. Nathaniel Gaskell & Diva Gujral, Photography in India: A Visual history from the 1850's to the present
3. Duane Preble, Prati Frank, Art Forms, Longman Publications



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5S1	Painting-II	2	0	7	7	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will learn outdoor sketching, example busy streets, markets, stations							1,2	1,2
CO2	Students will acquire detail study on human anatomy.							1,2	1, 2
CO3	Students will gain knowledge on anatomy Model studies, Male and female figures in Monochrome.							2, 3	1, 2
CO4	To study Themes based like day to day subjects, example festivities, street culture, public spaces as directed by the class teachers.							3, 4	1, 2
CO5	It gives a figurative compositions and layouts are trained by students.							4, 5	1, 2
CO6	This topic gives a brief understanding on Creative and Pictorial composition.							5, 6	1, 2

Module- I:

Outdoor sketching -rapid sketching from any objects from busy streets, markets, stations etc. sketching with rendering.

Module- II:

Study anatomy of the skull, and masses of the head from different angles and eye levels with detail study capturing the likeness.

Module- III

Study of Model, Male and female figures in Monochrome, Half-length studies of human bust made out of plaster and from live model. Use of Charcoal and soft pastel to draw the bust of male and female models. Emphasis is given on study of head, drapery and the play of light and shade. Lectures and demonstrations on portrait painting will be given.

Module- IV

Themes based on day to day subjects: Themes based on everyday life like festivities, street culture, public spaces as directed by the class teachers.

Module- V

Figurative compositions and layouts are to be prepared for final artworks in Poster Colours and Water Colours.

Module – VI

Creative and Pictorial composition: Study of creative composition infusing personal iconography, metaphoric visual vocabulary and content. Investigation of the intuitive ideas, self-discovery, exploring aesthetic and philosophical ideas, all which manifest fruition in creative work.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5K1	VISUAL READING ARTISTIC PRACTICE –II	2	0	1	2	100	-	100
Cos	Course Outcomes							POs	BTLs
CO1	Generating an image while reading requires that the reader be actively engaged with the text.							1,2	1,2
CO2	Explore their individual art practice beyond conventional working habits and spaces.							1,2	2,3
CO3	Link their art practice with ongoing interested/ research topics.							2, 3	2,3
CO4	Evaluate critique and judge their art works (and those of their peers) in defensible and meaningful ways.							3, 4	2,3
CO5	Gain confidence and professional identity as working artists and art critics in an increasingly challenging world.							4, 5	2,3
CO6	Situate their individual practice in relation to broader art historical conventions, and the wider social, political, and cultural history discourses in contemporary art.							5, 6	1, 2

Module- I:

This course extends and deepens the insights of the course Learning Art Practice. It is designed to further immerse students of the various disciplines in the methods, technologies, and challenges of studio art practice.

Module- II:

In addition to conceiving works in conventional media, students are encouraged to include experiments in site-specific installation, photography, drawing, written texts, and new-media resources.

Module- III:

Through interactive discussions and group critiques of art works, students are required to seek connections between the topics they are researching on their interests, as well as situate their practice in relation to wider debates and contemporary cultural processes.

Module- IV:

The group discussions will be held to exchange each other ideas and thought process. Participating in practical work will also bring front the critical thinking. Making an art work- adding another layer with medium- working with digital technology.

Module- V:

They also learn how to create a mental picture as they read. Referring lifestyle- addressing issues, society, self-transformations- visualizations.

Module – VI:

The course aims to strengthen a student's identity as working professionals in the increasingly complex, challenging and demanding domain of visual studies.

Reference books:

1. Frank Serafini, Reading the Visual, Teacher's college press.

2. Richard Salkeld, Reading Photographs: An Introduction to theory and meaning of Images, Bloomsbury publishing PLC.
3. Michael Ann Holly, Panofsky and the foundations of art History, Cornell University press.
4. Nicholas Mirzoeff, The Right to Look, Duke University press.
5. Regent Wharf, 10,000 years of Art, Phaidon, 2009.

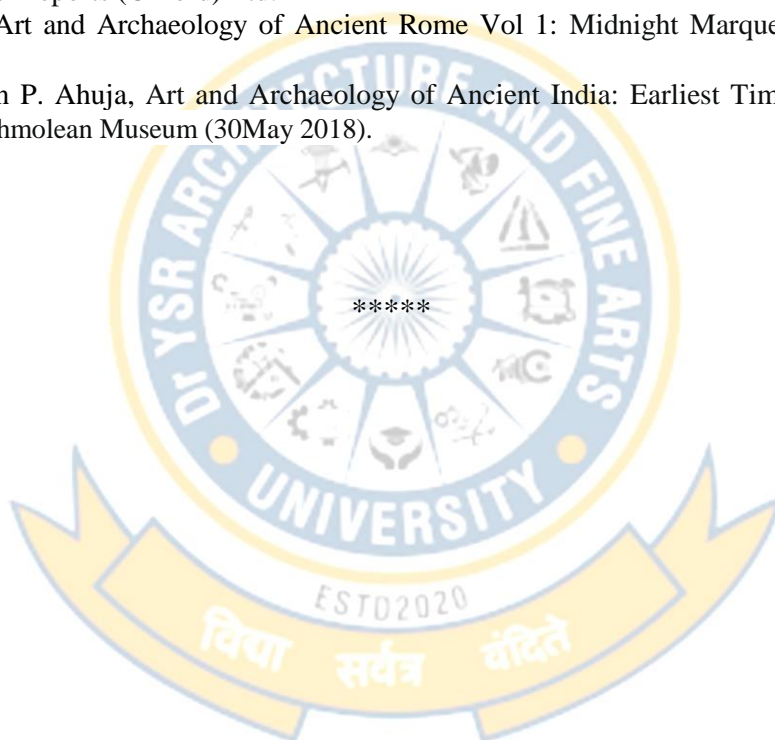


SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B501	Art and Archaeology	2	0	0	2	100	-	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will learn the basic understandings of Archaeology discipline.							1,2	1,2
CO2	Students will be able to study objects and do an in-depth study.							1,2	1,2
CO3	Can gain a rich knowledge on monuments of India.							2, 3	1, 2
CO4	The brief study on image-making encourages to the level of contemporary and histories.							3, 4	1, 2
CO5	To characterise the importance of coinage from past to present.							4, 5	1, 2
CO6	Exploring the objects through its history and with appropriate methods.							5, 6	1, 2
Module- I:									
Art and Archaeology – Definition – nature- scope. Evolution of Indian archaeology as an academic discipline and art history’s role as a source to understand the archaeological and anthropological sites. Beginning from ancient history.									
Module- II:									
Introduction to Archaeology, understanding artefacts objects in a newer light, Significance of Archaeology, how an object is seen through the eyes of Archaeology. Nature of functions, role, display, dating, exhibitions, cataloguing, publications, epigraphy, numismatics involved in popularizing archaeology with the help of art history.									
Module- III:									
A brief history of Archaeological monuments - Ashokan Pillars- Monuments of Ellora- Ajanta caves - Kandaria Mahadev Temple (Khajuraho), Brihdeswar Temple (Tanjore) and Sun Temple (Konark) and other few Rock cut architectures, temples, sites etc.									
Module- IV:									
A brief outline of image making in India with special reference to the following: Lion Capital (Sarnath) Preaching Buddha (Sarnath)- DidarganjYakshi (Patna Museum), arrival, excavation, medium etc. Image making in India - Mahesh murti (Elephanta)- Natraj of Chola Period- Vishnu Panels of Deogarh Temple- Gommateswar- SravanaBelgola (Karnataka), excavation, geographical areas- detail study.									
Module- V:									
Nature and Importance of Indian Coinage, A brief history of coinage with following case studies - Punch Marked Coins - Indo Greek Coins: Menander and Eukratidies - Kushana Coins: Kanishka I - Gupta Coins : Samudragupta / Chandragupta II.									
Module – VI:									
A case study or field work will be done through engaging with nearby historical sites such as Devuni									

Gadapa/ Ontimitta/ Gandhi kotta, or on their respective areas chosen. The students will explore different areas within the site to know, curate, and write about the object / site.

Reference Books:

1. T. Desikachari, South Indian coins, Publishing house, 2020.
2. Nayanjot Lahiri, Monuments matter: India's Archaeological Heritage since Independence, The Marg Foundation, 2017.
3. Brian M Fagan. Nadia Durrani, Brief History of Archaeology classical times to the twenty first century, Taylor & Francis, 2016.
4. Himanshu Prabha Ray, The Archaeology of seafaring in Ancient South Asia, Cambridge University Press.
5. Irina A. Ponomareva (Author), Change and Continuity in the Prehistoric Rock Art of East Siberia: An archaeological and anthropological exploration into ethno-cultural identity, Publisher : British Archaeological Reports (Oxford) Ltd.
6. David Soren, Art and Archaeology of Ancient Rome Vol 1: Midnight Marquee Press, Inc. (9 January 2009).
7. Author, Naman P. Ahuja, Art and Archaeology of Ancient India: Earliest Times to the Sixth Century, Publishing Ashmolean Museum (30 May 2018).



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	GN21B5CSP	Community Service Project	(During Vacation) 180 hours			4	100	–	100
COs	Course Outcomes							POs	BTLs
	The student will be able to								
CO1	Involve in community development and service activities and applies the experience to personal and academic development.								

Introduction:

- Community Service Project is an experiential learning strategy that integrates meaningful community service with instruction, participation, learning and community development.
- Community Service Project involves students in community development and service activities and applies the experience to personal and academic development.
- Community Service Project is meant to link the community with the college for mutual benefit. The community will be benefited with the focused contribution of the college students for the village/ local development. The college finds an opportunity to develop social sensibility and responsibility among students and also emerge as a socially responsible institution.

Objective:

Community Service Project should be an integral part of the curriculum, as an alternative to the 2 months of Summer Internships / Apprenticeships / On the Job Training, whenever there is an exigency when students cannot pursue their summer internships.

The specific objectives are;

- To sensitize the students to the living conditions of the people who are around them,
- To help students to realize the stark realities of the society.
- To bring about an attitudinal change in the students and help them to develop societal consciousness, sensibility, responsibility and accountability.
- To make students aware of their inner strength and help them to find new /out of box solutions to the social problems.
- To make students socially responsible citizens who are sensitive to the needs of the disadvantaged sections.
- To help students to initiate developmental activities in the community in coordination with public and government authorities.
- To develop a holistic life perspective among the students by making them study culture, traditions, habits, lifestyles, resource utilization, wastages and its management, social problems, public administration system and the roles and responsibilities of different persons across different social systems.

Implementation of Community Service Project:

- Every student should put in a 6 weeks for the Community Service Project during the summer vacation.
- Each class/section should be assigned with a mentor.
- Specific Departments could concentrate on their major areas of concern.
- A log book has to be maintained by each of the student, where the activities undertaken/involved to be recorded.
- The logbook has to be countersigned by the concerned mentor/faculty incharge.
- Evaluation to be done based on the active participation of the student and grade could be awarded by the

mentor/faculty member.

- The final evaluation to be reflected in the grade memo of the student.
- The Community Service Project should be different from the regular programmes of NSS/NCC/Green Corps/Red Ribbon Club, etc.
- Minor project report should be submitted by each student. An internal Viva shall also be conducted by a committee constituted by the principal of the college.
- Award of marks shall be made as per the guidelines of Internship/apprentice/ on the job training.

Procedure

- A group of students or even a single student could be assigned for a particular habitation or village or municipal ward, as far as possible, in the near vicinity of their place of stay, so as to enable them to commute from their residence and return back by evening or so.
- The Community Service Project is a twofold one –
 - First, the student/s could conduct a survey of the habitation, if necessary, in terms of their own domain or subject area. Or it can even be a general survey, incorporating all the different areas. A common survey format could be designed. This should not be viewed as a duplication of work by the Village or Ward volunteers, rather, it could be another primary source of data.
 - Secondly, the student/s could take up a social activity, concerning their domain or subject area. The different areas, could be like –

Agriculture	Law & Order
♣ Health	♣ Excise and Prohibition
♣ Marketing and Cooperation	♣ Mines and Geology
♣ Animal Husbandry	♣ Energy
♣ Horticulture	♣ Internet
♣ Fisheries	♣ Free Electricity
♣ Sericulture	♣ Drinking Water
♣ Revenue and Survey	♣ Irrigation
♣ Natural Disaster Management	

EXPECTED OUTCOMES

BENEFITS OF COMMUNITY SERVICE PROJECT TO STUDENTS

Learning Outcomes

- Positive impact on students’ academic learning
- Improves students’ ability to apply what they have learned in “the real world”
- Positive impact on academic outcomes such as demonstrated complexity of understanding, problem analysis, problem-solving, critical thinking, and cognitive development
- Improved ability to understand complexity and ambiguity.

Personal Outcomes

- Greater sense of personal efficacy, personal identity, spiritual growth, and moral development
- Greater interpersonal development, particularly the ability to work well with others, and build leadership and communication skills.

Social Outcomes

- Reduced stereotypes and greater inter-cultural understanding.
- Improved social responsibility and citizenship skills.
- Greater involvement in community service after graduation.

Career Development

- Connections with professionals and community members for learning and career opportunities.
- Greater academic learning, leadership skills, and personal efficacy can lead to greater opportunity.

Relationship with the Institution

- Stronger relationships with faculty.
- Greater satisfaction with college.
- Improved graduation rates.

BENEFITS OF COMMUNITY SERVICE PROJECT TO FACULTY MEMBERS

- Satisfaction with the quality of student learning.
- New avenues for research and publication via new relationships between faculty and community.
- Providing networking opportunities with engaged faculty in other disciplines or institutions.
- A stronger commitment to one’s research.

BENEFITS OF COMMUNITY SERVICE PROJECT TO COLLEGES AND UNIVERSITIES

- Improved institutional commitment.
- Improved student retention.
- Enhanced community relations.

BENEFITS OF COMMUNITY SERVICE PROJECT TO COMMUNITY

- Satisfaction with student participation.
- Valuable human resources needed to achieve community goals.
- New energy, enthusiasm and perspectives applied to community work.
- Enhanced community-university relations.

SUGGESTIVE LIST OF PROGRAMMES UNDER COMMUNITY SERVICE PROJECT

The following the recommended list of projects for Engineering students. The lists are not exhaustive and open for additions, deletions and modifications. Colleges are expected to focus on specific local issues for this kind of projects. The students are expected to carry out these projects with involvement, commitment, responsibility and accountability. The mentors of a group of students should take the responsibility of motivating, facilitating, and guiding the students. They have to interact with local leadership and people and appraise the objectives and benefits of this kind of projects. The project reports shall be placed in the college website for reference. Systematic, Factual, methodical and honest reporting shall be ensured. For Engineering Students

1. Water facilities and drinking water availability	21. Plant diseases
2. Health and hygiene	22. Yoga awareness and practice
3. Stress levels and coping mechanisms	23. Health care awareness programmes and their impact
4. Health intervention programmes	24. Use of chemicals on fruits and vegetables
5. Horticulture	25. Organic farming
6. Herbal plants	26. Crop rotation

7. Botanical survey	27. Flourey culture
8. Zoological survey	28. Access to safe drinking water
9. Marine products	29. Geographical survey
10. Aqua culture	30. Geological survey
11. Inland fisheries	31. Sericulture
12. Animals and species	32. Study of species
13. Nutrition	33. Food adulteration
14. Traditional health care methods	34. Incidence of Diabetes and other chronic diseases
15. Food habits	35. Human genetics
16. Air pollution	36. Blood groups and blood levels
17. Water pollution	37. Internet Usage in Villages
18. Plantation	38. Android Phone usage by different people
19. Soil protection	39. Utilisation of free electricity to farmers and related issues
20. Renewable energy	40. Gender ration in schooling level- observation.

Complementing the community service project the students may be involved to take up some awareness campaigns on social issues/special groups. The suggested list of programmes are:

Programmes for School Children

1. Reading Skill Programme (Reading Competition)
2. Preparation of Study Materials for the next class.
3. Personality / Leadership Development
4. Career Guidance for X class students
5. Screening Documentary and other educational films
6. Awareness Programme on Good Touch and Bad Touch (Sexual abuse)
7. Awareness Programme on Socially relevant themes.

Programmes for Women Empowerment

1. Government Guidelines and Policy Guidelines
2. Womens' Rights
3. Domestic Violence
4. Prevention and Control of Cancer
5. Promotion of Social Entrepreneurship

General Camps

1. General Medical camps
2. Eye Camps
3. Dental Camps
4. Importance of protected drinking water
5. ODF awareness camp
6. Swatch Bharath

7. AIDS awareness camp
8. Anti Plastic Awareness
9. Programmes on Environment
10. Health and Hygiene
11. Hand wash programmes
12. Commemoration and Celebration of important days.

Programmes for Youth Empowerment

1. Leadership
2. Anti-alcoholism and Drug addiction
3. Anti-tobacco
4. Awareness on Competitive Examinations
5. Personality Development

Common Programmes

1. Awareness on RTI
2. Health intervention programmes
3. Yoga
4. Tree plantation
5. Programmes in consonance with the Govt. Departments

Role of Students:

- Students may not have the expertise to conduct all the programmes on their own. The students then can play a facilitator role.
- For conducting special camps like Health related, they will be coordinating with the Governmental agencies.
- As and when required the College faculty themselves act as Resource Persons.
- Students can work in close association with Non-Governmental Organizations like Lions Club, Rotary Club, etc or with any NGO actively working in that habitation.
- And also with the Governmental Departments. If the programme is rolled out, the District Administration could be roped in for the successful deployment of the programme.
- An in-house training and induction programme could be arranged for the faculty and participating students, to expose them to the methodology of Service Learning.

TIMELINE FOR THE COMMUNITY SERVICE PROJECT ACTIVITY

Duration: 8 weeks

1. Preliminary Survey (One Week)

- A preliminary survey including the socio-economic conditions of the allotted habitation to be conducted.
- A survey form based on the type of habitation to be prepared before visiting the habitation with the help of social sciences faculty. (However, a template could be designed for different habitations, rural/urban.
- The Governmental agencies, like revenue administration, corporation and municipal authorities and village secretariats could be aligned for the survey.

2. Community Awareness Campaigns (One Week)

- Based on the survey and the specific requirements of the habitation, different awareness campaigns and programmes to be conducted, spread over two weeks of time. The list of activities suggested could be taken into consideration.

3. Community Immersion Programme (Three Weeks)

Along with the Community Awareness Programmes, the student batch can also work with any one of the below listed governmental agencies and work in tandem with them. This community involvement programme will involve the students in exposing themselves to the experiential learning about the community and its dynamics. Programmes could be in consonance with the Govt. Departments.

4. Community Exit Report (One Week)

- During the last week of the Community Service Project, a detailed report of the outcome of the 8 weeks work to be drafted and a copy shall be submitted to the local administration. This report will be a basis for the next batch of students visiting that particular habitation. The same report submitted to the teacher-mentor will be evaluated by the mentor and suitable marks are awarded for onward submission to the University.
- Throughout the Community Service Project, a daily log-book need to be maintained by the students batch, which should be countersigned by the governmental agency representative and the teacher-mentor, who is required to periodically visit the students and guide them.



SEMESTER – VI

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6C1	History of Western Art -III	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will acquire knowledge on History of Impressionism.							1,2	1,2
CO2	Students will understand the Different approaches of Post Impressionism and detail study on painting, sculpture, print making.							1,2	1, 2
CO3	To understanding the concept of Expressionism and many forms of Modernity, influences, Characteristics of the movement,							2, 3	1, 2
CO4	Students will acquire knowledge on history of Fauvism, Symbolism, and Cubism.							3, 4	1, 2
CO5	To understand the developments of Dadaism, Historical significance, Origin of Dadaism, Advent of the Readymade, Different modes of Dadaism.							4, 5	1, 2
CO6	This topic gives a brief understanding of the Surrealism movement, Key Ideas & Accomplishments, Manifesto, Expansion, Definition, Art & Characteristics.							5, 6	1, 2

Module- I:

Realism Art- Courbe, San francisco, Millet, Dumour, Edouard. Manet.

Impressionism: Impressionism as the ideological premise. Impressionism and the techniques of painting, Content and composition, Women Impressionists, Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot- Alfred Sisley – Camille Pissarro. Challenges, characterizes of works, Some Artworks- Claude Monet, Impression, Pierre-Auguste Renoir, Dance at Le Moulin de la Galette, Claude Monet, Woman with a Parasol - Madame Monet and Her Son, Claude Monet, Haystacks, Mary Cassatt, Lydia Leaning on Her Arms, Mary Cassatt, The Child's Bath.

Module- II:

Post Impressionism: Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art, subject matter, composition, colour application, techniques, Artist -Van Gogh, Gauguin, Lautrec, Seurat and Cezanne. Artworks- Sunday Afternoon on the Island of La Grande Jatte , Vision After the Sermon.

Module- III:

Fauvism- Fauvism and colour theory, Art and Artists-Henri Matisse- Luxe, Calme et Volupte (1904), Pinède à Cassis- André Derain etc.

Symbolism: Colour philosophy, Precursors and origins, –Klimt - Henri Rousseau – Munch, Jupiter and Semele: Gustave Moreau, Death and Life: Gustav Klimt etc.

Module- IV:

Cubism: Proto-Cubism, Early Cubism, Abstraction and the ready-made, Crystal Cubism, Cubism after 1918, Intentions and criticism, Cubist sculpture, Influence of Post-Impression on Cubism. - Pablo Picasso Blue Period, Red Period -Analytic cubism and Synthetic Cubism -George Braque, Fernand Leger, Juan Gris and their works, Georges Braque, 1909–10, La guitar, Georges Braque- Violin and Candlestick, Pablo Picasso, -La Femme au Violon, Francis Picabia- 1912, La Source the Spring. Pablo Picasso, 1918, Arlequin au violon etc.

Module- V:

Dadaism: Historical significance, Origin of Dadaism, Advent of the Readymade, Different modes of Dadaism, compositions, Materials, Zurich: Artist and some art works:- Marcel Duchamp: Fountain, Bicycle Wheel (1913), Jean Arp and Marcel Janco, Marcel Duchamp, Raoul Hausmann's Mechanical Head, Man Ray's Ingres's Violin, and Francis Picabia, Andre Breton.

Module – VI:

Surrealism: Founding of the movement, Key Ideas & Accomplishments, Manifesto, Expansion, Definition, Art & Characteristics, Psychophysics and the Surrealist Object- Psychic automatism - Study on Works of Salvador Dali- The Persistence of Memory, René Magritte, Joan Miró- Carnival of Harlequin, Max Ernst- The Barbarians, Man Ray- Mannequin, André Masson- Battle of Fishes, Yves Tanguy,-Giorgio de Chirico. The Treachery of Images, René Magritte.

Reference Books:

2. Monet: Nature into Art. New Haven, House, John, Yale University Press, 1986.
3. A.N . Hodge, The History of Art, Arcturus 2009
4. Markpowell Jones, Impressionism, Phaidon Series 2003
5. William Gaunt, Renoir, Phaidon Series 2003
6. Christopher Lloyd, Pissarro, Phaidon Series 2012
7. Christian, John. Symbolists and Decadents. London: Thames & Hudson, 1977.
8. Jessica Gunderson, Realism (Movements in Art), Publisher - Creative Co; Illustrated edition (15 July 2008).
9. James Malpas, Realism (Movements in Modern Art) Publisher - Cambridge University Press (13 July 1997).
10. Natalia Brodskaya, The Fauves: The Masters Who Shook the World (Great Painters) Parkstone Press Ltd (1 Jan. 1997)
11. Nathalia Brodskaja, Impressionism and Post-Impressionism (Essential) Parkstone International (11 April 2018).
12. Marianne Mollwo Oesterreicher, Surrealism and Dadaism, Publisher -Phaidon Press Ltd (1 Aug. 1979)

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6C2	Western Aesthetics	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will learn Theory of Imitation, Theory of Beauty, Socrates, Plato, Aristotle, and Plotinus. Immanuel Kant, Hegel.							1,2	1,2
CO2	Students will get outcomes of modern Aesthetics, Intuition, Sublime, and Catharsis.							1,2	1, 2
CO3	The Students will study the nature object in Disinterested Satisfaction							2, 3	1, 2
CO4	Students will gain knowledge of philosopher's theories Addison, Shaftesbury, Hutcheson, Alexander Gottlieb Baumgartner, Burke.							3, 4	1, 2
CO5	Students will understand Art as Mimesis, empathy, imitation, psychic theory, A Rasa Reader; Sheldon Pollock, Philosophies of Art and Beauty.							4, 5	1, 2
CO6	Students will learn, the power point presentation exercise on western Aesthetics subject, analysis will be taken place with guidance of faculty.							5, 6	1, 2

Module- I:

Introduction to Western Aesthetics, importance of Aesthetics, Theory of Imitation, Socrates/ Plato/Aristotle/ Plotinus. Immanuel Kant- Critique of Pure reasons, Critique of Judgment- Critique of practical reason- Critique of aesthetic/ Hegel- Philosophy- Art of Beauty, common ideas of Art.

Module- II:

To study modern aestheticians, Introduction to modern aestheticians, importance of modern aestheticians, understanding modern aestheticians, Intuition, Sublime- experience of beauty and sublime- Subjectivity and Objectivity, Sublime and morality, Catharsis.

Module- III:

Theory of Disinterested Satisfaction, to study nature object in Disinterested satisfaction, A concept is the cause of the object, Subject and object, The purpose Disinterested, the limitations and influences of Disinterested Satisfaction.

Module- IV:

To study other aesthetic theories. Introduction to importance of philosophy and aesthetics of Western world. Understanding philosopher's theories Addison, Shaftesbury, Hutcheson, Alexander Gottlieb Baumgarten, Burke.

Module- V:

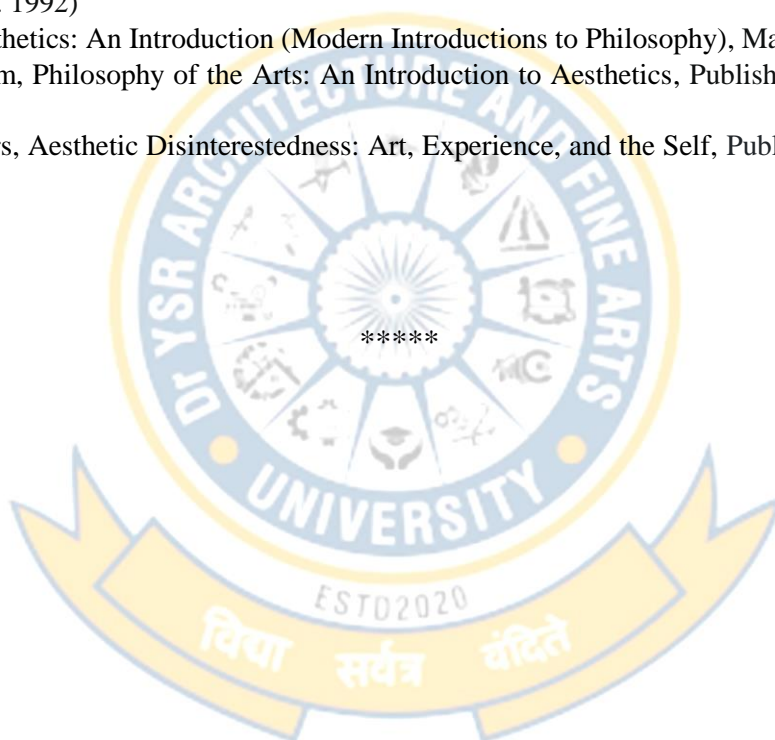
Understanding Art as Mimesis, Plato on Mimesis, Narrative and Dramatic, empathy, imitation – Origin of poetry- Pleasure in imitation and learning, psychic theory, A Rasa Reader; Sheldon Pollock, Philosophies of Art and Beauty.

Module – VI:

Final presentation exercises and reviews will be taken place by the students of their practice of writing on western Aesthetics subject with guidance of faculty.

Reference Books:

1. Prakash, Veereshwar, Aesthetics: (philosophy of art), Krishna Prakashan Media.
2. Shyamala Gupta. Art, Beauty and Creativity: Indian and Western Aesthetics, D K Print world Ltd, 1999.
3. Kai Hammermeister, The German Aesthetic Tradition, Cambridge University press, 2002.
4. T M Knox, Hegel Aesthetics: Lectures on Fine Art, Clarendon press, Oxford.
5. Levison, Jerrold, The Handbook of Aesthetics, University of Maryland.
6. George Converse Fiske, Lucilius And Horace: A Study In The Classical Theory Of Imitation (1920), Phaidon Press Ltd (1 Aug. 1979)
7. Edward Butenko, The Imitation Theory Of Actor's Transformation, Pavel Butenko (30 August 2016)
8. Salim Kemal, Kant's Aesthetic Theory: An Introduction-Jan -1992, publisher Palgrave Macmillan; 1st ed. 1992 edition (1 Jan. 1992)
9. R.L. Saw, Aesthetics: An Introduction (Modern Introductions to Philosophy), Macmillan (1 Jun. 1972)
10. Gordon Graham, Philosophy of the Arts: An Introduction to Aesthetics, Publisher Routledge; 1st edition (2 October 1997)
11. Thomas Hilgers, Aesthetic Disinterestedness: Art, Experience, and the Self, Published September 5, 2019 by Routledge.



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6C3	Modern Western Art since 1945 to present day	7	0	1	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will learn high periods of Modernity in western visual arts.							1,2	1,2
CO2	To Study on the changing nature of art institutions, circulation of images and the way they affected the visual arts, also influence of works of art, art works process, methods, techniques and subject matters.							1,2	1, 2
CO3	The outcomes of the changing nature of cutting edge art, artist residencies, styles of modern western painting, significance of western visual arts.							2, 3	1, 2
CO4	To Study on the display, catalogue and archiving of visual culture in general and visual arts in particular is to be learned.							3, 4	1, 2
CO5	Students will understand the Introduction of Theories related to visual culture from cultural study.							4, 5	1, 2
CO6	To identify the making of new western Art and studies in Modern western Art which includes in Biennale, Art Fairs display skills will be learned by presenting presentations.							5, 6	1, 2

Module- I:

To study the beginning and high periods of modern in western visual arts. Introduction to modern western Art, Significance of western painters, styles of western Painters, characteristics of modern western Art. Modern means a reaction to the current new media influence led to a revival in western visual art. Which drew inspiration from the rich cultural innovations of Europe and other countries

Module- II:

The changing nature of art institutions, circulation of images and the way they affected the visual arts, from Modern Museums to Contemporary Museums is to be studied. The philosophy and theory behind shows like the Biennale, Art Fairs and Documentation shows (Kassel, Germany) is to be explained.

Module- III:

The changing nature of cutting edge art, artist residencies, new media and the advent of film and moving images (like Video Art, Video Performance, and Photo Performance).

Module- IV:

To Study on the sophistication involved in the display, catalogue and archiving of visual culture in general and visual arts in particular is to be elaborated. The continental drift of artistic practices, the Diaspora and exile Dom to be specifically addressed.

Module- V:

Introduction to Theories related to visual culture from cultural study, the dialogue between art history and cultural theory is to be introduced.

Module – VI:

The Students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO

assignments for general students and four assignments for Art History students in each paper.

Reference Books:

1. Modern Museum Management, December 2010 by S. P. Gupta (Author), Srivastava Mohit (Author)
2. The Contemporary Museum, published by Peacock Books.
3. The First Modern Museums of Art - The Birth of an Institution in 18th- and Early - 19th Century Europe (English, Hardcover, Paul Carole).
4. The Museum Establishment and Contemporary Art (English, Paperback, DeRoo Rebecca)
5. Biennials, Triennials, and Documenta: The Exhibitions that Created Contemporary Art Anthony Gardner, Charles Green.
6. The Curator's Handbook Adrian George
7. *The Avant Garde In Exhibition Bruce Altshuler*
8. Making a great exhibition Author doro globus, rose blake
9. Uncooperative contemporaries art exhibitions in shanghai c. 2000 jane debevoise, lee weng choy, hou hanru, wu hung
10. The Twentieth Century German Art Exhibition Lucy Wasensteiner



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6E1	Galley or Curatorial Practice	5	0	2	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The students will learn the basic principles of Curation and types of curation.							1, 2	1, 2
CO2	Readings on curation gives a brief understanding and will be able to write/think in various perspectives.							1, 2	1, 2
CO3	Students will learn the process of curation to curate an exhibition.							1, 2	1, 2
CO4	The perspective of looking at an object or art works changes where it reflects to their lifestyle.							3,4	1, 2
CO5	Participating in various kinds of writings will build their word vocabulary.							1, 3	1, 2
CO6	Organising art exhibition will develop their communication, critical thinking etc.							5, 6	1, 2

Module- I:

Introduction to curation, Definition of curation, what is curation, Role of a curator, responsibilities of a curator, introducing basic concepts, and will be exploring few questions such as why should art work curated? Etc.

Module- II:

Fundamentals of Curation, Reading variety of texts, articles, books, exhibition catalogues, curator's interviews such as 'Ways of Curating' etc; The will write reviews on each Module which they have read and start documenting art works/ objects/ photographs.

Module- III:

Progress for art exhibition, thematic formats- descriptive, didactic, metaphorical, emotive, honorific, and issue oriented; broad designs etc. Curating theme concepts, ways of curating, team work, practice of reading images, writing notes, concepts, improving critical thinking etc

Module- IV:

Collection of knowledge- find, acquire, organize, store items; representation of objects and art works, history- Courbet, Manet, Whistler, 19th century art representation and display. Producing knowledge- Collection types- assumptions, juxtapositions, findings, experimental, possibilities and associations; knowledge from own collection – personal and random collections.

Module- V:

Practice of writing- object writing - concept based writing – critical writing – review writing, reading published articles, books, etc will improve a new perspective and thinking in looking at art.

Module – VI:

The students will divide into groups and work on curation with objects or found material. The work should reflect readings, field work, discussions from the syllabus.

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. Hans Ulrich Obrist, Ways of Curating, Penguin, 2015.
3. John Berger, Ways of Seeing, Penguin: Uk, 2008.
4. Hans Ulrich Obrist, Everything you always wanted to know about curating, MIT Press, 2020.
5. Daniel Birnbaum. Obrist.Cherix, A Brief History of Curating, JRP Ringier, 2008.
6. Stéphanie Bertrand, Contemporary Curating, Artistic Reference and Public Reception: Reconsidering Inclusion, Transparency and Mediation in Exhibition Making Practice (Routledge Research in Art Museums and Exhibitions) publisher Routledge; 1st edition
7. Malene Vest Hansen, Anne Folke Henningsen, Curatorial Challenges: Interdisciplinary Perspectives on Contemporary Curating (Routledge Research in Art Museums and Exhibitions). publisher Routledge; 1 edition (19 march 2019)
8. Janet Marstine and Oscar Ho Hing Kay, Curating Art (Leicester Readers in Museum Studies), publisher Routledge; 1 edition



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6E2	Art History and Criticism	5	0	2	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will learn art historical writers and their writings from pre-colonial, colonial and post-colonial periods.							1,2	1,2
CO2	To Study on new art history, criticism and cultural studies in general.							1,2	1, 2
CO3	To study the art writing from early 20 th and 21 st century in India.							2, 3	1, 2
CO4	Students will gain knowledge of writing on Art after the Colonial period.							3, 4	1, 2
CO5	Students will understand the Writings of Ratan Parimoo, Pipul Jayakar, KGS, GMS, Geeta Kapoor, Tapati Guha, Debashish Banerji, Kalian Kumar Chakravathy, Kamala Dongerkery.							4, 5	1, 2
CO6	Students will demonstrate through power point presentation on Art theory, Art criticism and art history analysis with guidance of faculty.							5, 6	1, 2

Module- I:

To study earlier art historical writers and their writings from pre-colonial/ colonial and post-colonial periods. Study on Ananda Coomaraswamy/Stella Kramrisch/ EB Havell/ Percy Brown.

Module- II:

Introduction to new art history, criticism and cultural studies in general. The study of objects of art in their historical development and stylistic contexts, ex: genre, design, and styles, importance of which includes aesthetic considerations.

Module- III:

To study the art writing from early 20 th and 21st century in India. Writings to study the "major" arts of painting, sculpture, and architecture as well as the "Minor" arts of ceramics, furniture, and other decorative objects. Examples writers: R.Shiva Kumar, R.Nandakumar, Nancy Adajania.

Module- IV:

Writing on Art after the Colonial period: (art historian), Naman Ahuja (art historian), Early historical writings by individuals –Rabindranath Tagore/ Mulk Raj Anand/ Karl Khandalwala and Moti Chandra. Post Independence writings on art.

Module- V:

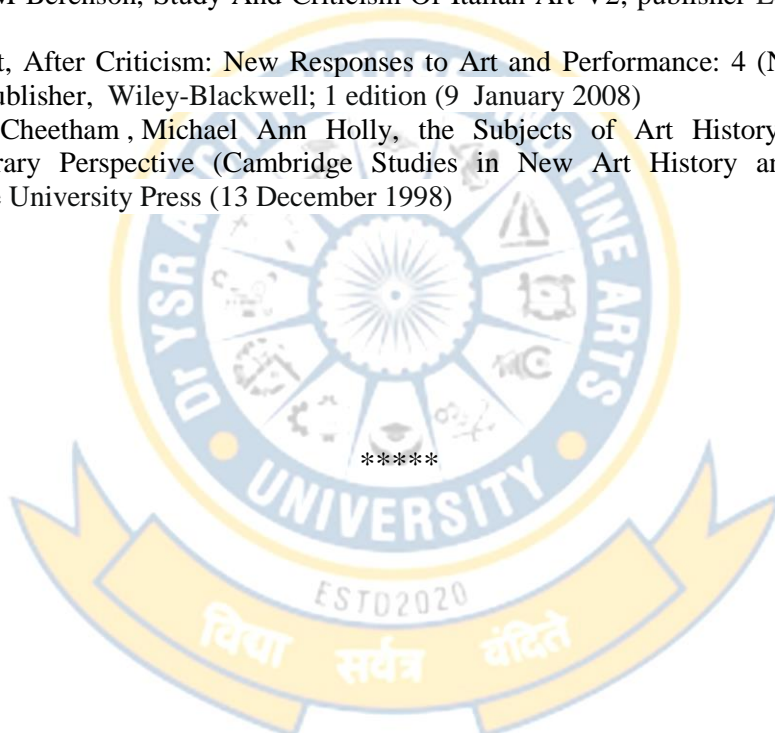
Writings by Ratan Parimoo/ Pipul Jayakar/ Geeta Kapoor/ Tapati Guha/ Debashish banerji/ kalian kumar chakravarty, Kamala Dongerkery. To exercise in studying the art historical writings like monographs, newspaper reviews, articles, catalogues, books etc.

Module – VI:

Final presentation exercise and reviews will be taken place by the students of their practice of writing on Art History and Criticism subject with guidance of faculty.

Reference books:

1. Pratima Sheth, Dictionary of Indian art & artists, Mapin Publishing, 2006.
2. Ian Chilvers, A dictionary of modern and contemporary art, Oxford University Press.
3. Chatarjee. Partha and Anjan Gosh (Eds.), History and the Present, Delhi: Permanent black, 2002.
4. Dehejia. Vidya, The Body Adorned: Dissolving boundaries between sacred and profane in Indian Art, Ahmedabad: Mapin Publications, 2009.
5. Ananda Coomaraswamy, The Dance of Shiva, The Sunwise Turn, Inc: Newyork, 1918.
6. Fredrika H. Jacobs, Defining the Renaissance 'Virtuosa': Women Artists and the Language of Art History and Criticism, publisher Cambridge University Press; 1st edition (August 13, 1999)
7. Carolin Overhoff Ferreira, Decolonial Introduction to the Theory, History and Criticism of the Arts, publisher Lulu.com (25 January 2019)
8. Bernhard M Berenson, Study And Criticism Of Italian Art V2, publisher London, G. Bell and sons, 1902.
9. Gavin Butt, After Criticism: New Responses to Art and Performance: 4 (New Interventions in Art History) publisher, Wiley-Blackwell; 1 edition (9 January 2008)
10. Mark A. Cheetham, Michael Ann Holly, the Subjects of Art History: Historical Objects in Contemporary Perspective (Cambridge Studies in New Art History and Criticism). publisher Cambridge University Press (13 December 1998)



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6S1	Print Making-II	3	0	6	8	50	50	100
Cos	Course Outcomes							Pos	BTLs
CO1	Students will learn advance study of relief printing.							1,2	1,3
CO2	Students will gain knowledge of experimentation with various textures, plate levels and treatments to achieve different tonal values.							1,2	1, 3
CO3	Students will acquire the multi-colour printing process.							2, 3	1, 3
CO4	Students will gain knowledge of Wood cut: Advanced methods of Wood-Cut - Two Color Wood-Cut printing.							3, 4	1, 3
CO5	Students will understand the Advance studies of relief printmaking process in which a variety of (usually found) materials. Example collage works.							4, 5	1, 2
CO6	Students will practice the relief printing process, methods, and techniques.							5, 6	1, 2

Module- I:

Advance study of relief printing: Advanced study of a relief printing process- Use of Various textures for tonal values.

Module- II:

Study of experimentation with various textures, plate levels and treatments to achieve different tonal values.

Module- III:

Registration step by step for multi- colour Printing Process, and this is either rubbed by hand produce an image. Woodcut multi- colour Final Printing Process.

Module- IV:

Wood cut: Advanced methods of Wood-Cut - Two Color Wood-Cut printing.

Module- V:

Collography: Advance studies of relief printmaking process in which a variety of (usually found) materials are arranged as a collage onto affirm matrix like cardboard or wood.

Module – VI:

To study relief printing process, methods, techniques, tools, the materials required to carry out this process are extremely basic and uncomplicated, these are the print making things students need to be learnt.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6K1	Workshop/ seminar on Contemporary Visual Art	1	0	0	2	100	-	100
Cos	Laboratory Outcomes							POs	BTLs
CO1	To gain the knowledge on various types of workshops in contemporary art forms.							1,2	1,2
CO2	The students will understand the process, and the usage of tools and materials.							1,2	4,1
CO3	The students will learn the process of various techniques in contemporary art.							1,3	5,1
CO4	The students will learn to explain their works theoretically and presentation.							2,3	4,1

Module- I:

Introduction to various types of art workshops in contemporary art (Watercolour painting, Acrylic Painting, Oil painting, Installation, Digital art, Video art, Performance art, photography, ceramics, mixed media etc.) and the contemporary art around the world

Module- II:

Demonstration on Contemporary art..Materials, tools and techniques...wash technique, texture painting, knife painting, impasto, bold application, colour application, composition, hyperrealism, abstract, modern art, installation, video art, performance art, digital art, ceramics, etc.

Module- III

Workshop on process/ materials/ tools/ techniques etc..experimenting with various techniques and exploring the possibilities of mediums like wash technique, impasto, palette knife painting etc.

Module- IV

Student explanation, preparation and execution of their work, artist statement and preparation for final display/ exhibition. Feedback on the outcome.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B601	Popular Art and Craft of Andhra Pradesh	2	0	0	2	100	-	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will learn Andhra Pradesh rich culture of arts and crafts, Importance of Andhra Pradesh painting and old and modern art and craft traditions in Andhra Pradesh,.							1,2	1,2
CO2	Students will get outcomes of Andhra Pradesh popular visual culture painting techniques, methods, features, and characteristics, History of mural paintings of Andhra Pradesh.							1,2	1, 2
CO3	The Students will learn major concepts of mural painting in various sites, mythological themes and characters, Understanding aesthetics of toys, style and narratives of toys, meaning of metal crafts.							2, 3	1, 2
CO4	Students will gain knowledge of in Indian Handicrafts, It's Meaning and significance of Handicrafts.							3, 4	1, 2
CO5	Students will understand the history of popular visual culture of Andhra Pradesh.							4, 5	1, 2
CO6	Students will learn narratives of popular visual culture of Andhra Pradesh, the power point presentation exercise on popular visual culture, analysis will be taken place with guidance of faculty.							5, 6	1, 2

Module- I:

To study Andhra Pradesh rich culture of arts and crafts, Importance of Andhra Pradesh painting. Old art and craft traditions in Andhra Pradesh, Different forms of Art and craft- Socio political issues, Establishment of organizations.

Module- II:

Study of Andhra Pradesh painting techniques, methods, features, and characteristics, History of mural paintings Andhra Pradesh such as Lepakshi. The major problems in producing an artwork- the people-community and Gender bias.

Module- III:

Study of Andhra Pradesh mural paintings subject matters, mythological themes and characters, Understanding art of toys, style and narratives of toys, meaning of metal crafts, stones and craft, and study of themes of craft from the great mythology, Employers traditional art techniques and process.

Module- IV:

Types of Handicrafts in India, Influences of Handicrafts, meaning of Handicrafts, significance of Handicrafts, features and characteristic of Handicrafts. What influences people to a craft in particular form and colour? Detail study on Handicrafts.

Module- V:

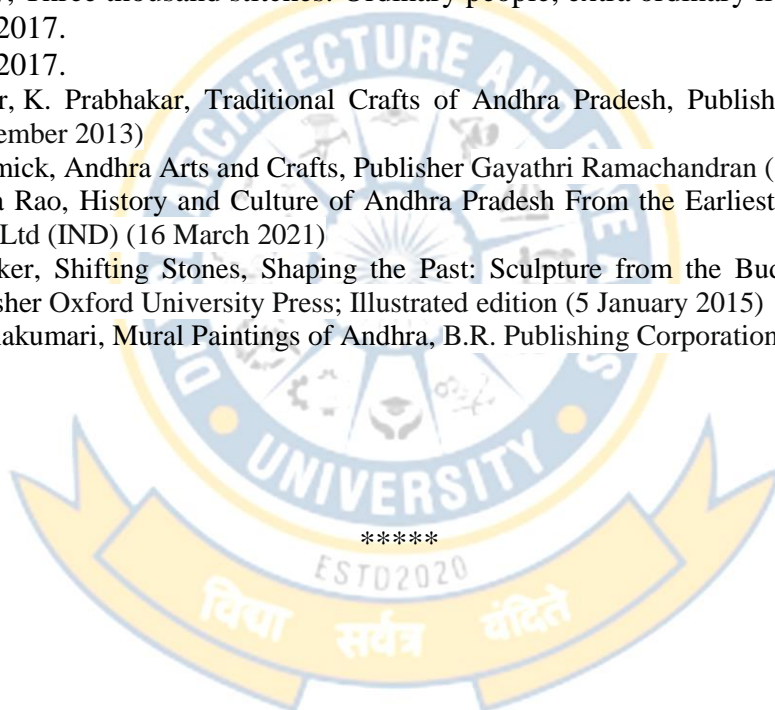
Understanding popular visual culture of Andhra Pradesh, to study styles of popular visual culture of Andhra Pradesh, origins of popular visual culture of Andhra Pradesh.

Module – VI:

Narratives of popular visual culture of Andhra Pradesh, visual culture characteristic features of Andhra Pradesh, Final presentation exercise and reviews will be taken place by the students of their practice of writing on Popular Art and craft of Andhra Pradesh subject with guidance of faculty.

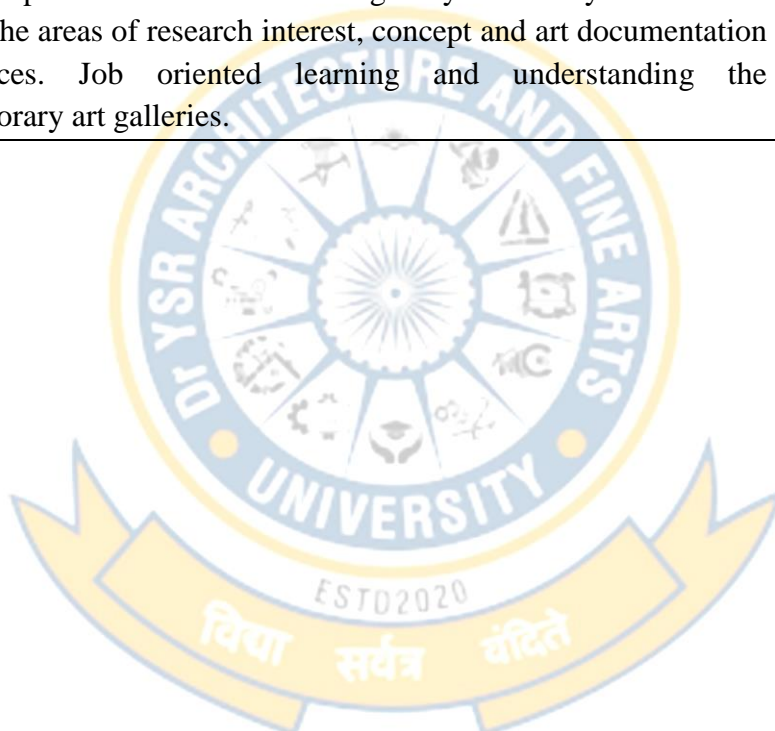
Reference Books:

1. Tribal arts in India: national inventory of tribal museums Bhasha Research and Publication Centre.
2. Ananda K Coomarswamy, Visvakarma: Examples of Indian Architecture, Sculpture, Painting, Handicraft, Alpha Edition, 2019.
3. Archana Shah, Crafting a Future: Stories of Indian textiles and sustainable practices, Niyogi Books Pvt. Ltd, 2021.
4. Sudha Murthy, Three thousand stitches: Ordinary people, extra ordinary lives, Penguin Random House India, 2017.
5. House India, 2017.
6. Noopur Kumar, K. Prabhakar, Traditional Crafts of Andhra Pradesh, Publisher Noopur Kumar; First edition (1 November 2013)
7. Subrata Bhowmick, Andhra Arts and Crafts, Publisher Gayathri Ramachandran (1 January 1990)
8. P. Raghunadha Rao, History and Culture of Andhra Pradesh From the Earliest Times to 2019, Sterling Publishers Pvt Ltd (IND) (16 March 2021)
9. Catherine Becker, Shifting Stones, Shaping the Past: Sculpture from the Buddhist Stupas of Andhra Pradesh, Publisher Oxford University Press; Illustrated edition (5 January 2015)
10. Myneni Krishnakumari, Mural Paintings of Andhra, B.R. Publishing Corporation (1 January 2013).



SEMESTER-VII

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VII	AH21B7MP	Gallery Industrial mini project	0	0	0	12	100	-	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
	To learn professional gallery curatorial and exhibition Practices from the particular art historians / gallery / industry and able to explore the areas of research interest, concept and art documentation experiences. Job oriented learning and understanding the contemporary art galleries.							1-12	1-6



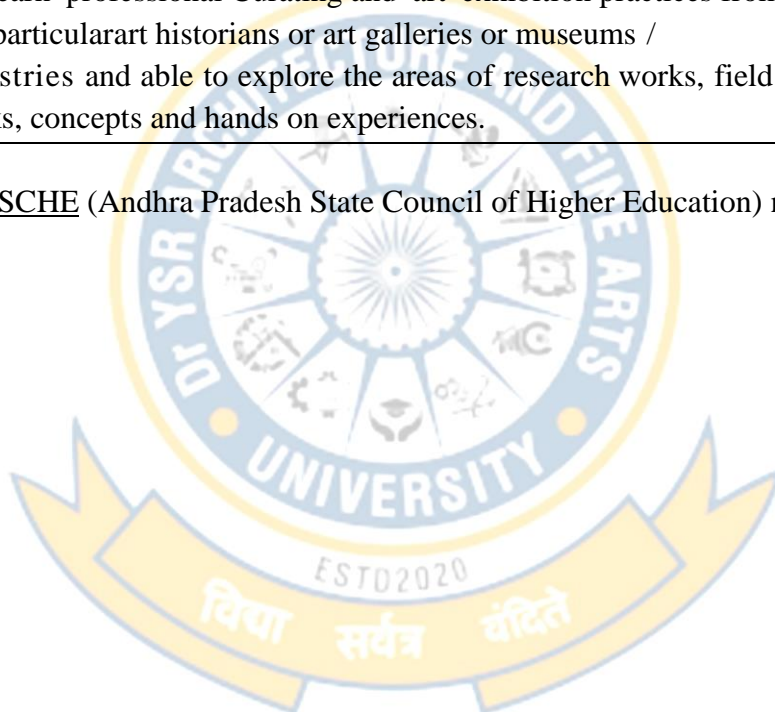
SEMESTER	Course Code	Course Title	L	T	P / S	C	Int. Marks	Ext. Marks	Total Marks
VII	AH21B7PT	Dissertation & Viva Voice	0	0	0	15	100	100	200
COs		Course Outcomes						POs	POs
	The student will be able							POs	BTLs
	To submit a Dissertation on a specific topic relevant to his/her discipline in a prescribed format (ex. MLA) selected mutually by students and guide, where research methodology case study, analysis, observation quality will increase.							1-12	1-12

Introduction to Research Methodology, Selection of Topic-area of Study (one to one discussion). Field Study, Data Collection, Analysis and Chaptalization, Presentations for Final submission. In addition to the written document, students are also expected to do an oral/ power point presentation of their journey in front of their peers, and develop the ability and confidence to present (and defend) their research works to lay and discerning audiences. The dissertation process is designed to increase conceptual clarity and confidence in students, Ideally, the research work should culminate as a concise and comprehensive artist statement or research data that will be an integral part of the final display or Curating of an art exhibition of the student. The dissertation is both a retrospective and forward-looking document that should become the basis on which students can apply for future scholarships, grants, and art curatorial programs.

The final document of the dissertation may be presented (in 3 copies) either as a personal visual diary as a web page or as a formal manuscript that is written in keeping with the university regulations for an academic thesis. The Viva-Voice panel consists one internal and one external jury nominated by the Head of the Department.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VII	AH21B7IN	Industrial/Research Internship	0	0	0	3	100	-	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
	To learn professional Curating and art exhibition practices from the particular art historians or art galleries or museums / industries and able to explore the areas of research works, field works, concepts and hands on experiences.							1-12	1-6

- As per APSCHE (Andhra Pradesh State Council of Higher Education) norms. (Government Order-9)



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8C1	Modern Indian Art	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The student will be able to understand the study of post modern art and Artist's.							1,2	1,2
CO2	To understand the importance of refugees in India and their ideologies.							1,2	1, 2
CO3	To observe the issues of contemporary world and to make a innovative Thinking							2, 3	1, 2
CO4	The student will enhance the influences and impacts of nationalism effects on artists and society.							3, 4	1, 2
CO5	Students may seek and develop their critical thinking and analysis of Indian Art groups.							4, 5	1, 2
CO6	They will also understand the eminent artist's works and their thought process.							5, 6	1, 2

Module- I:

Delhi Shilpi Chakra- uprooted from Pakistan- refugees in New Delhi- Innovative Means of Art Market – founders- Pran Nath Mago, B. C Sanyal, Kanwal Krishna, K S Kulkarni, Dhanaraj Bhagat, other artists - details of artist's group exhibition, works and ideology.

Module- II:

Cholamandal artists village- Cholamandal Centre for Contemporary Art and Artists; Village, An unassuming introduction to local art, painters and sculptors from South India, their artworks, style, i.e, K.C.S. Paniker, S. G. Vasudev, , M. V. Devan .

Module- III:

Baroda Group of Artists- Early history, Years of Inception, Faculty members- N. S. Bendre, Bhupen Khakahr, Prodsh Das Gupta, Sankho Chowdhury, K. G. Subramanian etc- Works, variety, individuality of artist.

Module- IV:

Modern Art of Indian Sculptors and art of India- Art and eminent Artists works, concepts and movements - RamkinkarBaij- The Santhal Family, Haren Das- SomanathHore, Krishna Reddy, Bhupen Khakkar, Zarina Hashmi, Thomas and William Daniell. Study about Indian modern sculptors. –RamkinkerBaij- Sankho Chowdhury - DP Roy Chowdhury- G. Ravinder Reddy- P V Janaki Ram. Indigenous language in sculpture, 1950's marked by experimentations with wood and stone, breaking traditional concept.

Module- V:

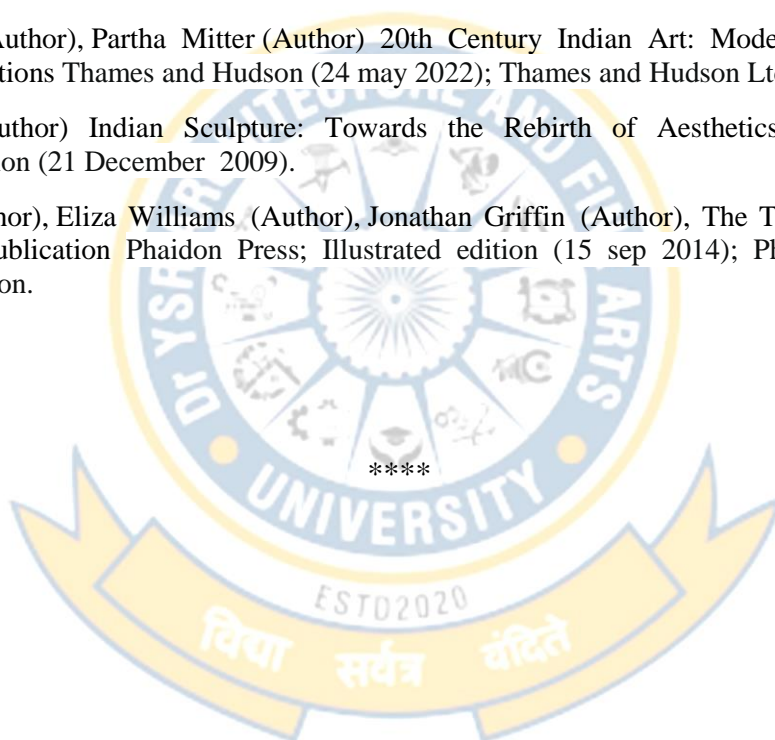
21 st Century Indian Art: Installation, Public Art, Popular Art, viz- Tribal and Folk Art in India. Art and Artist: Jatin Das (painter)/ Gulam Mohammed seikh/ Atul Dodiya/ Subodh Gupta/ Anju Dodiya/ Jogen Chowdary/ Anupam Sud/ Laxma Goud/ Ravindra Reddy/ Mithu Sen/ Dhruv Mistri/ Nalini Malini/ R M Palaniappan/ Jothi Bhatt/V Ramesh and many more.

Module – VI:

Materialization and Exploration in Contemporary Art: Introduction Plastic Medium, Scrap, Video Art, Digital Art, Installation- Introduction; meme art- Mimesis.

Reference Books:

1. Garimella. Annapurna, Kavitha. Sing, The Artful life of R. Vijay, Chicago: Serindia Contemporary publications, 2015.
2. Dadi. Iftikhar, Modernism : and the art of Muslim South Asia, New Delhi : MunshiramManoharlal publishers, 2012.
3. Thakurtha. Tapati Guha, Monuments, Objects, Histories, USA: Columbian Universitypress, 2004.
4. Kapur. Geetha, When was modernism: Essays on Contemporary cultural practice in India, New Delhi :Tulika Books, 2001.
5. Deeptha Achar and Shivaji K. Panikkar, Articulating Resistance: Art and Activism, Tulika Books.
6. Josette Sheeran, Boon Hui Tan , Zehra Jumabhoy (Authors), the Progressive Revolution: Modern Art for a New India, publications Prestel; Illustrated edition (11 october 2018).
7. Josef James, Cholamandal: An Artists' Village Hardcover – publications Oxford University Press (4 Novembar 2004).
8. Rakhee Balaran (Author), Partha Mitter (Author) 20th Century Indian Art: Modern, Post- Independence, Contemporary, publications Thames and Hudson (24 may 2022); Thames and Hudson Ltd.
9. Carnel Berkson (Author) Indian Sculpture: Towards the Rebirth of Aesthetics. publications Abhinav Publications; First edition (21 December 2009).
10. David Trigg (Author), Eliza Williams (Author), Jonathan Griffin (Author), The Twenty First Century Art Book – Illustrated, Publication Phaidon Press; Illustrated edition (15 sep 2014); Phaidon Press Limited, 2 Cooperage Yard, London.



SEMESTER – VIII

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8C2	20 th century Western Art	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The students will gain knowledge on German expressionism							1,2	1,2
CO2	It also understands constructivism and consumerism with art works							1,2	1, 2
CO3	They also learn a new perspective on modern art							2, 3	1, 2
CO4	They start observing the contemporary changes through tracing history							3, 4	1, 2
CO5	An in-depth analysis of sculptures of 21 st century and its conceptual frame.							4, 5	1, 2
CO6	It will introduce a new perspective in western art.							5, 6	1, 2

Module- I:

German Expressionism: Definition and origins of the movement, History, Influence and legacy, Interpretation, Details of the paintings and philosophical view of Die Brücke, (The Bridge)- Ernst Ludwig Kirchner -Erich Heckle -Emil Nolde, Kandinsky-, abstraction, colour application. Art and Artist- Heinz Schulz-Neudamm, Metropolis.

Module- II:

Constructivism & Futurism: About the movement- characteristics of the works and Artists, Art in the service of the Revolution, Tatlin- 'Construction Art' and Productivism, Constructivism and consumerism, Photography and photomontage, Constructivist graphic design, Legacy, Russian constructivism and suprematism.

Module- III:

Abstract Expressionism: Action or Gesture painters, philosophical views, style, Jackson Pollock, William de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin Colour Field painting, Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour. Art and Artist: Jackson Pollock, Wassily Kandinsky, Jean Miro.

Module- IV:

Pop Art and OP art: About the movement, Historical background, characteristics of the works, American Pop art, Britain Pop art, Techniques, Artists, and Examples that Shaped the Movement - Richard Hamilton –collage Just what is it that makes today's homes so different, Jasper Johns – Roy Lichtenstein – Andy Warhol- Campbell's Tomato Juice Box, The Cheddar Cheese canvas, Roy Lichtenstein- Drowning Girl. **Op Art:** Optical illusion, Op Art historical background in the 1960s, The Responsive Eye, Method of operation, Black-and-white and the figure-ground relationship, Colour, Colour interaction, Movement in Squares, Hesitate Bridget Riley, Banya- Victor Vasarely,

Module– V:

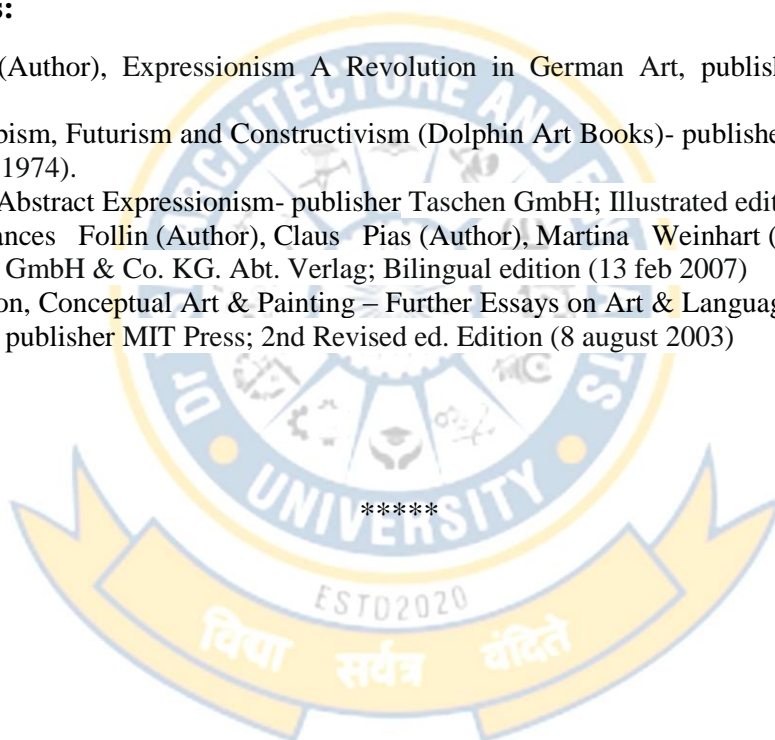
Modern Sculpture and Conceptual art: Trends of modern Sculpture, Artist and their Works: Auguste Rodin- The Burghers of Calais, The Three Shades, The Thinker, Henry Moore- Double Oval, – David Smith – CUBI VI , Post-1950s- Contemporary movements,Toni Smith – Alexander Calder – Albert Giacometti- Cat, – Geam Dubuffet – Anish Kapoor. Head of a Woman-Pablo Picasso.

Module – VI:

Conceptual Art: Precursors, Origins, Languageand/asart,21st century western art practices with mediums and materials-Installation, kinetic Art, land Art, Conceptual art and artistic skill, Contemporary influence in Public Art, Artistic Media.

Reference Books:

- 1 Norbert Wolf (Author), Expressionism A Revolution in German Art, publisher Taschen GmbH (25 January 2018)
- 2 J.M. Nash, Cubism, Futurism and Constructivism (Dolphin Art Books)- publisher Thames & Hudson Ltd (25 November 1974).
- 3 Barbara Hess, Abstract Expressionism- publisher Taschen GmbH; Illustrated edition (5 august 2021)
- 4 Op Art by Frances Follin (Author), Claus Pias (Author), Martina Weinhart (Author). Buchhandlung Walther Konig GmbH & Co. KG. Abt. Verlag; Bilingual edition (13 feb 2007)
- 5 Charles Harrison, Conceptual Art & Painting – Further Essays on Art & Language: Further Essays on Art and Language- publisher MIT Press; 2nd Revised ed. Edition (8 august 2003)



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8C3	Art & Architecture in Andhra Pradesh	5	0	1	6	50	50	100
Cos	Course Outcomes							Pos	BTLs
CO1	Student will study the history and excavations of Andhra Pradesh.							1,2	1,2
CO2	The will understand the features, and characteristics of Andhra emperors, kings, dynasties etc.							1,2	1, 2
CO3	They will also learn the functional aspects of modern history of Andhra's.							2, 3	1, 2
CO4	To gain knowledge on Temples of Andhra Pradesh, its types and Characteristics.							3, 4	1, 2
CO5	Students will also understand the conceptual areas of Lepakshi paintings.							4, 5	1, 2
CO6	They will learn to work independently in field works, and research.							5, 6	1, 2

Module- I:

An overview of Pre-historic and history, Early history of Andhra Pradesh- The Satavahanas Mauryans, Ikshvakus, Vishnukundins, Salankayanas etc. Art and Architecture can be understood from the ancient structure.

Module- II:

Medieval History of Andhra Pradesh: The Renati Cholas, The Eastern Chalukyas, Chalukya- Cholas, Eastern Gangas, Telugu Cholas and Kakatiyas, Musunuri Chiefs, The Vijayanagara and Qutbshahis, The Asaf Jahis.

Module- III:

Modern History of Andhra Pradesh: Advent of the Europeans, the English, French and Dutch- AP under the British Rule. Architecture features, Types of Architecture styles, Hindu Iconography; An Overview of Andhra Pradesh history and temples- categories of temples- places- sites etc.

Module- IV:

Characteristics of Art and Architecture of Andhra Temples, types, detail analysis, prehistoric era, Kurnool district, Kakatiya dynasty, Vijayanagara dynasty brief understanding of art and architecture. Brief Analysis of sculptures, material, conceptual themes, form, understanding its ideology.

Module- V:

An overview of Lepakshi paintings, its conceptual areas, understand the geographical location, atmosphere, methods and techniques, Characteristics and influences of paintings.

Module – VI:

A project on Art and architecture of Andhra Pradesh. The students will choose an area online or offline under the guidelines of teacher. The selected subject need to be explored and observed

through the given tasks or assignments.

Reference Books:

1. Gupta, SP, “Elements of Indian Art,” Indraprastha museum .New Delhi.
2. George Michell; Photography Surendra Kumar, Temple Architecture and Art of the Early Chalukyas: Badami, Mahakuta, Aihole, Pattadakal, Publication- Niyogi.
3. P. Chattopadhyaya, B.N. Goswamy, Kavita Sing, “Indian Art: Forms, Concerns and Development in Historical Perspective (History of Science, Philosophy and Culture in Indian Civilization)” .Munsiram, Manoharlal Publishers, 2005.
4. Somasundarao, Mediveal Andhra Pradesh (AD 100- 1324), Tulika books.
5. Somasunda rao, Mediveal Andhra Pradesh (AD 100- 1324), publisher Tulika Books; Edition (26 January 2020)
6. SudhakarK (Author), Mahisasuramardini in the Temple Art of Andhra Pradesh, publisher B.R. Publishing Corporation (1 January 2012).
7. Anna L. Dallapiccola (Author), George Michell (Author), Anila Verghese (Author).Rayalaseema: The Royal Realm - Architecture and Art of Southern Andhra Pradesh: The Royal Realm Heritage of Southwestern Andhra, Publishers - The Marg Foundation (30 September 2014)
8. B. Rajendra Prasad (Author), Art of South India - Andhra Pradesh, Publishers See notes (January 1, 1980)
9. Anna L. Dallapiccola, Brigitte Khan Majlis,(Authors), Lepakshi: Architecture, Sculpture, Painting, publisher- Niyogi Books (July 5, 2019).
10. P. Raghunanda Rao (Author), History of Modern Andhra, Sterling Publications Private Limited (1 January 2018)

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8C4	Colonial Art and Architecture in India	2	0	2	4	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	The brief introduction of colonial art and architecture will understand its overall idea.							1, 2	1, 2
CO2	The artworks will be addressed with contemporary post- colonial discourses.							3, 4	1, 2
CO3	To understand the style, characteristics, and features of Indo- European and Mughal Architecture.							4, 5	1, 2
CO4	They will be able to identify artistic agency during Mughal art and architecture.							1, 3	1, 2
CO5	Reading and writing will develop their communication and critic skills.							1, 4	1, 2
CO6	Will be able to identify the influences of Indo- Gothic architecture styles.							1, 5	1, 2
Module- I:									
The introduction of established British Empire, Overview of their culture, art, and architecture, fusion of styles and techniques. British and Indian Architecture, Artistic taste, New style. Trading and merchandisation.									
Module- II:									
The birth of the notion of ‘colonial’, ‘colonial art’ it’s positioning within contemporary post-colonial discourse (ref: Padmini Mongia) to be addressed through appropriate artworks. Studies of British raj buildings and their aesthetic values.									
Module- III:									
An understanding of 18 th century art and Architecture, European advent, Native arts, tradition, Indian Patrons, Indo- European style, Mughal architecture and art. Hybrid Indo-European style, Paintings, Painters and patrons, company style, aesthetic, Impact of British Imperialism- People, and culture.									
Module- IV:									
British East India Company, history and ruling, trading, artists and patrons, Madras - Bombay- Calcutta, symbolism, porcelain objects, paintings, political scenario, subject matter. Architecture under British									

colonial, trading, people and culture, lifestyle, present colonial Architectures which are still in exist.

Module– V:

Readings on colonial art and architecture - practice of reading and writing reviews, and writing review of the paper with particular format- How to write a review on article.

Module – VI:

An Overview of British Art and Architecture within India, Styles- Indo- Gothic, Mughal-Gothic, Neo-Mughal, or Hindu-Gothic.

Reference Books:

1. George Michell & Photography Surendra Kumar, Temple Architecture and Art of the Early Chalukyas: Badami, Mahakuta, Aihole, Pattadakal, Publication- Niyogi.
2. Moya Carey, The Complete Illustrated Guide to Islamic Art and Architecture: A Comprehensive History of Islam's 1400-Year Old Legacy of Art and Design, with 500 Photographs, Reproductions and Fine-Art Paintings: Hermes House; Ill edition (1 January 2013).
3. Henri Stierlin, Islamic Art and Architecture: From Isfahan to the Taj Mahal. Thames & Hudson (1 January 2002).
4. D.P. Chattopadhyaya, B.N. Goswamy, Kavita Sing, Indian Art: Forms, Concerns and Development in Historical Perspective (History of Science, Philosophy and Culture in Indian Civilization).Munsiram, Manoharlal Publishers,2005.
5. Susan L. Huntington, The Art Of Ancient India; Motilal Banarsidass, 2nd edition (1 January 2016).
6. Moritz Herrmann (Author) Colonial Architecture in India Kindle Edition publisher- GRIN Verlag; 1 edition (1 Januvary 2011)
7. James Fergusson (Author)History of Indian and Eastern Architecture. Publisher Low Price Publications (31 march 2012)
8. Lopamudra Maitra Bajpai (Author), Stories of the Colonial architecture- publisher- Doshor Publication; First edition (20 feb 2019)

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8C5	Studies Museology	5	0	1	6	50	50	100
Cos	Course Outcomes							POs	BTLs
CO1	Students will identify the significance, scope, and types of Museum management studies.							1,2	1,2
CO2	They will acquire ethics of museum through readings.							1,2	1, 2
CO3	Will be able to document physical data and digital data sources.							2, 3	1, 2
CO4	Students may apply education strategy in museum for their career paths.							3, 4	1, 2
CO5	Object collections will be well cared as museum objects.							4, 5	1, 2
CO6	Experiencing the living heritage gives a glimpse to connect with histories.							5, 6	1, 2
Module- I:									
Introduction to Indian Museums, Definition of Museum, Scope and functions of museums, Museum Sustainability, Types of Museums, First museum in Colonial India. The concept of museum in ancient and contemporary terms will be addressed with detailed examples.									
Module- II:									
classification of museums- collections, who runs them- area they serve- audience- exhibits etc, Economic and regeneration benefits, Changing concepts of museums, Collection Management –, ethics of museum, Modes of Acquisition – gift, purchase, excavation, purchase. Material and methods.									
Module- III:									
Registration and Documentation, Identification of objects, Classification, search of Bibliographical reference in particular style, Cataloguing, Photo Documentation-Digital and Physical, Problems in photo documentation.									
Module- IV:									
Principles of Museums education- Education, museum education- formal education, field trip programs- Sri Bhagavan Mahaveer Government museum – Archaeology museum. Influences of museum visiting – Households- gathering information, media and society- publicity media- advertising, marketing museums.									

Module– V:

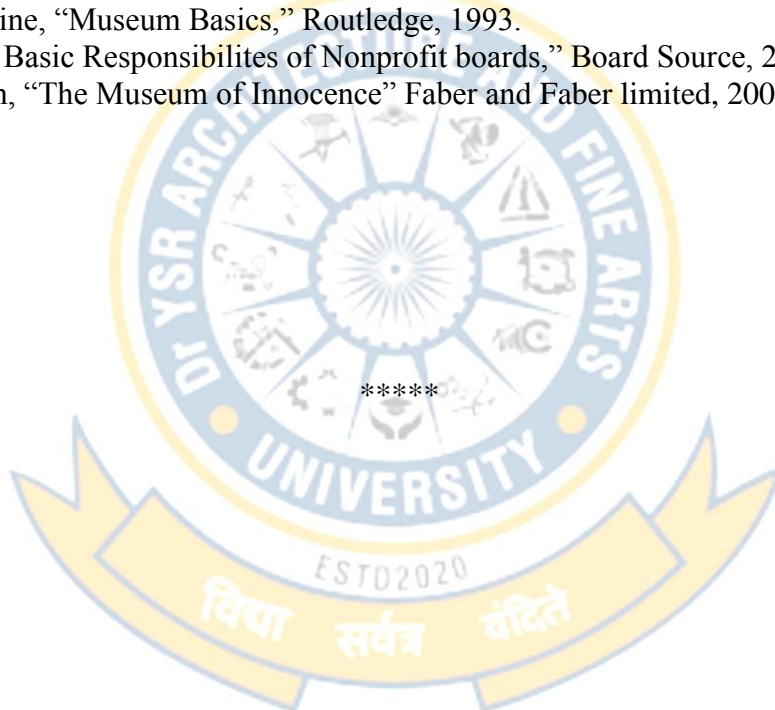
Care and Conservation – understanding preservation, Conservation, and restoration; ethics of conservation, care of organic and inorganic materials- wood, bamboo, leather, paper, textiles, stone, metal terracotta etc. How to take care of objects and how to preserve them.

Module – VI:

Students will visit a nearby museum to document, write a review and do a presentation on their understanding. The field work will make them to experience and observe the reality.

References Books:

1. Conn. Steven, “Do museums still need objects?” University of Pennsylvania press, 2010.
2. Preziosi. Farago, “ Grasping the world: the idea of the museum,” Routledge, 2014
3. Ambrose. Paine, “Museum Basics,” Routledge, 1993.
4. Ingram, “Ten Basic Responsibilities of Nonprofit boards,” Board Source, 2008.
5. Pamuk. Orhan, “The Museum of Innocence” Faber and Faber limited, 2009



SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8K1	Annual art Exhibition / Curation	2	0	9	8	100	--	100
Cos	Course Outcomes							POs	BTLs
CO1	Curating may gain professionals standards of practice, knowledge of structures.							1,2	1,3
CO2	Words can be used as tool to write a proposal/exhibition/ etc							1,2	1, 2
CO3	Will also learn to organise a show and how to apply for funding							2, 3	1, 2
CO4	Will learn the process of curating an art exhibition.							3, 4	1, 2
CO5	The collaborative work may connect the bonds to each other							4, 5	1, 2
CO6	Organising event/ art exhibition will enhances skill, making critics, and communication development							5, 6	1, 2

Module- I:

Working in groups of 3-5, students will collectively curate and deliver a public event in their Studio, or at a venue of their choosing in YSRAFU. The process of curating an exhibition includes writing concept notes, exhibition notes, editing Art work photos, posters, catalogues etc.

Students will be allocated a slot at the beginning of term. The event can be, but is not limited to, an exhibition, performance, film screening or talk.

Space/ Exhibition Hall will provide to display final year students' work; Exhibition will be open for all people.

- a. Preparing catalogue, management regarding exhibition etc.
- b. Jury will observe the sense of exhibition, space handling
- c. Write up for their own work of art / Series work.

