

**SREE SANKARACHARYA UNIVERSITY
OF SANSKRIT, KALADY**

(ACCREDITED BY NAAC WITH 'A' GRADE)



**DEPARTMENT OF
PAINTING**

**SYLLABUS FOR MFA
IN VISUAL ARTS-
2019**

**(Outcome Based Teaching, Learning
and Evaluation OBLTE)**

APRIL- 2019

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OBTLE Abbreviations

OBTLE	-	Outcome Based Teaching and Learning Education
<i>CL</i>	-	Cognitive Level
<i>Re</i>	-	Remember
<i>Un</i>	-	Understand
<i>Ap</i>	-	Apply
<i>An</i>	-	Analyze
<i>Ev</i>	-	Evaluate
<i>C</i>	-	Create
<i>KC</i>	-	Knowledge Category
<i>F</i>	-	Factual
<i>C</i>	-	Conceptual
<i>P</i>	-	Procedural
<i>M</i>	-	Meta Cognitive

PROGRAMME OUTCOMES (POs) OF SSUS FOR P.G PROGRAMS

PO1. Critical Thinking: Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives.

PO2. Communication: Listen, read, comprehend, speak and write clearly and effectively in person and through electronic media in English/regional language/language of the discipline and exhibit sound domain knowledge including academic concepts and terminologies.

PO3. Self-directed and Life-long Learning: Engage in independent and lifelong learning in the broadest context of socio-technological changes.

PO4. Ethics: Understand different value systems including one's own, as also the moral dimensions of actions, and accept responsibility for it.

PROGRAM SPECIFIC OUTCOMES (PSOs) OF
DEPARTMENT OF PAINTING

Program Specific Outcomes (PSO'S)	PSO Statement	Program Outcomes tagged
PSO1	Continue practical-creative work with acquiring of professionalism, individualism and specific understanding through theoretical studies showing enhancement of visualization in each period of self evaluation.	PO3
PSO2	Strengthen communication skills by producing specific and necessary outcomes through rendering visual and theoretical methods.	PO2
PSO3	Acquire the ability to engage in independent professional service in various areas demanding the need of a visual artist with the unique potential of theoretical understanding.	PO1, PO3
PSO4	Regularize the behavior of keeping inputs of values sought from ethical and critical relationships with the society and the ecology.	PO1, PO4
PSO5	Engage in inter-disciplinary and multi-cultural contexts to create unique aesthetic interpretation and production in relation to issues of universal significance.	PO1, PO2, PO4
PSO6	Create self understanding of abilities of parting and acquiring knowledge of art and aesthetics.	PO3

CONTENTS OF MFA PROGRAMME

Name of Programme	:	MFA in Visual Arts
Total No. of Courses	:	28
Total Credits of Courses	:	86
Total No. of Core Courses	:	18
Total No. of Specialization Courses	:	03
Total No. of Multidisciplinary Elective Courses	:	02
Display Orientation	:	01
Total No. of Field Work	:	02

PROPOSED SEMESTER WISE DISTRIBUTION OF COURSES

Semester 01	Nature of studies	Course Code	Core	Specializati on	Hours	Course name	Maximum Credits	SL. No.
SEMESTER -01	Major Practical Studies in any one of the chosen Specialization. (Total 9 credits)	PFAM 11801	Core- 1	Painting	60-75	Creative Painting (Major works)- 1	3	1
				Mural Painting	60-75	Kerala Traditional Mural Painting-1		
				Sculpture	60-75	Creative Sculpture- 1		
		PFAM 11802	Core-2	Painting	40-50	Creative Painting-1 (Minor works)	2	2
				Mural	40-50	Mural Painting- Interdisciplinary- 1		
				Sculpture	40-50	Conceptual explorations in materials and media-1		
		PFAM 11803	Core-3	Painting	40-50	Creative Drawing-1	2	3
				Mural	40-50	Creative Mural Drawing- 1		
				Sculpture	40-50	Contemporary Sculptural Practice- Archival Investigations- 1		
		PFAM 11804	Core- 4	Painting	40-50	Drawing-1 Life Model Study Portrait	2	4
				Mural	40-50	Creative Mural- 1		
				Sculpture	40-50	Contemporary perspectives in sculpture- 1		
	Common Studies							
	Theoretical Studies on Art	PFAM 11805	Core-5	Common to all specializati ons (Total 12 credits)	80-100	History of Art and Aesthetics- 1	4	5
	Chosen Elective Practice	PFAM 11806, 11807, 11808, 11809	Any one elective		80-100	Internal Elective- 1 GRAPHICS, 3 DIMENSIONAL SPACE DESIGN, NEW MEDIA, DOCUMENTATION.	4	6
	Mandatory Language Studies		Introdu ction to Languag e Studies on Sanskrit		80-100	Multi disciplinary Elective -1	4	7
Total 21 Credits								

Semester 02	Nature of studies	Course Code	Core	Specializati on	Hours	Course name	Maximum Credits	SL. No.
SEMESTER -02	Major Practical Studies in any one of the chosen Specialization. (Total 9 credits)	PFAS 11810	Core- 6	Painting	60-75	Creative Painting (major work)-2	3	8
				Mural Painting	60-75	Kerala traditional mural painting-2		
				Sculpture	60-75	Creative sculpture- 2		
		PFAS 11811	Core-7	Painting	40-50	Creative painting (minor work)-2	2	9
				Mural	40-50	Mural painting- interdisciplinary- 2		
				Sculpture	40-50	Conceptual explorations in materials and media- 2		
		PFAS 11812	Core-8	Painting	40-50	Drawing-2	2	10
				Mural	40-50	Creative mural drawing-2		
				Sculpture	40-50	Contemporary sculptural practice- archival investigations- 2		
		PFAS 11813	Core- 9	Painting	40-50	Drawing-2- life model study-portrait burst	2	11
				Mural	40-50	Creative mural- 2		
				Sculpture	40-50	Contemporary perspectives in sculpture- 2		
	Common Studies							
	Theoretical Studies on Art	PFAS 11814	Core-10	Common to all specializat ions (Total 12 credits)	80-100	History of art and aesthetics- 2	4	12
	Chosen Elective Practice	PFAS 11815, 11816, 11817, 11818	Any one electiv e		80-100	Internal Elective- 2 GRAPHICS, 3 DIMENSIONAL SPACE DESIGN, NEW MEDIA, DOCUMENTATION.	4	13
	Chosen Multi disciplinary Elective		Studies from other departm ents		80-100	Multi disciplinary Elective- 2	4	14
Total 21 Credits								

Semester 03	Nature of Studies	Course Code	Core	Specializati on	Hour	Course name	Maximum Credits	SL. No.
SEMESTER- 03	Major Practical Studies in any one of the chosen Specialization.	PFAM 11819	Core-11	Painting	80-100	Creative painting (major work)-3	4	15
				Mural Painting	80-100	Kerala Traditional Mural Painting-3		
				Sculpture	80-100	Creative Sculpture- 3		
	(Total 10 credits)	PFAM 11820	Core-12	Painting	60-75	Creative painting (minor work)-3	3	16
				Mural Painting	60-75	Mural painting- interdisciplinary- 3		
				Sculpture	60-75	Conceptual explorations in materials and media- 3		
		PFAM 11821	Core-13	Painting	60-75	Drawing-3- life model study -full figure	3	17
				Mural Painting	60-75	Creative Mural- 3		
				Sculpture	60-75	Contemporary perspectives in sculpture- 3		
	Common Studies							
	Theoretical Studies on Art	PFAM 11822	Core-14	Common to all specializa tions (Total 12 credits)	80-100	History of art and aesthetics- 3	4	18
	Chosen Elective Practice	PFAM 11823, 11824, 11825, 11826	Any one elective		80-100	Internal Elective- 3 GRAPHICS, 3 DIMENSIONAL SPACE DESIGN, NEW MEDIA, DOCUMENTATION.	4	19
	Pre discussed area	PFAM 11827	Group Discuss ion		40-50	Field Work -1	2	20
	Pre planned	PFAM 11828	Synopsi s Present ation		40-50	Seminar Course/ Monograph-1	2	21
	Total 22 Credits							

Semester 04	Nature of Studies	Course Code	Core	Specializati on	Hour	Course name	Maximum Credits	SL. No.
SEMESTER- 04	Major Practical Studies in any one of the chosen Specialization. (Total 10 credits)	PFAS 11829	Core-15	Painting	80-100	Creative painting (major work)-4	4	22
				Mural	80-100	Kerala Traditional Mural Painting-4		
				Sculpture	80-100	Creative Sculpture-4		
		PFAS 11830	Core-16	Painting	60-75	Creative painting (minor work)-4	3	23
				Mural	40-50	Mural Painting- Interdisciplinary- 4		
				Sculpture	40-50	Conceptual explorations in materials and media- 4		
		PFAS 11831	Core-17	Painting	60-75	Drawing-4- life model study -group model	3	24
				Mural	40-50	Creative Mural- 4		
				Sculpture	40-50	Contemporary perspectives in sculpture- 4		
	Common Studies							
	Theoretical Studies on Art	PFAS 11832	Core-18	Common to all Subjects (Total 12 credits)	80-100	History of art and aesthetics- 4	4	25
	Travel and material Collection	PFAS 11833	Group Discussi on		40-50	Field Work-2	2	26
	Presentation through a Seminar	PFAS 11834	Dissertat ion submissi on		80-100	Seminar Course/ Monograph-2	4	27
	Display works in studio/Exhibit ion Hall	PFAS 11835	Mandat ory Practice		40-50	Display-Orientation	2	28
	Total 22 credits							

SCHEME OF EXAMINATION

SEMESTER 01

Course No.	Course	Exam Duration	Internal Credits	External Credits	Total Credits
01.	Core 01		1	2	3
02.	Core 02		1	1	2
03.	Core 03		1	1	2
04.	Core 04		1	1	2
05.	Core 05	03.00 hrs	2	2	4
06.	Internal Elective 01		4		4
07.	Multidisciplinary Elective 01		2	2	4
	Total		12	09	21

SEMESTER 02

Course No.	Course	Exam Duration	Internal Credits	External Credits	Total Credits
08.	Core 06		1	2	3
09.	Core 07		1	1	2
10.	Core 08		1	1	2
11.	Core 09		1	1	2
12.	Core 10	03.00 hrs	2	2	4
13.	Internal Elective 02		4		4
14.	Multidisciplinary Elective 02		2	2	4
	Total		12	09	21

SEMESTER 03

Course No.	Course	Exam Duration	Internal Credits	External Credits	Total Credits
15.	Core 11		2	2	4
16.	Core 12		1	2	3
17.	Core 13		1	2	3
18.	Core 14	03.00 hrs	2	2	4
19.	Internal Elective 03		4		4
20.	Field Work- 01		2		2
21.	Seminar Course / Monograph- 01		2		2
	Total		14	8	22

SEMESTER 04

Course No.	Course	Exam Duration	Internal Credits	External Credits	Total Credits
22.	Core 15		2	2	4
23.	Core 16		1	2	3
24.	Core 17		1	2	3
25.	Core 18	03.00 hrs	2	2	4
26.	Field Work-02		2		2
27.	Seminar Course Monograph-02		2	2	4
28.	Display-Orientation		2		2
	Total		12	10	22

REGULATIONS FOR MFA PROGRAMME- 2019

➤ **Practices Compulsory**

1. Master of Fine Arts- Specialization one: Master of Fine arts Post Graduate degree with Specialization in Painting is compulsory to follow all courses suggested in Common studies, during all four semesters.
2. Master of Fine Arts- Specialization two: Master of Fine arts Post Graduate degree with Specialization in Mural Painting: is compulsory to follow all courses suggested in Common studies, during all four semesters.
3. Master of Fine Arts- Specialization three: Master of Fine arts Post Graduate degree with Specialization in Sculpture is compulsory to follow all courses suggested in Common studies, during all four semesters.
4. Participation to Annual Exhibition is a course objective and will be well appreciated but the Valuation of the courses is done separate display in classrooms.
5. All written papers are appreciated in presentation through preplanned seminars.

➤ **Recommendation from Board of Studies:**

6. The members of the board of studies meeting suggests that one-1 hour is added (extra) every day to implement in all four-4 semesters to enhance the time of students for practical work without assistance/teaching from faculty. This may be known as zero-0 hour for student to engage in practical work of specialization every day, so that the total engagement of the student in institution increases to six-6 hours a day, and the duration of major chosen practical work (studies) increases up to four-4 hours a day. Time table for the syllabus may be made for six-6 hour per day.
- Course Outcomes of Zero Hour practical work:

CO	CO Statement
CO1	Work specifically with intensity on specialized subject
CO2	Engage on practical work with advancement in specialization subjects.
CO3	Gather concentration on practical-creative work by continuous work.
CO4	Produce effectively more work towards documentations of studies made.
CO5	Enhance the perfection of the work with unique specialties
CO6	Master the chosen medium with more understanding
CO7	Create evidence through more number of works on engagement of practical works
CO8	Enhance the result of creative efforts effectively

7. Title

These regulations shall be called Sree Sankaracharya University of Sanskrit Master of Fine Arts (M.F.A) Degree regulations.

8. Application

These regulations shall apply to the Master of Fine Arts programme effective from the academic year 2019 onwards in Sree Sankaracharya University of Sanskrit, Kalady.

9. Admission Procedure

- **Eligibility for Admission:**

A candidate seeking admission for the two year Master of Fine Arts Degree programme shall fulfill the following conditions;

- a. Should have passed the Bachelor Degree in Fine Arts of any university recognized by Sree Sankaracharya University of Sanskrit, Kalady with a minimum of 55% marks in aggregate.
- b. No person shall be eligible for admission to a P.G programme if he/she is currently on the rolls for a regular P.G programme in another discipline offered by the University.
- c. A student should produce an equivalency certificate if he/she is availed the degree from the universities outside of Kerala State.

- **Selection Procedure:**

- d. The admissions to the M.F.A programme shall be made on the basis of written test, academic record and interview/portfolio/performance.
- e. Seats are reserved for SC/ ST/ OBC/ and Other backward class students as per government rules.

10. Duration of the programme

- a. Duration of the programme is four semesters/two years.
- b. A student is entitled to a zero semester on the grounds of ill health or other unavoidable contingencies. The decision in this regard will be taken by the Vice-Chancellor, subject to the ratification by the Academic Council on the basis of the recommendation of a committee, to be appointed by the Vice-Chancellor.

11. Courses and Credits

- a. Total Number of Courses will be 28.
- b. Total Credits of Courses will be 86.

12. Attendance

- a. No student shall be permitted to appear at any semester examination unless he/she has attended in the semester at least 80% of all lectures, theory and practical's in that semester.
- b. Provided further that shortfall in percentage of attendance, on account of unavoidable reasons, not exceeding 10% per academic year (2 semesters) may be condoned as per university regulations.
- c. Application for the condonation of shortage of attendance should be made to the registrar in the prescribed format along with due recommendations of the Head of the Department and with the receipt of fee remittance.
- d. The claim for condonation should be supported by authorized medical certificates or concrete documentary proof as the case may be.

13. Evaluation

- a. The system of evaluation will be a combination of internal and external.
- b. 50% of the total credits will be for internal evaluation and 50% of will be for the end- semester examination in the case of theory subjects and end-semester display and presentation of works done by the student in the case of practical subjects. The end– semester evaluation for display and presentation will be done by a panel of external examiners on a day decided and intimated in advance earlier.
- c. If a candidate who has pursued a regular course of study in any semester and having appeared at the examination of the semester, fails to clear course/courses of that semester, shall be allowed to proceed to the next semester, but shall be required to clear such courses at the subsequent semester.
- d. A student will be allowed to proceed to the next year only if he/she has after appearing in the examinations of the previous two semesters, cleared at least 50% of all the courses of the two semesters taken together. A student failing to clear at least 50% of the above courses shall be required to take admission again to the first semester of the previous year and he/she shall again have to pay the tuition, examination and other prescribed fees, and shall have to attend the

regular course of study for the time being in force for the semesters concerned.

- e. A student, who has pursued a regular course of study of all the semesters prescribed for a degree but has still to clear some course/courses, will be allowed to appear at the examination for these course/courses as an Ex-student according to the provisions made in this regard by the university. The student can reappear in maximum three theory courses.
- f. A candidate who has cleared all the courses of all the semesters prescribed for a degree will be declared to have passed.
- g. The students should submit a synopsis/seminar paper on his/her chosen area in the end of third semester and their final dissertation at the end of the final semester. The dissertations submitted after the last date for submission will not be evaluated.
- h. Evaluation will be based on 9 point grading system,

A+ 9, A 8, A- 7, B+ 6, B 5, B- 4, C+ 3, C 2, C- 1, F 0
- i. An average of B- (B minus) is the passing grade.

14. Examination

- a. The end-semester evaluation for practical subjects will be display/presentations of works done by the student during the semester.
- b. The end-semester examination of the theory subjects will be written examinations.
- c. Absence of the candidate in end-semester evaluation will be treated as “failed” in the respective examination.
- d. The internal evaluation will be done through display/seminar/ pre-submission presentation/ assignment.
- e. There will be a viva-voce for dissertation in third and fourth semesters.

15. Announcement of Results

- a. The University shall notify the list of candidates having successfully completed all the requirements to become eligible for the award of degree. Anomalies, if any regarding the notification shall be brought to the notice of Vice Chancellor by the student in writing within 10 days of the date of notification.
- b. The Syndicate shall approve the final results and the University shall issue a Provisional Certificate and transcript of the grade obtained to the candidates within 7 days of the notification. It shall be open to the Syndicate to withhold

the result of a candidate on any valid ground.

16. Award of Degree

- a. The degree shall be awarded under the seal of the University to the candidates who have satisfactorily completed the application formalities and graduation requirements.
- b. If the result of a candidate is discovered as vitiated by error, malpractice, fraud, improper conduct or any other reason, the same may be cancelled or rectified with the approval of the Vice-Chancellor.

17. Removal of Difficulties

If any difficulty arises in giving effect of the provisions of these regulations, the Vice-Chancellor may issue necessary orders for removing the difficulty.

BOARD OF STUDIES MEMBERS:

1. DEAN, FACULTY OF ARTS & SOCIAL SCIENCES
2. H.O.D, PAINTING DEPARTMENT, SSUS, KALADY
3. KAVITHA BALAKRISHNAN, ASSISTANT PROFESSOR, TRISSUR GOV. COLLEGE OF FINE ARTS
4. M.G SASIBHUSHAN, RET. PROFESSOR, UNIVERSITY COLLEGE, TRIVANDRUM.
5. BABU. K, ASSISTANT PROFESSOR, DEPARTMENT, SSUS, KALADY
6. DR. T.G JYOTHILAL ,ASSISTANT PROFESSOR, DEPARTMENT, SSUS, KALADY
7. MANESH DEVA SHARMA, LECTURER IN SCULPTURE, COLLEGE OF FINE ARTS, TRVANDRUM

Semester Wise Course Details- Course outcomes, content tagging and Reading List.

SEMESTER- I

CORE- 1

(Painting Specialization)

CORE COURSE: PFAM 11801- CREATIVE PAINTING (MAJOR WORK)-1

CO	CO Statement
CO1	Involve in continuous painting process with continuing a personal identity in manner of expression
CO2	Create a new personal style in connection with the current practice of method for expression
CO3	Compare and evaluate current mode of expression with outstanding methodologies of expression and adjust own practice to make it capable enough to stand with ongoing tendencies.
CO4	Use appropriate medium and create the best in that to accommodate own thesis ready for communication.
CO5	Achieve accuracy and a higher standard on utilization of a major medium by regular use of it for self expression.
CO6	Evaluate own position with contemporary art situation, demand of social circumstances and humanitarian concept and create for self satisfaction.
CO7	Evaluate own position with contemporary art situation and its relevance
CO8	Make analysis on demand and social acceptance for the philosophic content forwarded through own work of art and adjust according to requirements.
CO9	Create at least Three Major works (Paintings) using the best medium of one's choice and tune them relevant to one's outlook/major concerns explainable by adapting established personal style/ way of expression.

Course Content:

Create a painting with various compositional values are established as creative painting. The artist can utilize various visualization aspects in his work. Major works are the works in which the student spent his time most and work. Students are expected to work freely in individual style and medium they are already using. They have to experiment for a new mode of communication of their feelings through painting. They are open to use any medium in which they feel fit and use it for painting elaborately. They can choose a particular medium- oil, acrylic or water for their creative expression. Also they are free to experiment with any sort of color like Gauche, vegetable color, food colors etc. Students are free to use any style, figurative, non figurative, Abstract or semi abstract for their expression. Student is expected to produce sufficient number of paintings reflecting the amount of work he engaged in during the semester. Students are suggested to follow the following activities additional to above in each Module as below.

Module: 1

Continue painting daily on duration as far as the system permits. Try to choose a single medium which is found most suitable continuously and fix it as own specialized medium. Complete at least one Major work committing all possible duration in the studio.

Module: 2

Analyze and establish each factor of painting such as color, texture, line etc. Complete at least one painting. The artist should make initiation to make a note on each painting, considering the viewer.

Module: 3

Involve in experimenting on various visual aspects and to establish the motto of creation reflect in work of art. Complete at least one painting. Make ready all major works for display.

CORE COURSE: PFAM 11801- CREATIVE PAINTING (MAJOR WORK)-1**Credits: 3****Faculty Member/s:**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Involve in continuous painting process with continuing a personal identity in manner of expression	PSO1, PO3	R	F	0	6-8	Regular work
CO2	Create a new personal style in connection with the current practice of method for expression	PSO2, PO2	C	C	0	6-8	Regular work
CO3	Compare and evaluate current mode of expression with outstanding methodologies of expression and adjust own practice to make it capable enough to stand with ongoing tendencies.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Use appropriate medium and create the best in that to accommodate own thesis ready for communication.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Achieve accuracy and a higher standard on utilization of a major medium by regular use of it for self expression.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Evaluate own position with contemporary art situation, demand of social circumstances and humanitarian concept and create for self satisfaction.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation
CO7	Evaluate own position with contemporary art situation and its relevance	PSO2, PO2	Ev, An	P	0	6-8	Group discussion
CO8	Make analysis on demand and social acceptance for the philosophic content forwarded through own work of art and adjust according to requirements.	PSO3. PO1 PO3	An, C	C	0	6-8	Visit to Galleries and report
CO9	Create at least Three Major works (Paintings) using the best medium of one's choice and tune them relevant to one's outlook/major concerns explainable by adapting established personal style/ way of expression.	PSO3, PO1, PO3. PO4	C	F	0	Total 60-75	Daily contact with faculty/counselor

CORE- 1

(Mural painting Specialization)

CORE COURSE: PFAM 11801-KERALA TRADITIONAL MURAL PAINTING- 1

CO	Course Learning Outcomes
CO1	Study in detail the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India.
CO4	Understand and apply the depiction of flora and fauna and mythological forms in traditional Kerala mural style.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism.

Course Content:

Module: 1

Techniques and methods for applying Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta as well as preparation of surface for mural painting in Kerala traditional format.

Module: 2

Techniques and methods for Application of drawings with references from any painting style in India and application of the depiction of flora and fauna and mythological forms in traditional Kerala mural style.

Module: 3

Techniques and methods for application of different styles of Kerala mural tradition in drawings and application of traditional method of preparing palettes and brushes from natural substances with precision and professionalism.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Study in detail the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format.	PO3, PSO1	U, Ap	F, P	0	8	Display and interaction with concerned teacher.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India.	PO3, PSO2	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Understand and apply the depiction of flora and fauna and mythological forms in traditional Kerala mural style.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings.	PO3, PSO1	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism.	PO3, PSO6	U, Ap, C	F, P, M	0	16	Display and interaction with concerned teacher.

CORE- 1

(Sculpture Specialization)

CORE COURSE: PFAM 11801-CREATIVE SCULPTURE-1

CO	CO Statement
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society.
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context.
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language.
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics.
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere.

Course Content:

Module: 1

Critical perspectives on the History of sculpture- Aesthetic theories related to sculpture- participatory and relational aesthetics- critical perspectives on the contemporary notions of beauty and art.

Module: 2

Relationship between art and politics; the social conditions on the production and circulation of art; critical understanding of the apparatuses of art; Art and senses; representations in sculpture.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty	PSO1, PSO2	An	F, C	0	8	Display and interaction with concerned teacher.
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society.	PO1, PSO 2	Ev	F	0	8	Display and interaction with concerned teacher.
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context.	PSO2	An	F, P	0	4	Display and interaction with concerned teacher.
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language.	PSO1	U	C	0	4	Display and interaction with concerned teacher.
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics.	PSO1	U	F	0	4	Display and interaction with concerned teacher.
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere.	PSO1, PSO2	R	F	0	16	Display and interaction with concerned teacher.

CORE-2

(Painting Specialization)

CORE COURSE: PFAM 11802- CREATIVE PAINTING- 1 (MINOR WORKS)

CO	CO Statement
CO1	Involve in continuous painting other than the most major works on production with identity without loss in personal stylistic approach.
CO2	Create a new personal style in accordance with personal style in major concerns with the current practice of method for expression for minor works.
CO3	Make an evaluation by comparing own current mode of expression in minor works with outstanding of other methodologies of expression in contemporary world and adjust own practice to make minor works also capable enough to compete.
CO4	Avoid break in use of appropriate medium and continue create the best in that to accommodate own thesis unique ready for communication.
CO5	Achieve accuracy and a higher standard on utilization of a major medium by regular use – avoiding break -of it for self expression.
CO6	Evaluate own position with contemporary art situation, demand of social circumstances and humanitarian concept and create for self satisfaction on creation of minor works.
CO7	Evaluate own position with contemporary art situation and its relevance without difference between Major/minor work.
CO8	Make analysis on demand and social acceptance for the philosophic content forwarded through own work of art even in minor works and adjust according to requirements.
CO9	Create at least Five works (Paintings) using the best medium of your choice and tune them relevant to personal expression.

Course Content:

Create a painting with various compositional values are established as creative painting. The artist can utilize various visualization aspects in his work. Minor works are the works, are smaller than major works which done with less efforts than the major ones. It required for an artist to works on other than the Major one for continuation of working attitude. The artist should follow all the specialties mentioned for Major works in Minor works also. Supporting works also. It is expected that the artist is engaged in painting continuously, even when he is not working with a Major work to enhance his professional attitude.

Students are suggested to follow the following activities additional to above in each Module as below.

Module: 1

Complete at least a Painting following all visual terms used generally.

Module: 2

Try to establish a personal vision of communication in your work. At least complete a painting and make ready all works done for display.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Involve in continuous painting other than the most major works on production with identity without loss in personal stylistic approach.	PSO1, PO3	Re	F	0	4-6	Regular work
CO2	Create a new personal style in accordance with personal style in major concerns with the current practice of method for expression for minor works.	PSO2, PO2	C	C	0	4-6	Regular work
CO3	Make an evaluation by comparing own current mode of expression in minor works with outstanding of other methodologies of expression in contemporary world and adjust own practice to make minor works also capable enough to compete.	PSO2, PO2	Ev	C	0	4-6	Group discussion and presentations
CO4	Avoid break in use of appropriate medium and continue create the best in that to accommodate own thesis unique ready for communication.	PSO6, PO3	U	F	0	4-6	Group Discussion
CO5	Achieve accuracy and a higher standard on utilization of a major medium by regular use –avoiding break -of it for self expression.	PO4, PSO3	Ap	P	0	4-6	Regular work
CO6	Evaluate own position with contemporary art situation, demand of social circumstances and humanitarian concept and create for self satisfaction on creation of minor works.	PSO4, PO1, PO4	Ev	M	0	4-6	Presentation
CO7	Evaluate own position with contemporary art situation and its relevance without difference between Major/minor work.	PSO2, PO2	Ev, An	P	0	4-6	Group discussion
CO8	Make analysis on demand and social acceptance for the philosophic content forwarded through own work of art even in minor works and adjust according to requirements.	PSO3, PO1, PO3	An, C	C	0	4-6	Visit to Galleries and report
CO9	Create at least Five works (Paintings) using the best medium of your choice and tune them relevant to personal expression.	PSO3, PO1, PO3, PO4	C	F	0	Total 40-50	Daily contact with faculty/counselor

CORE-2

(Mural Specialization)

CORE COURSE: PFAM 11802- MURAL PAINTING- INTERDISCIPLINARY- 1

CO	CO Statement
CO1	Create a narrative mural with the five color scheme of Kerala traditional style with reference from any Malayalam or Sanskrit literature.
CO2	Create a mural painting in Kerala traditional style with reference from any 'darusilpa' (traditional wooden sculpture from Kerala).
CO3	Re-create a mural painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala.
CO4	Apply natural colors on 'darusilpa' in traditional Malabar (Kidaram Style) style.

Course Content:

Module: 1

Research for finding any Malayalam or Sanskrit literature to visualize in a narrative style with the five color scheme of Kerala traditional style and also create a mural painting with reference from any 'darusilpa' (traditional wooden sculpture from Kerala).

Module: 2

Techniques and methods for Application of painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala and application of natural colors on 'darusilpa' in traditional Malabar (Kidaram Style) style.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create a narrative mural with the five color scheme of Kerala traditional style with reference from any Malayalam literature.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Create a mural painting in Kerala traditional style with reference from any 'darusilpa' (traditional wooden sculpture from Kerala).	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Re-create a mural painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala.	PO3, PSO1, PSO5,	U, An, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Apply natural colors on 'darusilpa' in traditional Malabar (Kidaram Style) style.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-2

(Sculpture Specialization)

COURSE: PFAM 11802- CONCEPTUAL EXPLORATIONS IN MATERIALS AND MEDIA-1

CO	CO Statement
CO1	Understand the relationship between concepts and materials aesthetically and linguistically.
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials.
CO4	Understand the possibilities of using different materials in the context of producing new significations.

Course Content:

Module: 1

Understand and reflect the History of sculpture with specific focus on the materiality; introduction to new perspectives in materials; materials, significations and meanings.

Module: 2

Techniques and methods to use different materials in sculptural practice; understand and reflect the history of sculpture with a focus on the relationship between concepts and materials.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the relationship between concepts and materials aesthetically and linguistically.	PO1, PSO5	U	F, C	0	8	Display and interaction with concerned teacher.
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making	PO1, PSO6	E, U	F, P	0	8	Display and interaction with concerned teacher.
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials.	PSO2, PSO5, PSO6	An, R	F	0	4	Display and interaction with concerned teacher.
CO4	Understand the possibilities of using different materials in the context of producing new significations.	PSO2, PSO5, PSO6	An, R	F	0	8	Display and interaction with concerned teacher.

CORE-3
(Painting Specialization)

CORE COURSE: PFAM11803: CREATIVE DRAWING-1

CO	Course Learning Outcomes
CO1	Study in detail the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India.
CO4	Understand and apply the depiction of flora and fauna and mythological forms in traditional Kerala mural style.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism.

Course Content:

Experimenting and establishing a personal stylistic approach and reflects ideological motto through them is termed here as creative drawing. Use of linear characteristics for creation of visual expression with a chosen medium and surface is meant by drawing here. It is suggested to follow the following activities in each module.

Module: 1

Try to develop habit of drawing each day. Keep a sketch book along always. Produce drawings aiming visualization in practice before any painting.

Module: 2

Try to establish various linear qualities in your work. Experiment your capability to visualize your ideological propagations in drawing.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create drawing based on ideas, ideologies and ideological situations.	PO2/ PO4 PSO2	Ap	Co		6-8	Discussion
CO2	Render drawings with mastering basic skills (Ideological and practical)of drawing in them	PO3 PSO3	Ev, An	Pr		6-8	Weekly assessments
CO3	Follow all various steps on creating drawing as a final product of creativity.	PO1 PSO4	Ev, Re	F		6-8	Assignments
CO4	Initialize and follow a stylistic approach in practical Drawing.	PO3 PSO1	Ap	Me		6-8	Self evaluation note
CO5	Engage continuously in drawing with self acceptance as drawing a major expressionistic phenomenon.	PO1/ PO4 PSO5	Re, U	F		6-8	Assessments
CO6	Create at least 2 Drawings in a module as a final Product. (4 works within the semester)	PO3 PSO6	C	F		6-9	Assessments

CORE-3
(Mural painting Specialization)

CORE COURSE: PFAM11803- CREATIVE MURAL DRAWING- 1

CO	CO Statement
CO1	Create an experimental Mural drawing with creative themes chosen.
CO2	Compose a mural drawing with creative perspectives.
CO3	Compose a mural drawing with creative anatomical features.
CO4	Develop creativity in drawing murals in different platforms chosen.

Course Content:

Module: 1

Experimentations of Mural drawing with creative themes chosen which could be with reference from traditional or contemporary mural practices from different cultures and composing a mural drawing with variety in perspective.

Module: 2

Experimentations of mural drawing with creative anatomical features and composition of mural drawings on different platforms chosen.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create an experimental Mural drawing with creative themes chosen.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Compose a mural drawing with creative perspectives.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural drawing with creative anatomical features.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.
CO4	Develop creativity in drawing murals in different platforms chosen.	PO1, PSO5, PSO6	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-3
(Sculpture Specialization)

CORE COURSE: PFAM11803- CONTEMPORARY SCULPTURAL PRACTICE- ARCHIVAL INVESTIGATIONS- 1

CO	CO Statement
CO1	Understand archive based investigation as a method of art practice.
CO2	Analyse the notion of archive in contemporary art.
CO3	Evaluate the archival qualities in artworks
CO4	Produce art works with archival qualities.

Course Content:

Module: 1

Definition of the term archive in the context of artistic production.- Notion of archive in contemporary art practices.

Module: 2

History of the use of archive in artists- perspectives on public monuments- art work as a site of remembrance. Art work as counter archives.

CORE COURSE: PFAM11803- CONTEMPORARY SCULPTURAL PRACTICE- ARCHIVAL INVESTIGATIONS- 1

Faculty member/s:

Credits: 2

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand archive based investigation as a method of art practice.	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO2	Analyze the notion of archive in contemporary art.	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO3	Evaluate the archival qualities in artworks	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO4	Produce art works with archival qualities.	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.

CORE-4

(Painting Specialization)

CORE COURSE: PFAM 11804 -DRAWING-1- LIFE MODEL STUDY-PORTRAIT

CO	CO Statement
CO1	Use various mediums for drawing and present it for viewers
CO2	Practice drawing/initial sketching on an everyday basis as recording emotions from day to day life.
CO3	Create Final drawing for painting from initial drawings/Sketches.
CO4	Understand the “Drawing “as an internal essential quality in all paintings.
CO5	Arrange life models for portraits and create portrait with quality of Drawing in them.
CO6	Bring up own abilities of drawing with qualitative drawing and render those qualities into painting.
CO7	Bring characteristics and likeness of the model in Portrait drawing.
CO8	Bring quality of Anatomy in portrait study by drawing
CO9	Create at least 10 drawings in Imperial size out of which 5 from arranged Model.

Course Content:

Arrange a life model for portrait and work an image from that.

Module: 1

Arrange a life model (Man) for portrait and make a study from it following your mode of visual expression.

Module: 2

Arrange a life model (woman) for portrait and make a study from it following your mode of visual expression.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Use various mediums for drawing and present it for viewers	PSO1, PO3	Ap	F	0	4-6	Medium based submissions
CO2	Practice drawing/initial sketching on an everyday basis as recording emotions from day to day life.	PSO2, PO2	Ev	P	0	4-6	Daily submissions
CO3	Create Final drawing for painting from initial drawings/Sketches.	PSO4, PO1, PO4	Re	C	0	4-6	Weekly assignments
CO4	Understand the “Drawing “as an internal essential quality in all paintings.	PSO2, PO2	Ev	M	0	4-6	Checking of files
CO5	Arrange life models for portraits and create portrait with quality of Drawing in them.	PSO3, PO1, PO3	U	P	0	4-6	Daily engagements
CO6	Bring up own abilities of drawing with qualitative drawing and render those qualities into painting.	PSO3, PO1, PO3	U	P	0	4-6	Practical Classes
CO7	Bring characteristics and likeness of the model in Portrait drawing.	PSO2, PO2	Ap	F	0	4-6	Practice daily
CO8	Bring quality of Anatomy in portrait study by drawing	PSO3, PO2	An	C	0	4-6	Checking of files
CO9	Create at least 10 drawings in Imperial size out of which 5 from arranged Model.	PSO3, PO3	C	F	0	4-6	Assessments

CORE-4
(Mural Painting Specialization)

CORE COURSE: PFAM 11804 - CREATIVE MURAL- 1

CO	CO Statement
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal.
CO2	Compose a mural painting with reference from Mexican mural style or compose a mural painting with reference from Shekavati, Puri and Tanga.
CO3	Compose a mural painting with reference from Ajanta, Chittanavasal, Baadami, Lepaakshi and Sigiriya mural style's in India.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting.

Course Content:

Module: 1

Experimentations of mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal and composition of mural painting with reference from Mexican mural style or compose a mural painting with reference from Shekavati, Puri and Tanga.

Module: 2

Composition of mural painting with reference from Ajanta, Chittanavasal, Baadami, Lepaakshi and Sigiriya mural style's in India and develop advanced preventive knowledge of conservation and preservation concerning mural painting.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Compose a mural painting with reference from Mexican mural style or compose a mural painting with reference from Shekavati, Puri and Tanga.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural painting with reference from Ajanta, Chittanavasal, Baadami, Lepaakshi and Sigiriya mural style's in India.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting.	PO1, PSO5, PSO6	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-4
(Sculpture Specialization)

CORE COURSE: PFAM 11804- CONTEMPORARY PERSPECTIVES IN SCULPTURE-1

CO	CO Statement
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture
CO2	Develop more participatory forms sculptural practices such as public installations and public sculptures
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world.
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects

Course Content:

Module: 1

Lineage of the contemporary sculpture- critical perspectives in contemporary sculpture- innovations in contemporary sculpture-

Module: 2

Relational and participatory aesthetics in contemporary art practice- public art practices in contemporary art- collaborative and collective art practices- sculptural installations- use of new Medias in sculpture.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO2	Develop more participatory forms of sculptural practices such as public installations and public sculptures	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world.	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects	PSO6	U	F	0	8	Display and interaction with concerned teacher.

CORE-5

(Theoretical Studies on Art- common to all)

CORE COURSE: PFAM 11805- HISTORY OF ART AND AESTHETICS- 1

CO	Course Learning Outcomes
CO1	Understand the lineage of critical and philosophical discourse about art by introducing some of the philosophical concepts by the key modern thinkers such as Marx, Hegel, Nietzsche, Freud and Saussure
CO2	Understand the uniqueness of each thinker historically and conceptually.
CO3	Analyze critically how these philosophical consensus have influenced the way we think about our contemporary notion of art and culture.
CO4	Understand the art historical and aesthetical contribution of Ananda K Coomaraswamy in pre independent India.
CO5	Understand the art historical and aesthetical contribution of Stella Kramrisch in pre independent India.
CO6	Analyze the term contextual modernism with reference to J.Swaminathan, K.C.S Panikkar, Madras Art Movement, Cholamandal artists' village and K. G Subramanyan.
CO7	Understand Art of the 60's as a shift from modernism towards postmodernism with reference to pop art, minimalism and conceptualism
CO8	Understand postmodernism as a break away from the epistemic foundations of modernity.
CO9	Understand what is postmodernism in art and the socio-political conditions which instilled postmodern condition and the beginning of postmodern art.

Course Content:**Module: 1**

Sigmund Freud- unconscious, psychoanalysis, sublimation, repression; Karl Marx- historical materialism, base/superstructure, ideology, commodity fetishism, alienation; Hegel - Dialectics, Discourse; Friedrich Nietzsche- Dionysian and apollonian, aesthetic relation; Ferdinand de Saussure- structuralism, semiotics, sign, arbitrariness of sign, binary opposition. Ananda Coomaraswamy : aesthetic concepts of Coomaraswamy, Beauty and Truth, The Interpretation of symbols; Stella Karmirsch: Exploring India's Sacred Art: Selected Writings. Traditions of Indian crafts men, Emblems of universal being

Module: 2

Contextualizing Modernism: Art of 60s-J.Swaminathan,K.C.S Panikkar, Madras Art Movement and Cholamandal artists' village.K. G Subramanyan.

Module: 3

Art of 60s: Towards Postmodernism; Pop Art- Andy Warhol, Roy Lichtenstein, Jasper Johns,DavidHockney. Conceptual Art- Yves Klein, Joseph Kosuth, Joseph Beuys. Minimalism- Donald Judd, Robert Morris, Frank Stella. Beginning of Postmodernism- what is Post-modern Art.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the lineage of critical and philosophical discourse about art by introducing some of the philosophical concepts by the key modern thinkers such as Marx, Hegel, Nietzsche, Freud and Saussure	PO4, PO2, PSO3, PSO6	U	F, C	8	0	Tutorial-Reading Article
CO2	Understand the uniqueness of each thinker historically and conceptually.	PO1, PSO 2	U	F,C	8	0	Tutorial-Reading Article
CO3	Analyse critically how these philosophical consensus have influenced the way we think about our contemporary notion of art and culture.	PO2,	An	F,C	4	0	Tutorial-Reading Article
CO4	Understand the art historical and aesthetical contribution of Ananda K Coomaraswamy in pre independent India.	PO1	An	C, M	4	0	Tutorial-Reading Article
CO5	Understand the art historical and aesthetical contribution of Stella Kramrisch in pre independent India.	PO1, PSO 2	U	F,C	8	0	Tutorial-Reading Article
CO6	Analyze the term contextual modernism with reference to J.Swaminathan, K.C.S Panikkar, Madras Art Movement, Chola Mandal artists' village and K. G Subramanyan.	PO1, PSO 2	U	F,C	8	0	Tutorial-Reading Article
CO7	Understand Art of the 60's as a shift from modernism towards postmodernism with reference to pop art, minimalism and conceptualism	PO1, PSO 2	U	F,C	8	0	Tutorial-Reading Article
CO8	Understand postmodernism as a break away from the epistemic foundations of modernity.	PO1, PSO 2	U	F,C	8	0	Tutorial-Reading Article
CO9	Understand what is postmodernism in art and the socio-political conditions which instilled postmodern condition and the beginning of postmodern art.	PO1, PSO 2	U	F,C	8	0	Tutorial-Reading Article

Reading reference

1. Theory for Art History- Jae Emerling- Routledge Publications.
2. The Routledge Companion to Aesthetics. Routledge Publications.
3. Art in Theory 1900-2000- Charles Harrison.
4. The Routledge companion to critical theory. Routledge Publications.2006
5. Course in general linguistics- Ferdinand D Saussure. 1916.
6. Rama P. Coomaraswamy, The Essential Ananda K. Coomaraswamy, World Wisdom, 2004.
7. AnandaC oomaraswamy, The transformation of nature in art, Coronet Books Inc, 1994.
8. Ananda Coomaraswamy, Figures of Speech or Figures of Thought: Collected Essays on the Traditional View of Art, Munshiram Manoharlal Publishers, 1991.
9. Ananda Coomaraswamy, The Dance Of Shiva: Fourteen Essays, Rupa Publications Private Limited, 2014.
10. Stella Kramrisch, The Art of India: Traditions of Indian Sculpture Painting and Architecture, Phaidon Press, 1987.
11. Stella Kramrisch, Exploring India's sacred art, Motilal Banarsidass Publishers, 1994.

ELECTIVE COURSE: PFAM 11806- GRAPHICS

CO	CO Statement
CO1	Create matrix for wood cut printing.
CO2	Apply different colors and make identical prints.
CO3	Develop skill for drawing and carving on wood with understanding of texture and depth.
CO4	Visualize in the medium of wood cut and apply it in technically proper methods.
CO5	Evaluate and apply fundamentals of visual art into 2Dimensional space of wood cut.
CO6	Understand and interpret the art of print making in a unique way.
CO7	Prepare preliminary drawings and plans for executing a major wood cut print.

Course Content:

Module: 1

Techniques and methods for creating matrix for wood cut printing. Application of different colors to create identical prints from the prepared matrix.

Module: 2

Techniques and methods for developing skill for drawing and carving on wooden sheets. Understanding texture and depth within the carving board and visualization in the dimension of Prints.

Module: 3

Techniques and methods for application of fundamentals of visual art into 2Dimensional space of wood cut. Referring to master's works for understanding technical and creative aspects.

Module: 4

Techniques and methods for preparing preliminary drawings and plans for executing a major wood cut print.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create matrix for wood cut printing.	PO3, PSO3	C	C, P	0	8	Create 4 wood cut prints of 2x2 sizes and submit
CO2	Apply different colors and make identical prints.	PO3, PSO3	C	C, P	0	8	Studio practice
CO3	Develop skill for drawing and carving on wood with understanding of texture and depth.	PO3, PSO3	C	C, P	0	4	Studio practice
CO4	Visualize in the medium of wood cut and apply it in technically proper methods.	PO3, PSO3	C	C, P	0	8	Studio practice
CO5	Evaluate and apply fundamentals of visual art into 2Dimensional space of wood cut.	PO1, PO3, PSO1,	C	F, P, C	0	4	Studio practice
CO6	Understand and interpret the art of print making in a unique way.	PO1, PO3, PSO1,	U, An, C	C, P	0	16	Studio practice
CO7	Prepare preliminary drawings and plans for executing a major wood cut print.	PO3, PSO3	C	P	0	8	Studio practice

ELECTIVE COURSE: PFAM 11807- 3 DIMENSIONAL SPACE DESIGN

CO	CO Statement
CO1	Design interior or exterior architectural space.
CO2	Design set and properties for theatre.
CO3	Design set and properties for film.
CO4	Design set and properties for stage.
CO5	Evaluate and apply fundamentals of visual art into functional or conceptual realms.
CO6	Understand and interpret the concept of 'mise en scène' in a unique context.
CO7	Prepare preliminary drawings and plans for executing actual production of 3D spaces.

Course Content:**Module: 1**

Techniques and methods for designing interior or exterior architectural space and set and properties for theatre and cinemas which could be proposed as hypothesis.

Module: 2

Techniques and methods for designing set and properties for stage which could be proposed as hypothesis.

Module: 3

Techniques and methods for evaluating and applying of fundamentals of visual art into functional or conceptual realms which could be proposed as hypothesis.

Module: 4

Techniques and methods for understanding and interpreting the concept of 'mise en scène' in a unique context and preparing preliminary drawings and plans for executing actual production of 3D spaces.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Design interior or exterior architectural space.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO2	Design set and properties for theatre.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO3	Design set and properties for film.	PO3, PSO3	C	C, P	0	4	Presentation of work with written abstract
CO4	Design set and properties for stage.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO5	Evaluate and apply fundamentals of visual art into functional or conceptual realms.	PO1, PO3, PSO1, PSO3	C	F, P, C	0	4	Presentation of work with written abstract
CO6	Understand and interpret the concept of ‘mise en scène’ in a unique context.	PO1, PO3, PSO1, PSO5	U, An, C	C, P, M	0	16	Presentation of work with written abstract
CO7	Prepare preliminary drawings and plans for executing actual production of 3D spaces.	PO3, PSO3	C	P	0	8	Presentation of work with written abstract

ELECTIVE COURSE: PFAM 11808-NEW MEDIA

CO	CO Statement
CO1	Understand the genesis of the term new media with theoretical references.
CO2	Develops creative practice in the context of the medium and its politics
CO3	Critically engage with the question of media in artistic practices keeping in mind the ways in which media has structured our experience of the world.
CO4	Create artworks with an identified new media keeping in mind how the medium changes the message it transmits.
CO5	Understand how the presence of different media objects has altered the regimes of everyday life, perception and governance
CO6	Conceptually and practically understand the value and use of a particular media.
CO7	State the category of the work and the written document discussing medium and content- for the subjects like performing art, video art, photography, digital art: present documents as per directions of the counselor.

Course Content:

Module: 1

History of new media-performing art, video art, photography, digital art and sonic practices; introduction to media theories- the use of innovative media in contemporary art.

Module: 2

Importance of media in artistic activities; Medium and its politics; Technical foundation on digital media; Media and everyday life.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the genesis of the term new media with theoretical references.	PSO1, PSO2	An	F, C	8	0	Presentation of work with written abstract
CO2	Develops creative practice in the context of the medium and its politics	PO1, PSO 2	E	F	8	0	Presentation of work with written abstract
CO3	Critically engage with the question of media in artistic practices keeping in mind the ways in which media has structured our experience of the world.	PSO2	An	F, P	4	0	Presentation of work with written abstract
CO4	Create artworks with an identified new media keeping in mind how the medium changes the message it transmits.	PSO1	U	C	4	0	Presentation of work with written abstract
CO5	Understand how the presence of different media objects has altered the regimes of everyday life, perception and governance	PSO1	U	F	4	0	Presentation of work with written abstract
CO6	Conceptually and practically understand the value and use of a particular media.	PSO1, PSO2	R	F	16	0	Presentation of work with written abstract
CO7	State the category of the work and the written document discussing medium and content- for the subjects like performing art, video art, photography, digital art: present documents as per directions of the counselor.	PSO1	U	F	4	0	Presentation of work with written abstract

READING REFERENCE:

1. Medium Is the Message- Marshal McLuhan.
2. Art and electronic media – Shanken.

ELECTIVE COURSE: PFAM 11809- DOCUMENTATION OF ART

CO	CO Statement
CO1	Generate concepts, explanations, hypotheses, problems, questions and theories regarding the particular area or domain of documentation.
CO2	Plan and design effective methods of archiving any specific data regarding any area or domain of documentation.
CO3	Develop communication skills for engaging with various stake holders concerning the particular area or domain of documentation.
CO4	Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.
CO5	Evaluate the socio-political, cultural, historical or scientific attitudes towards documenting and preserving tangible or intangible knowledge/art concerning the particular area or domain of documentation.
CO6	Create awareness for oneself and others of the critical importance in preserving and documenting knowledge/art regarding the particular area or domain of documentation.
CO7	Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document.

Course Content:

Module: 1

Submission of synopsis which could elicit qualities like generating concepts, explanations, hypotheses, problems, questions and theories regarding the particular area or domain of documentation.

Module: 2

Engage with authorities to obtain permissions to access heritage or premises for documentation.
Develop communication skills for engaging with various stake holders concerning the particular area or domain of documentation.

Module: 3

Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.

Module: 4

Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document such as photography, cinematography, drawing, or any computer generated visuals which helps in archiving.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Generate concepts, explanations, hypotheses, problems, questions and theories regarding the particular domain of documentation.	PO1, PO3, PSO5, PSO6	U, An, C	F, C	0	8	Field work, survey and documentation.
CO2	Plan and design effective methods of archiving any specific data regarding the domain of documentation.	PO3, PSO1	Ap, E	F, P	0	8	Field work, survey and documentation.
CO3	Develop communication skills for engaging with various stakeholders concerning the particular domain of documentation.	PO2, PO3, PSO2	Ap	P, M	0	4	Field work, survey and documentation.
CO4	Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.	PO3, PSO3, PSO6	C	F, P	0	8	Field work, survey and documentation.
CO5	Evaluate the socio-political, cultural, historical or scientific attitudes towards documenting and preserving tangible or intangible knowledge/art concerning the particular domain of documentation.	PO1, PO4, PSO4	E, An	F, P	0	4	Field work, survey and documentation.
CO6	Create awareness for oneself and others of the critical importance in preserving and documenting knowledge/art regarding the particular domain of documentation.	PO1, PO4, PSO4	C	P, M	0	16	Field work, survey and documentation.
CO7	Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document.	PO3, PSO3	U	P	0	8	Field work, survey and documentation.

SEMESTER- II

CORE- 6

(Painting Specialization)

COURSE: PFAS 11810- CREATIVE PAINTING (MAJOR WORK)-2

CO	CO Statement
CO1	Involve in continuous painting with target to achieve more clarity in Personal unique style.
CO2	Provide more attention towards keeping personal identity in the style produced oneself which is convenient for expression.
CO3	Make more intensive comparison and evaluation on current mode of expression against outstanding established methodologies of expression.
CO4	Intensively use appropriate medium and continue creation of the best in that to accommodate own thesis communicable.
CO5	Achieve more accuracy and a higher standard on utilization of the chosen major medium by regular use of it for self expression.
CO6	Self evaluate own position of creating contemporaneous work with contemporary art situation, on background of prevailing social circumstances and humanitarian concepts.
CO7	Evaluate own relevance in contemporary situation and be receptive of current incidents.
CO8	Analyse demand and social acceptance for the philosophic content you handle.
CO9	Create at least Three Major works (Paintings) with evidence of growing visual impacts through your greater efforts.

Course Content:

Students are expected to work freely in individual style and medium they are already using. They have to experiment for a new mode of communication of their feelings through painting. They are open to use any medium in which they feel fit and use it for painting elaborately. They can choose a particular medium- oil, acrylic or water for their creative expression. Also they are free to experiment with any sort of color like Gauche, vegetable color, food colors or any other term of the artist's special interest etc. Students are free to use any style, figurative, non figurative, Abstract or semi abstract for their expression. Student is expected to produce sufficient number of paintings reflecting the amount of work he engaged in during the semester. Students are suggested to follow the following activities additional to above in each Module as below.

Advancement is expected in various terms of painting practically and theoretically in this advanced semester.

Module: 1

Continue painting daily on duration as far as the system permits. Continue usage of medium which is found most suitable and convenient continuously and fix it as own specialized medium. Complete at least one Major work committing all possible duration in the studio.

Module: 2

Continue analysis on visual aspects and establish each related factor in a personalized manner. Complete at least one painting. Establish the nature of making notes on philosophic approach of the work.

Module: 3

Establish the motto of creation visually in your work by managing various aspects. Complete at least one painting. Make ready all major works for display.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Involve in continuous painting with target to achieve more clarity in Personal unique style.	PSO1, PO3	Re	Fa	0	6-8	Medium based submissions
CO2	Provide more attention towards keeping personal identity in the style produced oneself which is convenient for expression.	PSO2, PO2	C	Co	0	6-8	Daily submissions
CO3	Make more intensive comparison and evaluation on current mode of expression against outstanding established methodologies of expression.	PSO2, PO2	Ev	Co	0	6-8	Weekly assignments
CO4	Intensively use appropriate medium and continue creation of the best in that to accommodate own thesis communicable.	PSO6, PO3	U	Fa	0	6-8	Checking of files
CO5	Achieve more accuracy and a higher standard on utilization of the chosen major medium by regular use of it for self expression.	PO4, PSO3	Ap	Pr	0	6-8	Daily engagements
CO6	Self evaluate own position of creating contemporaneous work with contemporary art situation, on background of prevailing social circumstances and humanitarian concepts.	PSO4, PO1, PO4	Ev	M	0	6-8	Practical Classes
CO7	Evaluate own relevance in contemporary situation and be receptive of current incidents.	PSO2, PO2	Ev, An	Pr	0	6-8	Practice daily
CO8	Analyse demand and social acceptance for the philosophic content you handle.	PSO3, PO1, PO3	An, C	Co	0	6-8	Checking of files
CO9	Create at least Three Major works (Paintings) with evidence of growing visual impacts through your greater efforts.	PSO3, PO1, PO3, PO4	C	Fa	0	6-8	Assessments

CORE- 6

(Mural Painting specialization)

CORE COURSE: PFAS 11810- KERALA TRADITIONAL MURAL PAINTING- 2

CO	Course Learning Outcomes
CO1	Study in detail the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta with improvement than previous semester.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format with advanced understanding with improvement than previous semester.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India with improvement than previous semester.
CO4	Understand and apply the depiction of flora and fauna and mythological forms in traditional Kerala mural style with improvement than previous semester.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings with improvement than previous semester.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism with improvement than previous semester.

Course Content:

Module: 1

Techniques and methods for applying Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta as well as preparation of surface for mural painting in Kerala traditional format.

Module: 2

Techniques and methods for Application of drawings with references from any painting style in India and application of the depiction of flora and fauna and mythological forms in traditional Kerala mural style.

Module: 3

Techniques and methods for application of different styles of Kerala mural tradition in drawings and application of traditional method of preparing palettes and brushes from natural substances with precision and professionalism.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Study in detail the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format with advanced understanding with improvement than previous semester.	PO3, PSO1	U, Ap	F, P	0	8	Display and interaction with concerned teacher.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India with improvement than previous semester.	PO3, PSO2	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Understand and apply the depiction of flora and fauna and mythological forms in traditional Kerala mural style with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism with improvement than previous semester.	PO3, PSO6	U, Ap, C	F, P, M	0	16	Display and interaction with concerned teacher.

CORE- 6

(Sculpture Specialization)

CORE COURSE: PFAS 11810- CREATIVE SCULPTURE-2

CO	CO Statement
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty (with advanced emphasis than previous semester).
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society. (With advanced emphasis than previous semester).
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context. (With advanced emphasis than previous semester).
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language. (With advanced emphasis than previous semester).
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics. (With advanced emphasis than previous semester).
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Critical perspectives on the History of sculpture- Aesthetic theories related to sculpture- participatory and relational aesthetics- critical perspectives on the contemporary notions of beauty and art.

Module: 2

Relationship between art and politics; the social conditions on the production and circulation of art; critical understanding of the apparatuses of art; Art and senses; representations in sculpture.

CORE COURSE: PFAS 11810- CREATIVE SCULPTURE-2**Credits: 3****Faculty member/s:**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty (with advanced emphasis than previous semester).	PSO1, PSO2	An	F, C	0	8	Display and interaction with concerned teacher.
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society. (With advanced emphasis than previous semester).	PO1, PSO 2	Ev	F	0	8	Display and interaction with concerned teacher.
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context. (With advanced emphasis than previous semester).	PSO2	An	F, P	0	4	Display and interaction with concerned teacher.
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language. (With advanced emphasis than previous semester).	PSO1	U	C	0	4	Display and interaction with concerned teacher.
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics. (With advanced emphasis than previous semester).	PSO1	U	F	0	4	Display and interaction with concerned teacher.
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere. (With advanced emphasis than previous semester).	PSO1, PSO2	R	F	0	16	Display and interaction with concerned teacher.

CORE-7
(Painting Specialization)

CORE COURSE: PFAS 11811 -CREATIVE PAINTING (MINOR WORK)-2

CO	CO Statement
CO1	Continue creation of minor works with keeping specific identity without loss in personal stylistic approach.
CO2	Continue the personal style in minor works similar with personal style in major concerns.
CO3	Adjust own practice to make minor works also capable enough to compete currently accepted Aesthetics.
CO4	Avoid break in use of appropriate medium and continue create the best in that to accommodate own thesis unique and communicable.
CO5	Achieve accuracy and a higher standard on utilization of the major medium by regular use.
CO6	Self evaluate own position with contemporary art situation.
CO7	Evaluate relevance of ideological input on your art against contemporarily accepted art situations without differentiate Major or minor work.
CO8	Make analysis on demand and social acceptance for the philosophic content forwarded through own work of art even in minor works and adjust according to requirements.
CO9	Create at least Five works (Paintings) using the best medium of your choice and tune them relevant to personal expression.

Course Content:

Create paintings with various compositional values: established as creative painting. The artist can utilize various visualization aspects in his work. Minor works are the works, are smaller than major works which done with less efforts than the major ones. It required for an artist to works on other than the Major one for continuation of working attitude. The artist should follow all the specialties mentioned for Major works in Minor works also. Supporting works also. It is expected that the artist is engaged in painting continuously, even when he is not working with a Major work to enhance his professional attitude. (Repetition from the above)
Students are suggested to follow the following activities additional to above in each Module as below.

Module: 1

Complete at least a Painting following all visual terms used generally. Emphasize to establish your stylistic approach in a small work similar to Major work

Module: 2

Establish your personal vision of communication in your work more confidently. At least complete a painting and make ready all works done ready for display.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Continue creation of minor works with keeping specific identity without loss in personal stylistic approach.	PSO1, PO3	Re	F	0	4-5	Medium based submissions
CO2	Continue the personal style in minor works similar with personal style in major concerns.	PSO2, PO2	C	C	0	4-5	Daily submissions
CO3	Adjust own practice to make minor works also capable enough to compete currently accepted Aesthetics.	PSO2, PO2	Ev	C	0	4-5	Weekly assignments
CO4	Avoid break in use of appropriate medium and continue create the best in that to accommodate own thesis unique and communicable.	PSO6, PO3	U	F	0	4-5	Checking of files
CO5	Achieve accuracy and a higher standard on utilization of the major medium by regular use.	PO4, PSO3	Ap	P	0	4-5	Daily engagements
CO6	Self evaluate own position with contemporary art situation.	PSO4, PO1, PO4	Ev	M	0	4-5	Practical Classes
CO7	Evaluate relevance of ideological input on your art against contemporarily accepted art situations without differentiate Major or minor work.	PSO2, PO2	Ev, An	P	0	4-5	Practice daily
CO8	Make analysis on demand and social acceptance for the philosophic content forwarded through own work of art even in minor works and adjust according to requirements.	PSO3, PO1, PO3	An, C	C	0	4-5	Checking of files
CO9	Create at least Five works (Paintings) using the best medium of your choice and tune them relevant to personal expression.	PSO3, PO1, PO3, PO4	C	F	0	4-5	Assessments

CORE-7
(Mural Painting Specialization)

CORE COURSE: PFAS 11811 -MURAL PAINTING- INTERDISCIPLINARY- 2

CO	CO Statement
CO1	Create a narrative mural with color scheme of Kerala traditional style with reference from any Malayalam or Sanskrit literature with improvement than previous semester.
CO2	Create a mural painting in Kerala traditional style with reference from any 'darusilpa' (traditional wooden sculpture from Kerala) with improvement than previous semester.
CO3	Compose a mural painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala with improvement than previous semester.
CO4	Apply natural colors on 'darusilpa' in traditional Kerala style with improvement than previous semester.

Course Content:

Module: 1

Research for finding any Malayalam or Sanskrit literature to visualize in a narrative style with the five color scheme of Kerala traditional style and also create a mural painting with reference from any 'darusilpa' (traditional wooden sculpture from Kerala).

Module: 2

Techniques and methods for Application of painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala and application of natural colors on 'darusilpa' in traditional Malabar (Kidaram Style) style.

CORE COURSE: PFAS 11811 -MURAL PAINTING- INTERDISCIPLINARY- 2**Credits: 2****Faculty member/s:**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create a narrative mural with color scheme of Kerala traditional style with reference from any Malayalam or Sanskrit literature with improvement than previous semester.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Create a mural painting in Kerala traditional style with reference from any 'darusilpa' (traditional wooden sculpture from Kerala) with improvement than previous semester.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala with improvement than previous semester.	PO3, PSO1, PSO5,	U, An, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Apply natural colors on 'darusilpa' in traditional Kerala style with improvement than previous semester.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-7
(Sculpture Specialization)

CORE COURSE: PFAS 11811 -CONCEPTUAL EXPLORATIONS IN MATERIALS AND MEDIA-2

CO	CO Statement
CO1	Understand the relationship between concepts and materials aesthetically and linguistically. (With advanced emphasis than previous semester).
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making. (With advanced emphasis than previous semester).
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials. (With advanced emphasis than previous semester).
CO4	Understand the possibilities of using different materials in the context of producing new significations. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Understand and reflect the History of sculpture with specific focus on the materiality; introduction to new perspectives in materials; materials, significations and meanings.

Module: 2

Techniques and methods to use different materials in sculptural practice; understand and reflect the history of sculpture with a focus on the relationship between concepts and materials.

CORE COURSE: PFAS 11811 -CONCEPTUAL EXPLORATIONS IN MATERIALS AND MEDIA-2

Credits: 2

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the relationship between concepts and materials aesthetically and linguistically. (With advanced emphasis than previous semester).	PO1, PSO5	U	F, C	0	8	Display and interaction with concerned teacher.
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, P	0	8	Display and interaction with concerned teacher.
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials. (With advanced emphasis than previous semester).	PSO2, PSO5, PSO6	An, R	F	0	8	Display and interaction with concerned teacher.
CO4	Understand the possibilities of using different materials in the context of producing new significations. (With advanced emphasis than previous semester).	PSO2, PSO5, PSO6	An, R	F	0	8	Display and interaction with concerned teacher.

CORE-8
(Painting Specialization)

CORE COURSE: PFAS 11812- DRAWING-2

CO	CO Statement
CO1	Use various mediums for drawing and present it to viewers
CO2	Continue practice initial sketching on everyday basis.
CO3	Continue create final drawing for painting from initial Sketches.
CO4	Understand the “Drawing “as an internal essential quality and utilise powerfully in all paintings
CO5	Arrange life models for portrait bursts and create portrait with quality of Drawing in them.
CO6	Bring up own abilities of drawing with effective qualities and render those qualities into creative work.
CO7	Bring characteristics and likeness of the model in Portrait Burst drawing.
CO8	Make thorough Anatomic study in portrait bursts by drawing
CO9	Create at least 10 drawings in Imperial size out of which 5from arranged Model.

Course Content:

Establish your unique personal style and mode of expression in creative compositions made ot of lines. Identify the qualitative term drawing all in your works.

Module: 1

Produce compositions in drawing with any chosen medium. Assure keeping of a sketchbook along always. Practice and Master Visualization, before any painting by drawing.

Module: 2

Point to establish various linear qualities in your work and experiment personal findings. Make ready all works done for display.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Use various mediums for drawing and present it to viewers	PSO1, PO3	Ap	F	0	4-5	Medium based submissions
CO2	Continue practice initial sketching on everyday basis.	PSO2, PO2	Ev	P	0	4-5	Daily submissions
CO3	Continue create final drawing for painting from initial Sketches.	PSO4, PO1, PO4	Re	C	0	4-5	Weekly assignments
CO4	Understand the “Drawing “as an internal essential quality and utilise powerfully in all paintings	PSO2, PO2	Ev	M	0	4-5	Checking of files
CO5	Arrange life models for portrait bursts and create portrait with quality of Drawing in them.	PSO3, PO1, PO3	U	P	0	4-5	Daily engagements
CO6	Bring up own abilities of drawing with effective qualities and render those qualities into creative work.	PSO3, PO1, PO3	U	P	0	4-5	Practical Classes
CO7	Bring characteristics and likeness of the model in Portrait Burst drawing.	PSO2, PO2	Ap	F	0	4-5	Practice daily
CO8	Make thorough Anatomic study in portrait bursts by drawing	PSO3, PO2	An	C	0	4-5	Checking of files
CO9	Create at least 10 drawings in Imperial size out of which 5from arranged Model.	PSO3, PO3	C	F	0	4-5	Assessments

CORE COURSE: PFAS 11812- CREATIVE MURAL DRAWING-2

(Mural painting Specialization)

CO	CO Statement
CO1	Create an experimental Mural drawing with creative themes chosen with improvement than previous semester.
CO2	Compose a mural drawing with creative perspectives with improvement than previous semester.
CO3	Compose a mural drawing with creative anatomical features with improvement than previous semester.
CO4	Develop creativity in drawing murals in different platforms chosen with improvement than previous semester.

Course Content:

Module: 1

Experimentations of Mural drawing with creative themes chosen which could be with reference from traditional or contemporary mural practices from different cultures and composing a mural drawing with variety in perspective.

Module: 2

Experimentations of mural drawing with creative anatomical features and composition of mural drawings on different platforms chosen.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create an experimental Mural drawing with creative themes chosen with improvement than previous semester.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Compose a mural drawing with creative perspectives with improvement than previous semester.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural drawing with creative anatomical features with improvement than previous semester.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.
CO4	Develop creativity in drawing murals in different platforms chosen with improvement than previous semester.	PO1, PSO5, PSO6	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-8
(Sculpture Specialization)

CORE COURSE: PFAS 11812- CONTEMPORARY SCULPTURAL PRACTICE- ARCHIVAL INVESTIGATIONS- 2

CO	CO Statement
CO1	Understand archive based investigation as a method of art practice with advanced emphasis than previous semester.
CO2	Analyze the notion of archive in contemporary art with advanced emphasis than previous semester.
CO3	Evaluate the archival qualities in artworks with advanced emphasis than previous semester.
CO4	Produce art works with archival qualities with advanced emphasis than previous semester.

Course Content:

Module: 1

Definition of the term archive in the context of artistic production. - Notion of archive in contemporary art practices.

Module: 2

History of the use of archive in artists- perspectives on public monuments- art work as a site of remembrance. Art work as counter archives.

CORE COURSE: PFAS 11812- - CONTEMPORARY SCULPTURAL PRACTICE- ARCHIVAL INVESTIGATIONS 2

Faculty member/s:

Credits: 2

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand archive based investigation as a method of art practice with advanced emphasis than previous semester.	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO2	Analyse the notion of archive in contemporary art with advanced emphasis than previous semester.	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO3	Evaluate the archival qualities in artworks with advanced emphasis than previous semester.	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO4	Produce art works with archival qualities with advanced emphasis than previous semester.	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.

CORE-9
(Painting Specialization)

CORE COURSE: PFAS 11813- DRAWING-2- LIFE MODEL STUDY-PORTRAIT BURST

CO	CO Statement
CO1	Use various mediums for drawing and present it for viewers
CO2	Practice drawing/initial sketching on an everyday basis as recording emotions from day to day life.
CO3	Create Final drawing for painting from initial drawings/Sketches.
CO4	Understand the “Drawing “as an internal essential quality in all paintings.
CO5	Arrange life models for portraits and create portrait with quality of Drawing in them.
CO6	Bring up own abilities of drawing with qualitative drawing and render those qualities into painting.
CO7	Bring characteristics and likeness of the model in Portrait drawing.
CO8	Bring quality of Anatomy in portrait study by drawing
CO9	Create at least 10 drawings in Imperial size out of which 5 from arranged Model.

Course Content:

Arrange a Model for drawing and painting in Portrait Burst. Half of the body (till waist) is drawn for portrait burst. Follow the following in modules.

Module: 1

Arrange a model sitting for portrait burst (Man). Draw and paint from the same with likeness and anatomy.

Module: 2

Arrange a model sitting for portrait burst (woman). Draw and paint from the same with likeness and anatomy.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Use various mediums for drawing and present it for viewers	PSO1, PO3	Ap	F	0	4-5	Medium based submissions
CO2	Practice drawing/initial sketching on an everyday basis as recording emotions from day to day life.	PSO2, PO2	Ev	P	0	4-5	Daily submissions
CO3	Create Final drawing for painting from initial drawings/Sketches.	PSO4, PO1, PO4	Re	C	0	4-5	Weekly assignments
CO4	Understand the “Drawing “as an internal essential quality in all paintings.	PSO2, PO2	Ev	M	0	4-5	Checking of files
CO5	Arrange life models for portraits and create portrait with quality of Drawing in them.	PSO3, PO1, PO3	U	P	0	4-5	Daily engagements
CO6	Bring up own abilities of drawing with qualitative drawing and render those qualities into painting.	PSO3, PO1, PO3	U	P	0	4-5	Practical Classes
CO7	Bring characteristics and likeness of the model in Portrait drawing.	PSO2, PO2	Ap	F	0	4-5	Practice daily
CO8	Bring quality of Anatomy in portrait study by drawing	PSO3, PO2	An	C	0	4-5	Checking of files
CO9	Create at least 10 drawings in Imperial size out of which 5 from arranged Model.	PSO3, PO3	C	F	0	4-5	Assessments

CORE-9
(Mural painting Specialization)

CORE COURSE: PFAS 11813- CREATIVE MURAL- 2

CO	CO Statement
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal with improvement than previous semester.
CO2	Compose a mural painting with reference from Mexican or any ancient Indian mural style with improvement than previous semester.
CO3	Compose a mural painting with reference from Ajanta, Chittanavasal, Baadami, Lepaakshi and Sigiriya mural style in India with improvement than previous semester.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting with improvement than previous semester.

Course Content:

Module: 1

Experimentations of mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal and composition of mural painting with reference from Mexican or any other Indian mural style or compose a mural painting with reference from Shekavati, Puri and Tanga.

Module: 2

Composition of mural painting with reference from Ajanta, Chittanavasal, Baadami, Lepaakshi and Sigiriya mural style's in India and develop advanced preventive knowledge of conservation and preservation concerning mural painting.

CORE COURSE: PFAS 11813- CREATIVE MURAL- 2**Credits: 2****Faculty member/s:**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal with improvement than previous semester.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Compose a mural painting with reference from Mexican or any ancient Indian mural style with improvement than previous semester.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural painting with reference from Ajanta, Chittanavasal, Baadami, Lepaakshi and Sigiriya mural style in India with improvement than previous semester.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting with improvement than previous semester.	PO1, PSO5, PSO6	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-9
(Sculpture Specialization)

CORE COURSE: PFAS 11813- CONTEMPORARY PERSPECTIVES IN SCULPTURE-2

CO	CO Statement
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture with improvement than previous semester.
CO2	Develop more participatory forms sculptural practices such as public installations and public sculptures with improvement than previous semester.
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices with improvement than previous semester.
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world with improvement than previous semester.
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities with improvement than previous semester.
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects with improvement than previous semester.

Course Content:

Module: 1

Lineage of the contemporary sculpture- critical perspectives in contemporary sculpture- innovations in contemporary sculpture-

Module: 2

Relational and participatory aesthetics in contemporary art practice- public art practices in contemporary art- collaborative and collective art practices- sculptural installations- use of new Medias in sculpture.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture with improvement than previous semester.	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO2	Develop more participatory forms sculptural practices such as public installations and public sculptures with improvement than previous semester.	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices with improvement than previous semester.	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world with improvement than previous semester.	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities with improvement than previous semester.	PSO6	U	F	0	PSO6	Display and interaction with concerned teacher.
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects with improvement than previous semester.	PSO6	U	F	0	PSO6	Display and interaction with concerned teacher.

CORE-10

(Theoretical Studies on Art- common to all)

CORE COURSE: PFAS 11814- HISTORY OF ART AND AESTHETICS- 2

CO	CO Statement
CO1	Understand Adorno's notion of culture industry and the autonomy of art with a critical focus on the sensibilities created by global capitalism.
CO2	Understand post modernity through Baudrillard's concept of hyperreality and simulacra
CO3	Analyze some of the key philosophical concepts by Walter Benjamin such as allegory and technological reproducibility.
CO4	Analyze Roland Barthes's concepts such as intertextuality, myth, stadium/punctum and the death of the author with reference to the major shifts in the epistemic foundations of contemporary cultural production.
CO5	Analyze the aesthetic concepts proposed by Rabindranath Tagore and Aurobindo.
CO6	Historically and conceptually locate the new modes of art practices such as installation art, video Art, land art and photorealism with reference to the works done by major artists
CO7	Analyze critically the term new media and the new media practices in contemporary art scenario by broadening up the knowledge on media, and the politics of the medium.
CO8	Understand the new figurative elements in Indian art with reference to the works done by the artists such as Gulam mohammed Sheikh, Bhupen Khakhar, Jyoti Bhatt, Neelima Sheikh and Laxma Goud.
CO9	Analyse the impact of identity politics in the late 20th century Indian art with reference to the artistic practice of Nalini Malani, Anjali Elamnen, Arpana Kaur and Arpita Singh.

Course Content:**Module: 1**

Theodor W. Adorno: culture industry, autonomy of art; Roland Barthes: intertextuality, myth, the death of author, stadium/punctum; Jean Baudrillard: postmodernity, simulacrum, hyperreality; Walter Benjamin: allegory, technological reproducibility; Aesthetic concepts of Aurobindo; Aesthetic theories of Rabindranath Tagore: 'Religion of the artist'

Module: 2

New Media: Installation Art- Tracey Emin, Damien Hirst, Alexander Calder, Tony Crag; Video Art-Nam June Paik, Andy Warhol, Yoko Ono; Photorealism- Chuck Close; Land Art-Robert Smithson, Christo, Richard Long.

Module: 3

New Figurative Art-Gulam mohammed Sheikh, Bhupen Khakhar, Jyoti Bhatt, Neelima Sheikh, Laxma Goud; Art and Identity: Women Artists-Nalini Malani, Anjali Elamnen, Arpana Kaur, Arpita Singh

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand Adorno's notion of culture industry and the autonomy of art with a critical focus on the sensibilities created by global capitalism.	PO1, PSO5	U	F, C	8	0	Assignment –reading article.
CO2	Understand postmodernity through Baudrillard's concept of hyperreality and simulacra	PO2, PSO6	An	F, C	8	0	Tutorial-Reading Article
CO3	Analyze some of the key philosophical concepts by Walter Benjamin such as allegory and technological reproducibility.	PO2, PSO5, PSO6	U	C	4	0	Tutorial-Reading Article
CO4	Analyze Roland Barthes's concepts such as intertextuality, myth, stadium/punctum and the death of the author with reference to the major shifts in the epistemic foundations of contemporary cultural production.	PO1, PO2, PSO6	An, U	F,C	4	0	Tutorial-Reading Article
CO5	Analyze the aesthetic concepts proposed by Rabindranath Tagore and Aurobindo.	PO4	U	C	3	0	Tutorial-Reading Article
CO6	Historically and conceptually locate the new modes of art practices such as installation art, video Art, land art and photorealism with reference the works done by major artists	PO1, PO2, PSO6	An, U	F,C	4	0	Tutorial-Reading Article
CO7	Analyze critically the term new media and the new media practices in contemporary art scenario by broadening up the knowledge on media, and the politics of the medium.	PO1, PO2, PSO6	An, U	F,C	4	0	Tutorial-Reading Article
CO8	Understand the new figurative elements in Indian art with reference to the works done by the artists such as Gulammohammed Sheikh, BhupenKhakhar, Jyoti Bhatt, Neelima Sheikh and LaxmaGoud.	PO1, PO2, PSO6	An, U	F,C	4	0	Tutorial-Reading Article
CO9	Analyse the impact of identity politics in the late 20th century Indian art with reference to the artistic practice of NaliniMalani, AnjaliElamMenon, ArpanaKaur and Arpita Singh.	PO1, PO2, PSO6	An, U	F,C	8	0	Tutorial-Reading Article

Reading reference

1. Theory for Art History- Jae Emerling- Routledge Publications.
2. The Routledge Companion to Aesthetics. Routledge Publications.
3. Art in Theory 1900-2000- Charles Harrison.
4. The routledge companion to critical theory. Routledge Publications.2006
5. **What Is Contemporary Art?-Terry Smith.**
6. **Medium Is the Massage. Marshal McLuhan.**
7. **McLuhan, Marshall (1964) Understanding Media, Routledge, London.**
8. **Post Modern Art: 1945-Now - Francesco Poli**
9. **Art of the Postmodern Era: From the Late 1960s to the Early 1990s- Irving Sandler**
10. **Art and Electronic media-Edward A. Shanken-**

ELECTIVE COURSE: PFAM 11815- GRAPHICS

CO	CO Statement
CO1	Create matrix for wood cut printing.
CO2	Apply different colors and make identical prints.
CO3	Develop skill for drawing and carving on wood with understanding of texture and depth.
CO4	Visualize in the medium of wood cut and apply it in technically proper methods.
CO5	Evaluate and apply fundamentals of visual art into 2Dimensional space of wood cut.
CO6	Understand and interpret the art of print making in a unique way.
CO7	Prepare preliminary drawings and plans for executing a major wood cut print.

Course Content:

Module: 1

Techniques and methods for creating matrix for wood cut printing. Application of different colors to create identical prints from the prepared matrix.

Module: 2

Techniques and methods for developing skill for drawing and carving on wooden sheets. Understanding texture and depth within the carving board and visualization in the dimension of Prints.

Module: 3

Techniques and methods for application of fundamentals of visual art into 2Dimensional space of wood cut. Referring to master’s works for understanding technical and creative aspects.

Module: 4

Techniques and methods for preparing preliminary drawings and plans for executing a major wood cut print.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create matrix for wood cut printing.	PO3, PSO3	C	C, P	0	8	Create 4 wood cut prints of 2x2 sizes and submit
CO2	Apply different colors and make identical prints.	PO3, PSO3	C	C, P	0	8	Studio practice
CO3	Develop skill for drawing and carving on wood with understanding of texture and depth.	PO3, PSO3	C	C, P	0	4	Studio practice
CO4	Visualize in the medium of wood cut and apply it in technically proper methods.	PO3, PSO3	C	C, P	0	8	Studio practice
CO5	Evaluate and apply fundamentals of visual art into 2Dimensional space of wood cut.	PO1, PO3, PSO1,	C	F, P, C	0	4	Studio practice
CO6	Understand and interpret the art of print making in a unique way.	PO1, PO3, PSO1,	U, An, C	C, P	0	16	Studio practice
CO7	Prepare preliminary drawings and plans for executing a major wood cut print.	PO3, PSO3	C	P	0	8	Studio practice

ELECTIVE COURSE: PFAM 11816- 3 DIMENSIONAL SPACE DESIGN

CO	CO Statement
CO1	Design interior or exterior architectural space.
CO2	Design set and properties for theatre.
CO3	Design set and properties for film.
CO4	Design set and properties for stage.
CO5	Evaluate and apply fundamentals of visual art into functional or conceptual realms.
CO6	Understand and interpret the concept of 'mise en scène' in a unique context.
CO7	Prepare preliminary drawings and plans for executing actual production of 3D spaces.

Course Content:**Module: 1**

Techniques and methods for designing interior or exterior architectural space and set and properties for theatre and cinemas which could be proposed as hypothesis.

Module: 2

Techniques and methods for designing set and properties for stage which could be proposed as hypothesis.

Module: 3

Techniques and methods for evaluating and applying of fundamentals of visual art into functional or conceptual realms which could be proposed as hypothesis.

Module: 4

Techniques and methods for understanding and interpreting the concept of 'mise en scène' in a unique context and preparing preliminary drawings and plans for executing actual production of 3D spaces.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Design interior or exterior architectural space.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO2	Design set and properties for theatre.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO3	Design set and properties for film.	PO3, PSO3	C	C, P	0	4	Presentation of work with written abstract
CO4	Design set and properties for stage.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO5	Evaluate and apply fundamentals of visual art into functional or conceptual realms.	PO1, PO3, PSO1, PSO3	C	F, P, C	0	4	Presentation of work with written abstract
CO6	Understand and interpret the concept of 'mise en scène' in a unique context.	PO1, PO3, PSO1, PSO5	U, An, C	C, P, M	0	16	Presentation of work with written abstract
CO7	Prepare preliminary drawings and plans for executing actual production of 3D spaces.	PO3, PSO3	C	P	0	8	Presentation of work with written abstract

ELECTIVE COURSE: PFAM 11817 -NEW MEDIA

CO	CO Statement
CO1	Understand the genesis of the term new media with theoretical references.
CO2	Develops creative practice in the context of the medium and its politics
CO3	Critically engage with the question of media in artistic practices keeping in mind the ways in which media has structured our experience of the world.
CO4	Create artworks with an identified new media keeping in mind how the medium changes the message it transmits.
CO5	Understand how the presence of different media objects has altered the regimes of everyday life, perception and governance
CO6	Conceptually and practically understand the value and use of a particular media.
CO7	State the category of the work and the written document discussing medium and content- for the subjects like performing art, video art, photography, digital art: present documents as per directions of the counselor.

Course Content:

Module: 1

History of new media-performing art, video art, photography, digital art and sonic practices; introduction to media theories- the use of innovative media in contemporary art.

Module: 2

Importance of media in artistic activities; Medium and its politics; Technical foundation on digital media; Media and everyday life.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the genesis of the term new media with theoretical references.	PSO1, PSO2	An	F, C	8	0	Presentation of work with written abstract
CO2	Develops creative practice in the context of the medium and its politics	PO1, PSO 2	E	F	8	0	Presentation of work with written abstract
CO3	Critically engage with the question of media in artistic practices keeping in mind the ways in which media has structured our experience of the world.	PSO2	An	F, P	4	0	Presentation of work with written abstract
CO4	Create artworks with an identified new media keeping in mind how the medium changes the message it transmits.	PSO1	U	C	4	0	Presentation of work with written abstract
CO5	Understand how the presence of different media objects has altered the regimes of everyday life, perception and governance	PSO1	U	F	4	0	Presentation of work with written abstract
CO6	Conceptually and practically understand the value and use of a particular media.	PSO1, PSO2	R	F	16	0	Presentation of work with written abstract
CO7	State the category of the work and the written document discussing medium and content- for the subjects like performing art, video art, photography, digital art: present documents as per directions of the counselor.	PSO1	U	F	4	0	Presentation of work with written abstract

READING REFERENCE:

1. Medium Is the Message- Marshal McLuhan.
2. Art and electronic media – Shanken.

ELECTIVE COURSE: PFAM 11818- DOCUMENTATION OF ART

CO	CO Statement
CO1	Generate concepts, explanations, hypotheses, problems, questions and theories regarding the particular area or domain of documentation.
CO2	Plan and design effective methods of archiving any specific data regarding any area or domain of documentation.
CO3	Develop communication skills for engaging with various stake holders concerning the particular area or domain of documentation.
CO4	Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.
CO5	Evaluate the socio-political, cultural, historical or scientific attitudes towards documenting and preserving tangible or intangible knowledge/art concerning the particular area or domain of documentation.
CO6	Create awareness for oneself and others of the critical importance in preserving and documenting knowledge/art regarding the particular area or domain of documentation.
CO7	Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document.

Course Content:

Module: 1

Submission of synopsis which could elicit qualities like generating concepts, explanations, hypotheses, problems, questions and theories regarding the particular area or domain of documentation.

Module: 2

Engage with authorities to obtain permissions to access heritage or premises for documentation.
Develop communication skills for engaging with various stake holders concerning the particular area or domain of documentation.

Module: 3

Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.

Module: 4

Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document such as photography, cinematography, drawing, or any computer generated visuals which helps in archiving.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Generate concepts, explanations, hypotheses, problems, questions and theories regarding the particular domain of documentation.	PO1, PO3, PSO5, PSO6	U, An, C	F, C	0	8	Field work, survey and documentation.
CO2	Plan and design effective methods of archiving any specific data regarding the domain of documentation.	PO3, PSO1	Ap, E	F, P	0	8	Field work, survey and documentation.
CO3	Develop communication skills for engaging with various stakeholders concerning the particular domain of documentation.	PO2, PO3, PSO2	Ap	P, M	0	4	Field work, survey and documentation.
CO4	Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.	PO3, PSO3, PSO6	C	F, P	0	8	Field work, survey and documentation.
CO5	Evaluate the socio-political, cultural, historical or scientific attitudes towards documenting and preserving tangible or intangible knowledge/art concerning the particular domain of documentation.	PO1, PO4, PSO4	E, An	F, P	0	4	Field work, survey and documentation.
CO6	Create awareness for oneself and others of the critical importance in preserving and documenting knowledge/art regarding the particular domain of documentation.	PO1, PO4, PSO4	C	P, M	0	16	Field work, survey and documentation.
CO7	Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document.	PO3, PSO3	U	P	0	8	Field work, survey and documentation.

SEMESTER- III

CORE-11

(Painting Specialization)

CORE COURSE: PFAS 11819- CREATIVE PAINTING (MAJOR WORK)-3

CO	CO Statement
CO1	Make advancement in continuous painting process following personal identity in manner of expression.
CO2	Create more accuracy and permanency on stylistic approach in which the communication is most effectively made.
CO3	Make experimentations on methodologies of Expressions already created and followed on self practice with continuation of using a medium.
CO4	Create advancement in use of appropriate medium and continue orts of visual communication packed with own thesis.
CO5	Create next level of accuracy on the higher standard already achieved on utilization of the favourite medium through regular use of it for visual expression.
CO6	Communicate and evaluate own Standards in existing surroundings, social demands and humanitarian concept elaborated in interaction and lead to create for self satisfaction.
CO7	Evaluate relevance of creating art in such manner within the immediate circumstances to which continues own response.
CO8	Make verification on demand and social acceptance for that philosophic content posted in own work of art and advance it according to current requirements.
CO9	Create at least Three Major works (Paintings) using the best medium of choice and tune them relevant to your major concerns.

Course Content:

Students are expected to work freely in individual style and medium they are already using. They have to experiment for a new mode of communication of their feelings through painting. Use any chosen medium in which they feel fit and use it for painting elaborately. Students are free to use any style, figurative, non figurative, Abstract or semi abstract for their expression depending up on their unique personal style.

Module: 1

Complete at least one painting using your specialized medium. Try to improve your personal style by continuous work. Utilize all terms of painting in your work.

Module: 2

Continue painting regularly and experiment on various visual aspects in painting. Complete a painting.

Module: 3

Experiment with terms- brush work, colors and hues, Application of lines and texture etc. Complete a painting in chosen medium.

Module: 4

Complete a painting in chosen medium. Experiment with presentation of ideological themes in your work.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Make advancement in continuous painting process following personal identity in manner of expression.	PSO1, PO3	Re	F	0	7-10	Regular work
CO2	Create more accuracy and permanency on stylistic approach in which the communication is most effectively made.	PSO2, PO2	C	C	0	7-10	Regular work
CO3	Make experimentations on methodologies of Expressions already created and followed on self practice with continuation of using a medium.	PSO2, PO2	Ev	C	0	7-10	Group discussion and presentations
CO4	Create advancement in use of appropriate medium and continue sorts of visual communication packed with own thesis.	PSO6, PO3	U	F	0	7-10	Group Discussion
CO5	Create next level of accuracy on the higher standard already achieved on utilization of the favourite medium through regular use of it for visual expression.	PO4, PSO3	Ap	P	0	7-10	Regular work
CO6	Communicate and evaluate own Standards in existing surroundings, social demands and humanitarian concept elaborated in interaction and lead to create for self satisfaction.	PSO4, PO1, PO4	Ev	M	0	7-10	Presentation
CO7	Evaluate relevance of creating art in such manner within the immediate circumstances to which continues own response.	PSO2, PO2	Ev, An	P	0	7-10	Group discussion
CO8	Make verification on demand and social acceptance for that philosophic content posted in own work of art and advance it according to current requirements.	PSO3, PO1, PO3	An, C	C	0	7-10	Visit to Galleries and report
CO9	Create at least Three Major works (Paintings) using the best medium of choice and tune them relevant to your major concerns.	PSO3, PO1, PO3, PO4	C	F	0	7-10	Daily contact with faculty/counselor

CORE-11

(Mural painting Specialization)

CORE COURSE: PFAS 11819- KERALA TRADITIONAL MURAL PAINTING- 3

CO	Course Learning Outcomes
CO1	Study in detail the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta with improvement than previous semester.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format with advanced understanding with improvement than previous semester.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India with improvement than previous semester.
CO4	Understand and apply the depiction of flora and fauna and mythological forms in traditional Kerala mural style with improvement than previous semester.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings with improvement than previous semester.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism with improvement than previous semester.

Course Content:

Module: 1

Techniques and methods for applying Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta as well as preparation of surface for mural painting in Kerala traditional format.

Module: 2

Techniques and methods for Application of drawings with references from any painting style in India and application of the depiction of flora and fauna and mythological forms in traditional Kerala mural style.

Module: 3

Techniques and methods for application of different styles of Kerala mural tradition in drawings and application of traditional method of preparing palettes and brushes from natural substances with precision and professionalism.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Study in detail the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format with advanced understanding with improvement than previous semester.	PO3, PSO1	U, Ap	F, P	0	8	Display and interaction with concerned teacher.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India with improvement than previous semester.	PO3, PSO2	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Understand and apply the depiction of flora and fauna and mythological forms in traditional Kerala mural style with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism with improvement than previous semester.	PO3, PSO6	U, Ap, C	F, P, M	0	16	Display and interaction with concerned teacher.

CORE-11

(Sculpture Specialization)

CORE COURSE: PFAS 11819- CREATIVE SCULPTURE-3

CO	CO Statement
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty. (With advanced emphasis than previous semester).
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society. (With advanced emphasis than previous semester).
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context. (With advanced emphasis than previous semester).
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language. (With advanced emphasis than previous semester).
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics. (With advanced emphasis than previous semester).
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Critical perspectives on the History of sculpture- Aesthetic theories related to sculpture- participatory and relational aesthetics- critical perspectives on the contemporary notions of beauty and art.

Module: 2

Relationship between art and politics; the social conditions on the production and circulation of art; critical understanding of the apparatuses of art; Art and senses; representations in sculpture.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty. (With advanced emphasis than previous semester).	PSO1, PSO2	An	F, C	0	8	Display and interaction with concerned teacher.
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society. (With advanced emphasis than previous semester).	PO1, PSO 2	E	F	0	8	Display and interaction with concerned teacher.
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context. (With advanced emphasis than previous semester).	PSO2	An	F, P	0	8	Display and interaction with concerned teacher.
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language. (With advanced emphasis than previous semester).	PSO1	U	C	0	8	Display and interaction with concerned teacher.
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics. (With advanced emphasis than previous semester).	PSO1	U	F	0	8	Display and interaction with concerned teacher.
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere. (With advanced emphasis than previous semester).	PSO1, PSO2	R	F	0	8	Display and interaction with concerned teacher.

CORE-12
(Painting Specialization)

CORE COURSE: PFAM 11820 -CREATIVE PAINTING (MINOR WORK)-3

CO	CO Statement
CO1	Continue enhanced Involvement in continuous painting of minor works with emphasizing identity without loss in personal stylistic approach.
CO2	Create and continue the unique personal style (one in use in major concerns) with the current practice rendering expression on minor works.
CO3	Evaluate by comparing own current mode of expression in minor works with other established modes of expressions in contemporary world and adjust own practice to make own works capable enough to compete.
CO4	Keep own thesis unique and ready for communication through minor works
CO5	Continue with achieving accuracy and a higher standard on application of the major chosen medium by regular practice.
CO6	Self evaluate own position with contemporary art situation, demand of social circumstances and humanitarian concept and create for self satisfaction on creation of minor works.
CO7	Evaluate own strata with ongoing art situation and its relevance without difference between Major and Minor work.
CO8	Adjust expression after analysis on demand and social acceptance for the ideological content implemented even in own minor works.
CO9	Utilize medium of choice in at least Five works (Paintings) and tune them relevant to personal way of expression.

Course Content:

Create paintings with experiments on compositional values: established as creative painting. The artist must utilize various Experiments with visualization aspects in his minor works also. The artist should make tries to reduce difference between Minor works and Major works. It is expected that the artist is engaged in painting continuously, on absence of work on major work and enhance his professional attitude. Students are suggested to follow the following activities additional to above in each Module as below.

Module: 1

Continue work following professional attitude and complete at least a painting.

Module: 2

Experiment with texture, Color, and other various technical aspects of painting. Complete at least a painting.

Module: 2

Complete a painting showing similar treatments and application in Major work.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Continue enhanced Involvement in continuous painting of minor works with emphasizing identity without loss in personal stylistic approach.	PSO1, PO3	R	F	0	6-8	Regular work
CO2	Create and continue the unique personal style (one in use in major concerns) with the current practice rendering expression on minor works.	PSO2, PO2	C	C	0	6-8	Regular work
CO3	Evaluate by comparing own current mode of expression in minor works with other established modes of expressions in contemporary world and adjust own practice to make own works capable enough to compete.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Keep own thesis unique and ready for communication through minor works	PSO6, PO3	An	F	0	6-8	Group Discussion
CO5	Continue with achieving accuracy and a higher standard on application of the major chosen medium by regular practice.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Self evaluate own position with contemporary art situation, demand of social circumstances and humanitarian concept and create for self satisfaction on creation of minor works.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation
CO7	Evaluate own strata with ongoing art situation and its relevance without difference between Major and Minor work.	PSO2, PO2	Ev, An	P	0	6-8	Group discussion
CO8	Adjust expression after analysis on demand and social acceptance for the ideological content implemented even in own minor works.	PSO3, PO1, PO3	An, C	C	0	6-8	Visit to Galleries and report
CO9	Utilize medium of choice in at least Five works (Paintings) and tune them relevant to personal way of expression.	PSO3, PO1, PO3, PO4	C	F	0	6-8	Daily contact with faculty/counselor

CORE-12
(Mural Painting Specialization)

CORE COURSE: PFAM 11820 - MURAL PAINTING- INTERDISCIPLINARY- 3

CO	CO Statement
CO1	Create a narrative mural with the five color scheme of Kerala traditional style with reference from any Malayalam literature with improvement than previous semester.
CO2	Create a mural painting in Kerala traditional style with reference from any ‘darusilpa’ (traditional wooden sculpture from Kerala) with improvement than previous semester.
CO3	Recreate a mural painting in Kerala traditional style with exclusive attention to different forms of ‘mukhathezhuthu’ of various ritual performances in Kerala with improvement than previous semester.
CO4	Apply natural colors on ‘darusilpa’ in traditional Kerala style with improvement than previous semester.

Course Content:

Module: 1

Research for finding any Malayalam or Sanskrit literature to visualize in a narrative style with the five color scheme of Kerala traditional style and also create a mural painting with reference from any ‘darusilpa’ (traditional wooden sculpture from Kerala).

Module: 2

Techniques and methods for Application of painting in Kerala traditional style with exclusive attention to different forms of ‘mukhathezhuthu’ of various ritual performances in Kerala and application of natural colors on ‘darusilpa’ in traditional Malabar (Kidaram Style) style.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create a narrative mural with the five color scheme of Kerala traditional style with reference from any Malayalam literature with improvement than previous semester.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Create a mural painting in Kerala traditional style with reference from any 'darsilpa' (traditional wooden sculpture from Kerala) with improvement than previous semester.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Recreate a mural painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala with improvement than previous semester.	PO3, PSO1, PSO5,	U, An, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Apply natural colors on 'darsilpa' in traditional Kerala style with improvement than previous semester.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-12
(Sculpture Specialization)

CORE COURSE: PFAM 11820 - CONCEPTUAL EXPLORATIONS IN MATERIALS AND MEDIA-3

CO	CO Statement
CO1	Understand the relationship between concepts and materials aesthetically and linguistically. (With advanced emphasis than previous semester).
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making. (With advanced emphasis than previous semester).
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials. (With advanced emphasis than previous semester).
CO4	Understand the possibilities of using different materials in the context of producing new significations. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Understand and reflect the History of sculpture with specific focus on the materiality; introduction to new perspectives in materials; materials, significations and meanings.

Module: 2

Techniques and methods to use different materials in sculptural practice; understand and reflect the history of sculpture with a focus on the relationship between concepts and materials.

CORE COURSE: PFAM 11820 - CONCEPTUAL EXPLORATIONS IN MATERIALS AND MEDIA-3

Credits: 3

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the relationship between concepts and materials aesthetically and linguistically. (With advanced emphasis than previous semester).	PO1, PSO5	U	F, C	0	8	Display and interaction with concerned teacher.
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, P	0	8	Display and interaction with concerned teacher.
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials. (With advanced emphasis than previous semester).	PSO2, PSO5, PSO6	An, R	F	0	8	Display and interaction with concerned teacher.
CO4	Understand the possibilities of using different materials in the context of producing new significations. (With advanced emphasis than previous semester).	PSO2, PSO5, PSO6	An, R	F	0	8	Display and interaction with concerned teacher.

CORE-13
(Painting Specialization)

CORE COURSE: PFAM 11821 -DRAWING-3- LIFE MODEL STUDY -FULL FIGURE

CO	CO Statement
CO1	Specialize a medium for drawing with self understanding and present it
CO2	Keep a sketch book for momentary work along always to draw in chosen medium.
CO3	Generate similar size final drawing in chosen medium from early sketches, for final paintings.
CO4	Understand the essence of “Drawing “as essential quality of paintings and implement it by practice.
CO5	Arrange life models for “Full figure” and create studies using chosen medium for linear conceives.
CO6	Bring up of drawing as an integral part of Full Figure study with qualitative drawing and render those qualities into painting as an essential.
CO7	Bring characteristics and likeness of the model in Full Figure Drawing.
CO8	Bring up systematic Anatomy with accuracy in Full Figure using linear qualities.
CO9	Create at least 10 drawings in Imperial size out of which 5from arranged Full figure model.

Course Content:

Arrange a model for full figure study, Draw and paint from the same. Follow the directions in modules.

Module: 1

Arrange a man for full figure study, make him standing or sitting, Draw and paint from the same. Try to identify the quality of drawing (linear) in your work and paint a full figure study with anatomy, and likeness.

Module: 2

Arrange a woman for full figure study, make her standing or sitting, Draw and paint from the same. Try to identify the quality of drawing (linear) in your work and paint a full figure study with anatomy, and likeness.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Specialize a medium for drawing with self understanding and present it	PSO1, PO3	Ap	F	0	6-8	Medium based submissions
CO2	Keep a sketch book for momentary work along always to draw in chosen medium.	PSO2, PO2	Ev	P	0	6-8	Daily submissions
CO3	Generate similar size final drawing in chosen medium from early sketches, for final paintings.	PSO4, PO1, PO4	R	C	0	6-8	Necessary follow ups
CO4	Understand the essence of “Drawing “as essential quality of paintings and implement it by practice.	PSO2, PO2	Ev	M	0	6-8	Checking of Sketch books and paintings
CO5	Arrange life models for “Full figure” and create studies using chosen medium for linear conceives.	PSO3, PO1, PO3	U	P	0	6-8	Appointed engagements
CO6	Bring up of drawing as an integral part of Full Figure study with qualitative drawing and render those qualities into painting as an essential.	PSO3, PO1, PO3	U	P	0	6-8	Practical Classes
CO7	Bring characteristics and likeness of the model in Full Figure Drawing.	PSO2, PO2	Ap	F	0	6-8	Practice daily
CO8	Bring up systematic Anatomy with accuracy in Full Figure using linear qualities.	PSO3, PO2	An	C	0	6-8	Checking of files
CO9	Create at least 10 drawings in Imperial size out of which 5from arranged Full figure model.	PSO3, PO3	C	F	0	6-8	Assessments

CORE-13
(Mural Painting Specialization)

CORE COURSE: PFAM 11821 -CREATIVE MURAL- 3

CO	CO Statement
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal with improvement than previous semester.
CO2	Compose a mural painting with reference from Mexican or an early mural style with improvement than previous semester.
CO3	Compose a mural painting with reference from Ajanta mural style in India with improvement than previous semester.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting with improvement than previous semester.

Course Content:

Module: 1

Experimentations of mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal and composition of mural painting with reference from Mexican or any other early mural styles.

Module: 2

Composition of mural painting with reference from Ajanta and develop advanced preventive knowledge of conservation and preservation -concerning mural painting.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal with improvement than previous semester.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Compose a mural painting with reference from Mexican or an early mural style with improvement than previous semester.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural painting with reference from Ajanta mural style in India with improvement than previous semester.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting with improvement than previous semester.	PO1, PSO5, PSO6	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-13
(Sculpture Specialization)

CORE COURSE: PFAM 11821 - CONTEMPORARY PERSPECTIVES IN SCULPTURE- 3

CO	CO Statement
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture. (With advanced emphasis than previous semester).
CO2	Develop more participatory forms sculptural practices such as public installations and public sculptures. (With advanced emphasis than previous semester).
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices. (With advanced emphasis than previous semester).
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world. (With advanced emphasis than previous semester).
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities. (With advanced emphasis than previous semester).
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Lineage of the contemporary sculpture- critical perspectives in contemporary sculpture- innovations in contemporary sculpture-

Module: 2

Relational and participatory aesthetics in contemporary art practice- public art practices in contemporary art- collaborative and collective art practices- sculptural installations- use of new Medias in sculpture.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture. (With advanced emphasis than previous semester).	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO2	Develop more participatory forms sculptural practices such as public installations and public sculptures. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices. (With advanced emphasis than previous semester).	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities. (With advanced emphasis than previous semester).	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects. (With advanced emphasis than previous semester).	PSO6	U	F	0	8	Display and interaction with concerned teacher.

CORE-14

(Theoretical Studies on Art- common to all)

CORE COURSE: PFAM 11822- HISTORY OF ART AND AESTHETICS- 3

CO	CO Statement
CO1	Analyze the social conditions of production, circulation and the consumption of art works with reference to Pierre Bourdieu's concepts such as cultural capital and the field of cultural production
CO2	Develop critical perspective on the normative and categorical thoughts on gender with a close reading of the concepts such as gender and performativity by Judith Butler.
CO3	Understand Jacques Derrida's concepts such as deconstruction and defferance by critically analyzing various binary operations at work in our everyday life and culture
CO4	Understand Foucauldian terms such as discourse, resemblance/similitude and genealogy in the context of cultural production
CO5	Understand historically and conceptually the performance art by a close analysis of the works done by artists such as John Cage, Gilbert & George, and Marina Abramovich
CO6	Understand graffiti art and its political implications by closely looking into the works done by Jean-Michel Basquiat and Banksy
CO7	Conceptually understand the use of photography with reference to the specific works done by Cindy Sherman, Nan Goldin and Andreas Gursky,
CO8	Analyse critically some of the artistic trends in the late 20th century in the context of identity politics and its impact.
CO9	Historically and conceptually locate the modern art history of Kerala with reference to Raja Ravivarma, C K Ra, T K Padmini, M V Devan and K Madhava Menon.

Course Content:

Module: 1

Pierre Bourdieu: cultural capital, field of cultural production; Judith Butler: gender, performativity; Jacques Derrida: deconstruction, difference; Michel Foucault: discourse, resemblance/similitude, genealogy.

Module: 2

Art: Identity, Politics & Representation; Performance Art and Happenings-John Cage, Gilbert & George, Marina Abramovich; Graffiti Art-Jean-Michel Basquiat, Banksy; Art Photography-Cindy Sherman, Nan Goldin and Andreas Gursky.

Module: 3

Modern art history of Kerala- Raja Ravi varma, C K Ra, T K Padmini, M V Devan and K Madhava Menon.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Analyze the social conditions of production, circulation and the consumption of art works with reference to Pierre Bourdieu's concepts such as cultural capital and the field of cultural production	PO1	An	C	3	0	Tutorial-Reading Article
CO2	Develop critical perspective on the normative and categorical thoughts on gender with a close reading of the concepts such as gender and performativity by Judith Butler.	PO1, PO3, PO4, PSO6	An, C	C	6	0	Tutorial-Reading Article
CO3	Understand Jacques Derrida's concepts such as deconstruction and deference by critically analyzing various binary operations at work in our everyday life and culture	PO1, PO3, PO4, PSO6	An, C	C	6	0	Tutorial-Reading Article
CO4	Understand Foucauldian terms such as discourse, resemblance/similitude and genealogy in the context of cultural production	PSO6	U	F, C	3	0	Tutorial-Reading Article
CO5	Understand historically and conceptually the performance art by a close analysis of the works done by artists such as John Cage, Gilbert & George, and Marina Abramovich	PO1, PSO6	U	C	8	0	Tutorial-Reading Article
CO6	Understand graffiti art and its political implications by closely looking into the works done by Jean-Michel Basquiat and Banksy	PO1, PSO6	E, U	F, C	8	0	Assignment
CO7	Conceptually understand the use of photography with reference to the specific works done by Cindy Sherman, Nan Goldin and Andreas Gursky,	PO1, PSO6	U, E	F, C	4	0	Tutorial-Reading Article
CO8	Analyse critically some of the artistic trends in the late 20th century in the context of identity politics and its impact.	PO1, PSO6	U, An,	F, C	4	0	Tutorial-Reading Article
CO9	Historically and conceptually locate the modern art history of Kerala with reference to Raja Ravivarma, C K Ra, T K Padmini, M V Devan and K MadhavaMenon.	PO1, PSO6	An	C	16	0	Tutorial-Reading Article

Reading reference

1. Feminist-Art-Theory: An Anthology 1968-2000- Hilary Robinson
2. Framing Feminism: Art and the Women's Movement 1970-1985- Roszika Parker and Griselda Pollock.
3. Vision and Difference - Griselda Pollock
4. Art Since 1900: Modernism, Anti modernism, Postmodernism- published by Thames and Hudson.
5. Representation, meaning and language- Stuart Hall.
6. Theory for Art History- Jae Emerling- Routledge Publications.
7. The Routledge Companion to Aesthetics. Routledge Publications.
8. Art in Theory 1900-2000- Charles Harrison.
9. The Routledge companion to critical theory. Routledge Publications.2006
10. Benode Behari Mukherjee, Chitrakar: The Artist, Viswabharathi, 2006
11. Nandlalbose, Silpakatha, Bisvabharati Granthalaya, 1944

ELECTIVE COURSE: PFAM 11823- GRAPHICS

CO	CO Statement
CO1	Create matrix for wood cut printing.
CO2	Apply different colors and make identical prints.
CO3	Develop skill for drawing and carving on wood with understanding of texture and depth.
CO4	Visualize in the medium of wood cut and apply it in technically proper methods.
CO5	Evaluate and apply fundamentals of visual art into 2Dimensional space of wood cut.
CO6	Understand and interpret the art of print making in a unique way.
CO7	Prepare preliminary drawings and plans for executing a major wood cut print.

Course Content:

Module: 1

Techniques and methods for creating matrix for wood cut printing. Application of different colors to create identical prints from the prepared matrix.

Module: 2

Techniques and methods for developing skill for drawing and carving on wooden sheets. Understanding texture and depth within the carving board and visualization in the dimension of Prints.

Module: 3

Techniques and methods for application of fundamentals of visual art into 2Dimensional space of wood cut. Referring to master’s works for understanding technical and creative aspects.

Module: 4

Techniques and methods for preparing preliminary drawings and plans for executing a major wood cut print.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create matrix for wood cut printing.	PO3, PSO3	C	C, P	0	8	Create 4 wood cut prints of 2x2 sizes and submit
CO2	Apply different colors and make identical prints.	PO3, PSO3	C	C, P	0	8	Studio practice
CO3	Develop skill for drawing and carving on wood with understanding of texture and depth.	PO3, PSO3	C	C, P	0	4	Studio practice
CO4	Visualize in the medium of wood cut and apply it in technically proper methods.	PO3, PSO3	C	C, P	0	8	Studio practice
CO5	Evaluate and apply fundamentals of visual art into 2Dimensional space of wood cut.	PO1, PO3, PSO1,	C	F, P, C	0	4	Studio practice
CO6	Understand and interpret the art of print making in a unique way.	PO1, PO3, PSO1,	U, An, C	C, P	0	16	Studio practice
CO7	Prepare preliminary drawings and plans for executing a major wood cut print.	PO3, PSO3	C	P	0	8	Studio practice

ELECTIVE COURSE: PFAM 11824- 3 DIMENSIONAL SPACE DESIGN

CO	CO Statement
CO1	Design interior or exterior architectural space.
CO2	Design set and properties for theatre.
CO3	Design set and properties for film.
CO4	Design set and properties for stage.
CO5	Evaluate and apply fundamentals of visual art into functional or conceptual realms.
CO6	Understand and interpret the concept of 'mise en scène' in a unique context.
CO7	Prepare preliminary drawings and plans for executing actual production of 3D spaces.

Course Content:**Module: 1**

Techniques and methods for designing interior or exterior architectural space and set and properties for theatre and cinemas which could be proposed as hypothesis.

Module: 2

Techniques and methods for designing set and properties for stage which could be proposed as hypothesis.

Module: 3

Techniques and methods for evaluating and applying of fundamentals of visual art into functional or conceptual realms which could be proposed as hypothesis.

Module: 4

Techniques and methods for understanding and interpreting the concept of 'mise en scène' in a unique context and preparing preliminary drawings and plans for executing actual production of 3D spaces.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Design interior or exterior architectural space.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO2	Design set and properties for theatre.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO3	Design set and properties for film.	PO3, PSO3	C	C, P	0	4	Presentation of work with written abstract
CO4	Design set and properties for stage.	PO3, PSO3	C	C, P	0	8	Presentation of work with written abstract
CO5	Evaluate and apply fundamentals of visual art into functional or conceptual realms.	PO1, PO3, PSO1, PSO3	C	F, P, C	0	4	Presentation of work with written abstract
CO6	Understand and interpret the concept of ‘mise en scène’ in a unique context.	PO1, PO3, PSO1, PSO5	U, An, C	C, P, M	0	16	Presentation of work with written abstract
CO7	Prepare preliminary drawings and plans for executing actual production of 3D spaces.	PO3, PSO3	C	P	0	8	Presentation of work with written abstract

ELECTIVE COURSE: PFAM 11825-NEW MEDIA

CO	CO Statement
CO1	Understand the genesis of the term new media with theoretical references.
CO2	Develops creative practice in the context of the medium and its politics
CO3	Critically engage with the question of media in artistic practices keeping in mind the ways in which media has structured our experience of the world.
CO4	Create artworks with an identified new media keeping in mind how the medium changes the message it transmits.
CO5	Understand how the presence of different media objects has altered the regimes of everyday life, perception and governance
CO6	Conceptually and practically understand the value and use of a particular media.
CO7	State the category of the work and the written document discussing medium and content- for the subjects like performing art, video art, photography, digital art: present documents as per directions of the counselor.

Course Content:

Module: 1

History of new media-performing art, video art, photography, digital art and sonic practices; introduction to media theories- the use of innovative media in contemporary art.

Module: 2

Importance of media in artistic activities; Medium and its politics; Technical foundation on digital media; Media and everyday life.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the genesis of the term new media with theoretical references.	PSO1, PSO2	An	F, C	8	0	Presentation of work with written abstract
CO2	Develops creative practice in the context of the medium and its politics	PO1, PSO 2	E	F	8	0	Presentation of work with written abstract
CO3	Critically engage with the question of media in artistic practices keeping in mind the ways in which media has structured our experience of the world.	PSO2	An	F, P	4	0	Presentation of work with written abstract
CO4	Create artworks with an identified new media keeping in mind how the medium changes the message it transmits.	PSO1	U	C	4	0	Presentation of work with written abstract
CO5	Understand how the presence of different media objects has altered the regimes of everyday life, perception and governance	PSO1	U	F	4	0	Presentation of work with written abstract
CO6	Conceptually and practically understand the value and use of a particular media.	PSO1, PSO2	R	F	16	0	Presentation of work with written abstract
CO7	State the category of the work and the written document discussing medium and content- for the subjects like performing art, video art, photography, digital art: present documents as per directions of the counselor.	PSO1	U	F	4	0	Presentation of work with written abstract

READING REFERENCE:

1. Medium Is the Message- Marshal McLuhan.
2. Art and electronic media – Shanken.

ELECTIVE COURSE: PFAM 11826- DOCUMENTATION OF ART

CO	CO Statement
CO1	Generate concepts, explanations, hypotheses, problems, questions and theories regarding the particular area or domain of documentation.
CO2	Plan and design effective methods of archiving any specific data regarding any area or domain of documentation.
CO3	Develop communication skills for engaging with various stake holders concerning the particular area or domain of documentation.
CO4	Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.
CO5	Evaluate the socio-political, cultural, historical or scientific attitudes towards documenting and preserving tangible or intangible knowledge/art concerning the particular area or domain of documentation.
CO6	Create awareness for oneself and others of the critical importance in preserving and documenting knowledge/art regarding the particular area or domain of documentation.
CO7	Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document.

Course Content:

Module: 1

Submission of synopsis which could elicit qualities like generating concepts, explanations, hypotheses, problems, questions and theories regarding the particular area or domain of documentation.

Module: 2

Engage with authorities to obtain permissions to access heritage or premises for documentation.
Develop communication skills for engaging with various stake holders concerning the particular area or domain of documentation.

Module: 3

Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.

Module: 4

Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document such as photography, cinematography, drawing, or any computer generated visuals which helps in archiving.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Generate concepts, explanations, hypotheses, problems, questions and theories regarding the particular domain of documentation.	PO1, PO3, PSO5, PSO6	U, An, C	F, C	0	8	Field work, survey and documentation.
CO2	Plan and design effective methods of archiving any specific data regarding the domain of documentation.	PO3, PSO1	Ap, E	F, P	0	8	Field work, survey and documentation.
CO3	Develop communication skills for engaging with various stakeholders concerning the particular domain of documentation.	PO2, PO3, PSO2	Ap	P, M	0	4	Field work, survey and documentation.
CO4	Create portfolios which documents tangible or intangible heritage, folk, popular, traditional or classical art forms for archival, book, museum and exhibition purposes.	PO3, PSO3, PSO6	C	F, P	0	8	Field work, survey and documentation.
CO5	Evaluate the socio-political, cultural, historical or scientific attitudes towards documenting and preserving tangible or intangible knowledge/art concerning the particular domain of documentation.	PO1, PO4, PSO4	E, An	F, P	0	4	Field work, survey and documentation.
CO6	Create awareness for oneself and others of the critical importance in preserving and documenting knowledge/art regarding the particular domain of documentation.	PO1, PO4, PSO4	C	P, M	0	16	Field work, survey and documentation.
CO7	Understand and apply techniques of any electronic or print medium as tools in assisting the archiving of data intended to document.	PO3, PSO3	U	P	0	8	Field work, survey and documentation.

COMMON COURSE: PFAM 11827- FIELD WORK 1
(Theoretical Studies on Art- Common to All)

CO	Course Learning Outcomes
CO1	Evaluate the socio-political, ethical and critical necessities of researching in a particular area for dissertation.
CO2	Analyze the current situation of the particular area of research through investigations like field trips, electronic or face to face interviews, questionnaires or surveys.
CO3	Understand the local culture and assess the effectiveness of a particular type of field work to be applied to obtain results intended.
CO4	Create a field study report which could be discussed in a group to arrive at an abstract-which could further evolve into a research area for dissertation.

Course Content:

Module: 1

Techniques and methods for evaluating the socio-political, ethical and critical necessities of researching in a particular area for dissertation and analyzing the current situation of the particular area of research through investigations like field trips, electronic or face to face interviews, questionnaires or surveys.

Module: 2

Understanding the local culture and assess the effectiveness of a particular type of field work to be applied to obtain results intended. Create a field study report which could be discussed in a group to arrive at an abstract-which could further evolve into a research area for dissertation.

COMMON COURSE: PFAM 11827- FIELD WORK 1
Faculty member/s:

Credits: 2

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Evaluate the socio-political, ethical and critical necessities of researching in a particular area for dissertation.	PO1, PO4, PSO4	E, An	P	0	8	Group discussion
CO2	Analyze the current situation of the particular area of research through investigations like field trips, electronic or face to face interviews, questionnaires or surveys.	PO2, PO4, PSO2	An	P	0	8	Group discussion
CO3	Understand the local culture and assess the effectiveness of a particular type of field work to be applied to obtain results intended.	PO2, PSO2	U	P	0	4	Group discussion
CO4	Create a field study report which could be discussed in a group to arrive at an abstract-which could further evolve into a research area for dissertation.	PO1, PSO5	U, C	P	0	8	Presentation of field study report

COMMON COURSE: PFAM 11828- SEMINAR COURSE/ MONOGRAPH 1
(Common Studies)

CO	CO Statement
CO1	Design and execute a meaningful research project that demonstrates critical thinking
CO2	Articulate research objectives and questions clearly and situate research within an academic or Scholarly context
CO3	Understand the challenges of art historical and aesthetical historiography
CO4	Narrate the research process clearly in the form of a formal multi-chapter master’s dissertation in a structured format
CO5	Defend her/his thesis in any scholarly engagements
CO6	Conduct field work and discuss outcomes in group discussions
CO7	Develop a meta cognitive process of self evaluation

Course Content:

The course demands a preliminary demonstration of the student's ability to understand, analyze and interpret a research problem, collect and analyze relevant data or appropriate literature, and to present the entire exercise at a seminar in the department. Each student has to prepare and present a proposal towards the end of the third semester. This shall be a collective culmination of the outcome of the field work course and the proposed group discussion of the third semester.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Design and execute a meaningful research project that demonstrates critical thinking	PO1, PSO2	U, An, C	F, P	16	0	Presentation of Synopsis.
CO2	Articulate research objectives and questions clearly and situate research within an academic or Scholarly context	PO1, PSO5	An	F, P	8	0	Articulation and presentation
CO3	Understand the challenges of art historical and aesthetical historiography	PO1, PSO6	U, An	F, P, C	4	0	Articulation and presentation
CO4	Narrate the research process clearly in the form of a formal multi-chapter master's dissertation in a structured format	PO1, PSO6	C	P	8	0	Articulation and presentation
CO5	Defend her/his thesis in any scholarly engagements	PO2, PSO2	E, An	F, P, C	4	0	Articulation and presentation
CO6	Conduct field work and discuss outcomes in group discussions	PO2, PO2	E, An	P	4	0	Articulation and presentation
CO7	Develop a meta cognitive process of self evaluation	PO1, PO3, PSO4	C	M	8	0	Articulation and presentation

SEMESTER- IV

CORE-15

(Painting Specialization)

CORE COURSE: PFAS 11829- CREATIVE PAINTING (MAJOR WORK)-4

CO	CO Statement
CO1	Involve in Excellent regular painting process with establishing a unique personal identity in mode of expression.
CO2	Regularly use that particular mode of expression through stylistic approach.
CO3	Compare and evaluate current method and mode of expression with the one generated by contemporaries of same age group.
CO4	Assure that one’s work of art is appropriate to accommodate own thesis, and it is ready for communication.
CO5	Acquire maturity and a higher standard on expression by utilizing major medium by regular use of it for self expression.
CO6	Compare ideological potential and Visual appeal generated in your works with art of contemporaries.
CO7	Evaluate the relevance of ideological thesis of own work of art, at current.
CO8	Acquire criticism and appraisal to own work by confronting.
CO9	Create at least Three Major works (Paintings) in medium of choice and idealistically tune them relevant to own ideological thesis.

Course Content:

Master the chosen medium of painting with continuous work. Create mastery in application of color, creation of texture, thematic representation and standardize expression of feelings in your work. Be experimental in use of various basic terms of painting and productive in the sense of quantity of work. Explore all possible areas of creativity in Painting.

Module: 1

Complete at least one painting with showing your mastery in use of chosen medium.

Module: 2

Complete at least one painting with, with increased potentials in use of basic elements of painting.

Module: 3

Complete at least one painting with Experimental attitude in all various aspects of painting in use.

Module: 4

Complete at least one painting with showing your mastery in medium, increased use of potentials in use basic elements of painting and aptitude in experimentation. Make the paintings ready for expositions.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Involve in Excellent regular painting process with establishing a unique personal identity in mode of expression.	PSO1, PO3	Re	F	0	8-10	Regular work
CO2	Regularly use that particular mode of expression through stylistic approach.	PSO2, PO2	C	C	0	8-10	Regular work
CO3	Compare and evaluate current method and mode of expression with the one generated by contemporaries of same age group.	PSO2, PO2	Ev	C	0	8-10	Group discussion and presentations
CO4	Assure that one's work of art is appropriate to accommodate own thesis, and it is ready for communication.	PSO6, PO3	U	F	0	8-10	Group Discussion
CO5	Acquire maturity and a higher standard on expression by utilizing major medium by regular use of it for self expression.	PO4, PSO3	Ap	P	0	8-10	Regular work
CO6	Compare ideological potential and Visual appeal generated in your works with art of contemporaries.	PSO4, PO1, PO4	Ev	M	0	8-10	Presentation
CO7	Evaluate the relevance of ideological thesis of own work of art, at current.	PSO2, PO2	Ev, An	P	0	8-10	Group discussion
CO8	Acquire criticism and appraisal to own work by confronting.	PSO3, PO1, PO3	An, C	C	0	8-10	Visit to Galleries and report
CO9	Create at least Three Major works (Paintings) in medium of choice and idealistically tune them relevant to own ideological thesis.	PSO3, PO1, PO3, PO4	C	F	0	8-10	Daily contact with faculty/counselor

CORE-15

(Mural Specialization)

CORE COURSE: PFAS 11829- KERALA TRADITIONAL MURAL PAINTING- 4

CO	Course Learning Outcomes
CO1	Understand the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, ceramics and terracotta with improvement than previous semester.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format with advanced understanding with improvement than previous semester.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India with improvement than previous semester.
CO4	Understand and apply the depiction of flora and fauna and other living creatures including mythological forms in traditional Kerala mural style with improvement than previous semester.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings with improvement than previous semester.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism with improvement than previous semester.

Course Content:

Module: 1

Techniques and methods for applying Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, cloth, ceramics and terracotta as well as preparation of surface for mural painting in Kerala traditional format.

Module: 2

Techniques and methods for Application of drawings with references from any painting style in India and application of the depiction of flora and fauna and mythological forms in traditional Kerala mural style.

Module: 3

Techniques and methods for application of different styles of Kerala mural tradition in drawings and application of traditional method of preparing palettes and brushes from natural substances with precision and professionalism.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the application of Kerala mural techniques on different formats such as walls, canvas, papers, boards, wood, ceramics and terracotta with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Understand and apply the techniques for preparation of surface for mural painting in Kerala traditional format with advanced understanding with improvement than previous semester.	PO3, PSO1	U, Ap	F, P	0	8	Display and interaction with concerned teacher.
CO3	Understand and apply the depiction of drawings with reference from any painting style in India with improvement than previous semester.	PO3, PSO2	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Understand and apply the depiction of flora and fauna and other living creatures including mythological forms in traditional Kerala mural style with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	8	Display and interaction with concerned teacher.
CO5	Understand and apply the different styles of Kerala mural tradition in drawings with improvement than previous semester.	PO3, PSO1	U, Ap, C	F, P	0	4	Display and interaction with concerned teacher.
CO6	Understand and apply the traditional method of preparing palettes and brushes from natural substances with precision and professionalism with improvement than previous semester.	PO3, PSO6	U, Ap, C	F, P, M	0	16	Display and interaction with concerned teacher.

CORE-15

(Sculpture Specialization)

CORE COURSE: PFAS 11829- CREATIVE SCULPTURE-4

CO	CO Statement
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty. (With advanced emphasis than previous semester).
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society. (With advanced emphasis than previous semester).
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context. (With advanced emphasis than previous semester).
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language. (With advanced emphasis than previous semester).
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics. (With advanced emphasis than previous semester).
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Critical perspectives on the History of sculpture- Aesthetic theories related to sculpture- participatory and relational aesthetics- critical perspectives on the contemporary notions of beauty and art.

Module: 2

Relationship between art and politics; the social conditions on the production and circulation of art; critical understanding of the apparatuses of art; Art and senses; representations in sculpture.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Develop aesthetic sensibilities which transgress the conventional oppressive notions of art and beauty. (With advanced emphasis than previous semester).	PSO1, PSO2	An	F, C	0	8	Display and interaction with concerned teacher.
CO2	Understand the heterogeneity of artistic positioning regarding the question of the relationship between art, aesthetics, politics and society. (With advanced emphasis than previous semester).	PO1, PSO 2	E	F	0	8	Display and interaction with concerned teacher.
CO3	Develop new approaches to the history of representation in sculpture with regard to the broader socio-cultural context. (With advanced emphasis than previous semester).	PSO2	An	F, P	0	8	Display and interaction with concerned teacher.
CO4	Understand creative practice as a constant challenge towards the available dominant and oppressive notions of language. (With advanced emphasis than previous semester).	PSO1	U	C	0	8	Display and interaction with concerned teacher.
CO5	Understand and stretch the creative sculptural practice as a way to engage with the contemporary sensorial politics. (With advanced emphasis than previous semester).	PSO1	U	F	0	8	Display and interaction with concerned teacher.
CO6	Understand creative practice as a process that blurs the boundaries between art and life, emphasizing the participation, dialogue and action in the public sphere. (With advanced emphasis than previous semester).	PSO1, PSO2	R	F	0	8	Display and interaction with concerned teacher.

CORE-16
(Painting Specialization)

CORE COURSE: PFAS 11830-CREATIVE PAINTING (MINOR WORK)-4

CO	CO Statement
CO1	Approach with equal importance of Major work to Minor work on production and management.
CO2	Create equality in keeping personal style in both Major and minor works in concerns with the current practice.
CO3	Produce both Major and Minor works equally capable to compete with outstanding other methodologies of expression in contemporary world.
CO4	Choose a single medium for expression through self evaluation and produce art in the same only.
CO5	Acquire higher skill, Maturity and Masteries on use of chosen medium for expression.
CO6	Confirm relevance of own work of art in background of contemporary art situation, demand of social circumstances, humanitarian concept and self satisfaction on creation of minor works- equal to any work of Art.
CO7	Compare own status against contemporary art situation and philosophical relevance equally for Major and minor work.
CO8	Check relevance of demand and social acceptance for the philosophic content forwarded through own work of art in all sorts of works done.
CO9	Create at least Five works (Paintings) using the medium of your choice and tune them relevant unique personal expression.

Course Content:

Engage in painting continuously with use of all special attentions described above for creation of Major works. Engage in painting without difference in attitude Major on Minor work with giving absolute care and productivity for creativity.

Module: 1

Create a painting with experimental attitude in use of basic terms of Painting.

Module: 2

Complete a painting with using all potentials you achieved so far on creativity.

Module: 3

Complete a painting with use of all essential elements assembled in your work. Get all works ready for expositions.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Approach with equal importance of Major work to Minor work on production and management.	PSO1, PO3	Re	F	0	6-8	Regular work
CO2	Create equality in keeping personal style in both Major and minor works in concerns with the current practice.	PSO2, PO2	C	C	0	6-8	Regular work
CO3	Produce both Major and Minor works equally capable to compete with outstanding other methodologies of expression in contemporary world.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Choose a single medium for expression through self evaluation and produce art in the same only.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Acquire higher skill, Maturity and Masteries on use of chosen medium for expression.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Confirm relevance of own work of art in background of contemporary art situation, demand of social circumstances, humanitarian concept and self satisfaction on creation of minor works-equal to any work of Art.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation
CO7	Compare own status against contemporary art situation and philosophical relevance equally for Major and minor work.	PSO2, PO2	Ev, An	P	0	6-8	Group discussion
CO8	Check relevance of demand and social acceptance for the philosophic content forwarded through own work of art in all sorts of works done.	PSO3, PO1, PO3	An, C	C	0	6-8	Visit to Galleries and report
CO9	Create at least Five works (Paintings) using the medium of your choice and tune them relevant unique personal expression.	PSO3, PO1, PO3, PO4	C	F	0	6-8	Daily contact with faculty/counselor

CORE-16
(Mural painting Specialization)

CORE COURSE: PFAS 11830-MURAL PAINTING- INTERDISCIPLINARY- 4

CO	CO Statement
CO1	Create a narrative mural with color scheme of Kerala traditional style with reference from any Malayalam or Sanskrit literature with improvement than previous semester.
CO2	Create a mural painting in Kerala traditional style with reference from any 'darusilpa' (traditional wooden sculpture from Kerala) with improvement than previous semester.
CO3	Compose a mural painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala with improvement than previous semester.
CO4	Apply natural colors on 'darusilpa' in traditional Kerala style with improvement than previous semester.

Course Content:

Module: 1

Research for finding any Malayalam or Sanskrit literature to visualize in a narrative style with the five color scheme of Kerala traditional style and also create a mural painting with reference from any 'darusilpa' (traditional wooden sculpture from Kerala).

Module: 2

Techniques and methods for Application of painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala and application of natural colors on 'darusilpa' in traditional Malabar (Kidaram Style) style.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create a narrative mural with color scheme of Kerala traditional style with reference from any Malayalam or Sanskrit literature with improvement than previous semester.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Create a mural painting in Kerala traditional style with reference from any 'darusilpa' (traditional wooden sculpture from Kerala) with improvement than previous semester.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural painting in Kerala traditional style with exclusive attention to different forms of 'mukhathezhuthu' of various ritual performances in Kerala with improvement than previous semester.	PO3, PSO1, PSO5,	U, An, C	F, P	0	4	Display and interaction with concerned teacher.
CO4	Apply natural colors on 'darusilpa' in traditional Kerala style with improvement than previous semester.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-16
(Sculpture Specialization)

CORE COURSE: PFAS 11830- CONCEPTUAL EXPLORATIONS IN MATERIALS AND MEDIA-4

CO	CO Statement
CO1	Understand the relationship between concepts and materials aesthetically and linguistically. (With advanced emphasis than previous semester).
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making. (With advanced emphasis than previous semester).
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials. (With advanced emphasis than previous semester).
CO4	Understand the possibilities of using different materials in the context of producing new significations. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Understand and reflect the History of sculpture with specific focus on the materiality; introduction to new perspectives in materials; materials, significations and meanings.

Module: 2

Techniques and methods to use different materials in sculptural practice; understand and reflect the history of sculpture with a focus on the relationship between concepts and materials.

CORE COURSE: PFAS 11830- CONCEPTUAL EXPLORATIONS IN MATERIALS AND MEDIA-4

Credits: 3

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the relationship between concepts and materials aesthetically and linguistically. (With advanced emphasis than previous semester).	PO1, PSO5	U	F, C	0	8	Display and interaction with concerned teacher.
CO2	Develops concepts of 3 dimensionality through the meaningful use of material and heuristic approaches to making. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, P	0	8	Display and interaction with concerned teacher.
CO3	Develop critical perspectives in the conventional use of the materials by producing new referentiality to materials. (With advanced emphasis than previous semester).	PSO2, PSO5, PSO6	An, R	F	0	8	Display and interaction with concerned teacher.
CO4	Understand the possibilities of using different materials in the context of producing new significations. (With advanced emphasis than previous semester).	PSO2, PSO5, PSO6	An, R	F	0	8	Display and interaction with concerned teacher.

CORE-17
(Painting Specialization)

CORE COURSE: PFAS 11831 DRAWING-4- LIFE MODEL STUDY -GROUP MODEL

CO	CO Statement
CO1	Master the medium of Choice for drawing by continuous work.
CO2	Sketching is adapted as a daily practice.
CO3	Conceive sketching as first step of beginning the work of Art, which lead to drawing and finally to Art production.
CO4	Master the use of “Drawing” as integral part of Painting.
CO5	Arrange life models for “Group Full figure studies” and create studies (works) using chosen medium.
CO6	Bring up drawing as an integral part of “Group Model studies” with basic qualities specified for drawing and experiment rendering those qualities into creative painting whenever necessary/acceptable.
CO7	Bring characteristics and likeness of the models in “Group Model studies”.
CO8	Make systematic efforts to bring Anatomy with accuracy in “Group Full Figure studies” using linear qualities.
CO9	Create at least 10 drawings in Imperial size out of which 5from arranged “Arranged Group Model”.

Course Content:

Arrange more than one model in group and draw from the same with using your compositional skills. Create your own standards in use of anatomy and likeness in them.

Module: 1

Arrange more than one model including both genders for a study. Make a group model study emphasizing qualities of drawing in it. Use single color for drawing.

Module: 2

Arrange two models of same gender as if they are in action. Make a group model study based on the group model arranged using a medium you found essential for the same. Use more than one color for drawing.

Module: 3

Arrange a group model of same genders (different gender from the Module two) as they are in action. Make a group model study based on the models arranged with production of exact skin colors of the model.

Faculty member/s:

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Lab/ Field Hrs.	Assessment
CO1	Master the medium of Choice for drawing by continuous work.	PSO1, PO3	Ap	F	0	6-8	Medium based submissions
CO2	Sketching is adapted as a daily practice.	PSO2, PO2	Ev	P	0	6-8	Daily submissions
CO3	Conceive sketching as first step of beginning the work of Art, which lead to drawing and finally to Art production.	PSO4, PO1, PO4	R	C	0	6-8	Necessary follow ups
CO4	Master the use of “Drawing” as integral part of Painting.	PSO2, PO2	Ev	M	0	6-8	Checking of Sketch books and paintings
CO5	Arrange life models for “Group Full figure studies” and create studies (works) using chosen medium.	PSO3, PO1, PO3	U	P	0	6-8	Appointed engagements
CO6	Bring up drawing as an integral part of “Group Model studies” with basic qualities specified for drawing and experiment rendering those qualities into creative painting whenever necessary/acceptable.	PSO3, PO1, PO3	U	P	0	6-8	Practical Classes
CO7	Bring characteristics and likeness of the models in “Group Model studies”.	PSO2, PO2	Ap	F	0	6-8	Practice daily
CO8	Make systematic efforts to bring Anatomy with accuracy in “Group Full Figure studies” using linear qualities.	PSO3, PO2	An	C	0	6-8	Checking of files
CO9	Create at least 10 drawings in Imperial size out of which 5from arranged “Arranged Group Model”.	PSO3, PO3	C	F	0	6-8	Assessments

CORE-17**(Mural Painting Specialization)****CORE COURSE: PFAS 11831 CREATIVE MURAL- 4**

CO	CO Statement
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal with improvement than previous semester.
CO2	Compose a mural painting with reference from Mexican or any other ancient Indian folk style like Pata Chitra, Madhubani and Pithora style with improvement than previous semester.
CO3	Compose a mural painting with reference from Ajanta mural style or any other ancient Indian mural style like Shekawati, Puri or Tanga with improvement than previous semester.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting with improvement than previous semester.

Course Content:**Module: 1**

Experimentations of mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal and composition of mural painting with reference from Mexican or any other ancient Indian folk style like Pata Chitra, Madhubani and Pithora style.

Module: 2

Composition of mural painting with reference from Ajanta or any other ancient Indian mural style like Shekawati, Puri or Tanga and develop advanced preventive knowledge of conservation and preservation -concerning mural painting.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Create an experimental mural using any material like ceramic tiles, terracotta tiles, sand, cloth, bamboo and scrap metal with improvement than previous semester.	PO1, PO3, PSO5	An, C	F, P	0	8	Display and interaction with concerned teacher.
CO2	Compose a mural painting with reference from Mexican or any other ancient Indian folk style like Pata Chitra, Madhubani and Pithora style with improvement than previous semester.	PO1, PSO1, PSO5	An, E, C	F, P	0	8	Display and interaction with concerned teacher.
CO3	Compose a mural painting with reference from Ajanta mural style or any other ancient Indian mural style like Shekawati, Puri or Tanga with improvement than previous semester.	PO1, PSO1, PSO5	U, An, C	F, P	0	8	Display and interaction with concerned teacher.
CO4	Develop advanced preventive knowledge of conservation and preservation concerning mural painting with improvement than previous semester.	PO1, PSO5, PSO6	U, An, C	F, P	0	8	Display and interaction with concerned teacher.

CORE-17
(Sculpture Specialization)

CORE COURSE: PFAS 11831- CONTEMPORARY PERSPECTIVES IN SCULPTURE-4

CO	CO Statement
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture. (With advanced emphasis than previous semester).
CO2	Develop more participatory forms sculptural practices such as public installations and public sculptures. (With advanced emphasis than previous semester).
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices. (With advanced emphasis than previous semester).
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world. (With advanced emphasis than previous semester).
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities. (With advanced emphasis than previous semester).
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects. (With advanced emphasis than previous semester).

Course Content:

Module: 1

Lineage of the contemporary sculpture- critical perspectives in contemporary sculpture- innovations in contemporary sculpture-

Module: 2

Relational and participatory aesthetics in contemporary art practice- public art practices in contemporary art- collaborative and collective art practices- sculptural installations- use of new Medias in sculpture.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the major directions and underlying historical precedents in contemporary sculpture. (With advanced emphasis than previous semester).	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO2	Develop more participatory forms sculptural practices such as public installations and public sculptures. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO3	Develop innovative sculptural practices to go beyond the credos of contemporary sculptural practices. (With advanced emphasis than previous semester).	PSO6	U	F	0	8	Display and interaction with concerned teacher.
CO4	Develop critical reflections in art practices in the context of the larger social and political debates around the world. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO5	Develop critical perspectives to conventional oppressive notions of aesthetic sensibilities. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.
CO6	Develop artistic practices by use of different skills by making collaborative approaches to projects. (With advanced emphasis than previous semester).	PO1, PSO6	E, U	F, C	0	8	Display and interaction with concerned teacher.

CORE-18

(Theoretical Studies on Art- common to all)

CORE COURSE: PFAS 11832- HISTORY OF ART AND AESTHETICS- 4

CO	CO Statement
CO1	Analyze critically the notion of self and subjectivity by looking at some of the key concepts by Jacques Lacan.
CO2	Understand postmodernity as incredulity towards the metanarratives or grand narratives of modernity by introducing some of the concepts introduced by Francois Lyotard.
CO3	Understand the critical implications of post-colonial theory by a close reading of the concept orientalism by Edward W Said
CO4	Understand Gayatri Spivak's use of the terms such as subaltern, othering and worlding.
CO5	Conceptually and historically locate neo- Pop art by close reading of the works done by Jeff Koons.
CO6	Historically and conceptually locate the term public Art with reference to the works done by Richard Serra, Anish Kapoor, Bruce Naumann
CO7	Critically analyze the new modes of artistic trends such as Issue based art, Community art projects and collective in the contemporary art Scenario with reference to the participatory and relational notions of aesthetics.
CO8	Critically analyze the contemporary art practice in Kerala with a special focus on the discourse of the minor and the marginal.

Course Content:**Module: 1**

Jacques Lacan: orders-symbolic, imaginary and real, unconsciousness, mirror stage, desire, gaze; Jean Francois Lyotard: postmodern condition, aesthetics of sublime, avant-garde, metanarrative; Edward Said: colonial discourse, postcolonial theory, orientalism; Gayatri Chakravorty Spivak: subaltern, othering, worlding.

Module: 2

Neo-Pop Art- Jeff Koons; Public Art- Richard Serra, Anish Kapoor, Bruce Naumann; Issue based art, Community art projects; art and activism: the contemporary art Scenario; Discourse of the minor and the marginal: Contemporary art scene of Kerala.

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Analyze critically the notion of self and subjectivity by looking at some of the key concepts by Jacques Lacan.	PO1, PSO6	An	F, C	8	0	Tutorial-Reading Article
CO2	Understand postmodernity as incredulity towards the metanarratives or grand narratives of modernity by introducing some of the concepts introduced by Francois Lyotard.	PO1, PSO6	R, U, An	F, C	8	0	Tutorial-Reading Article
CO3	Understand the critical implications of post-colonial theory by a close reading of the concept orientalism by Edward W Said	PO1, PSO6	An, U	F, C	4	0	Tutorial-Reading Article
CO4	Understand GayatriSpivak's use of the terms such as subaltern, othering and worlding.	PO2, PSO6	U, An,	C,F	4	0	Tutorial-Reading Article
CO5	Conceptually and historically locate neo- Pop art by close reading of the works done by Jeff Koons.	PO1, PSO6	E, U	C	3	0	Tutorial-Reading Article
CO6	Historically and conceptually locate the term public Art with reference to the works done by Richard Serra, Anish Kapoor, Bruce Naumann	PO4, PSO6	An	F, C,	6	0	Tutorial-Reading Article
CO7	Critically analyze the new modes of artistic trends such as Issue based art, Community art projects and collective in the contemporary art Scenario with reference to the participatory and relational notions of aesthetics.	PO1, PSO5	E, An	F	8	0	Tutorial-Reading Article
CO8	Critically analyze the contemporary art practice in Kerala with a special focus on the discourse of the minor and the marginal.	PO1, PO4, PSO5	E, An	F	8	0	Tutorial-Reading Article

Reading reference

1. Theory for Art History- Jae Emerling- Routledge Publications.
2. The Routledge Companion to Aesthetics. Routledge Publications.
3. Art in Theory 1900-2000- Charles Harrison.
4. The Routledge companion to critical theory. Routledge Publications.2006
5. K. G. Subramanyan, Moving Focus: Essays on Indian Art, Seagull Books; 2006.
6. Can the subaltern speak?-Gayatri Spivak.
7. Orientalism- Edward W. Said
8. Art and Activism- Edited by ShivajiPanikar and Deeptha Achar.
9. Participatory Art and the politics of spectatorship-Claire Bishop-2012
10. Participation-Documents of Contemporary Art- Edited by Claire Bishop.
11. Public Art as Publicity- Miwon Kwon.

COMMON COURSE: PFAS 11833- FIELD WORK 2
(Theoretical Studies on Art- Common to All)

CO	Course Learning Outcomes
CO1	Evaluate the socio-political, ethical and critical necessities of researching in a particular area for dissertation.
CO2	Analyze the current situation of the particular area of research through investigations like field trips, electronic or face to face interviews, questionnaires or surveys.
CO3	Understand the local culture and assess the effectiveness of a particular type of field work to be applied to obtain results intended.
CO4	Create a field study report which could be discussed in a group to arrive at an abstract-which could further evolve into a research area for dissertation.

Course Content:

Module: 1

Advancement in dissertation research using the following methods: Techniques and methods for evaluating the socio-political, ethical and critical necessities of researching in a particular area for dissertation and analyzing the current situation of the particular area of research through investigations like field trips, electronic or face to face interviews, questionnaires or surveys.

Module: 2

Understanding the local culture and assess the effectiveness of a particular type of field work to be applied to obtain results intended. Create a field study report which could be discussed in a group to arrive at an abstract-which could further evolve into a research area for dissertation.

COMMON COURSE: PFAS 11833- FIELD WORK 2

Credits: 2

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Evaluate the socio-political, ethical and critical necessities of researching in a particular area for dissertation.	PO1, PO4, PSO4	E, An	P	8	0	Group discussion
CO2	Analyze the current situation of the particular area of research through investigations like field trips, electronic or face to face interviews, questionnaires or surveys.	PO2, PO4, PSO2	An	P	8	0	Group discussion
CO3	Understand the local culture and assess the effectiveness of a particular type of field work to be applied to obtain results intended.	PO2, PSO2	U	P	4	0	Group discussion
CO4	Create a field study report which could be discussed in a group to arrive at an abstract-which could further evolve into a research area for dissertation.	PO1, PSO5	U, C	P	8	0	Presentation of field study report

COMMON COURSE: PFAS 11834- DISSERTATION- SEMINAR COURSE/ MONOGRAPH 2
(Theoretical Studies on Art- Common to all)

CO	CO Statement
CO1	Design and execute a meaningful research project that demonstrates critical thinking
CO2	Articulate research objectives and questions clearly and situate research within an academic or Scholarly context
CO3	Understand the challenges of art historical and aesthetical historiography
CO4	Narrate the research process clearly in the form of a formal multi-chapter master’s dissertation in a structured format
CO5	Defend her/his thesis in any scholarly engagements
CO6	Conduct field work and discuss outcomes in group discussions
CO7	Develop a meta cognitive process of self evaluation

Course Content:

MFA dissertations (a minimum of 50 pages or 15,000 words) should be submitted at the fourth semester of the programme to demonstrate a student's ability to understand, analyze and interpret a research problem, collect and analyze relevant data or appropriate literature, and to present the entire exercise at a seminar in the department. Each student has to prepare and present a proposal towards the end of the third semester. The final dissertation may consist of:

Required Order		Page Numbering
Cover pages and abstract	1. Title Page	No page numbers; pages are not counted
	2. Copyright Page	
	3. Abstract	
Prefatory pages	1. Table of Contents	Lower case Roman numerals beginning with "i" centered at the bottom of each page
	2. List of Charts, Graphs, Illustrations	
	3. Acknowledgments	
	4. Dedication (optional)	
Main body and all other pages	1. Main body of the dissertation (including all introduction and chapter pages, graphs, photos, figures, and tables)	Arabic numerals beginning with "1" centered at the bottom of each page
	2. References and/or Bibliography	
	3. Appendices (if applicable)	

Cover pages (title page, copyright page, abstract) are NOT numbered.

All **prefatory pages** are numbered continuously using lower-case Roman numerals (i, ii, iii...) centered at the bottom of the page.

All other pages, including the main body of the dissertation, references, bibliographies and appendices, are numbered continuously using Arabic numerals (1, 2, 3...), starting from the number "1". These page numbers should be centered at the bottom of each page, however, if you have formatted your dissertation according to the previous guidelines, placing the Arabic numerals at the top right corner of each page, we will still accept your dissertation deposit.

Please note that any page that contains a large chart, graph or image that has a "landscape" orientation must still include a page number in the same location as all other pages. This page number should be placed so that, if the page is rotated to a "portrait" orientation, the number appears centered at the bottom. These individual pages may then be oriented "landscape" within your PDF file if you wish, to make them easier to read.

Font

Any legible serif or sans-serif standard font may be used, as long as it is equivalent in scale to 10pt. Arial or 12 pt. Times New Roman. If in Malayalam, use MLTT *Revathi* with 12pts and 2.0 spacing. Script or ornamental fonts should not be used. The font should be uniform throughout the text, although a separate font or a slightly smaller size may be used for footnotes, tables, graphs or appendices, pagination, the abstract, and the table of contents. All fonts must be embedded in the PDF file.

Style

PLEASE FOLLOW THE HARVARD STYLE OF REFERENCING. Basically when you refer to you text, at the end of the sentence, give within brackets the last name of the author, year of publication of the text, page number like (Heath, 1984, p.78).

Title page

In the title of your dissertation, use full proper names of people, organisms, places, etc. For example: "Rajan Kurai Krishnan," not "Rajan K Krishnan"; Spell out abbreviations, and use word substitutions for formulae, symbols, Greek characters, etc. For example: "Triassic," not "Tr."; "carbon dioxide," not "CO₂"; "first," not "1st"; ". Use italics for the titles of other works or for the scientific name of an organism. (TITLE PAGE MODEL IS ENCLOSURE ONE)

Copyright page

The copyright page should immediately follow the title page. Centered at the bottom of an otherwise blank page, there should be three lines, substituting your own name and the year the manuscript was completed:

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Immanuel Sadat Hasan Gandhi
All rights reserved

Abstract

The abstract page(s) should immediately follow the copyright page. At the top of the page should be the following header, substituting your own name and the title of your dissertation:

ABSTRACT

Comparative Study of Camera, Pen, Brush and the
Body Immanuel Sadat Hasan Gandhi

The abstract itself follows below. It should be double-spaced, and there is no word limit. An ideal length will be between 300 to 400 words. Do not include diagrams, images, abbreviations, or formulae in the abstract.

The abstract should not have a page number, and is not counted toward the page count of your prefatory pages.

- Each student have to carried out the dissertation work under the supervision of a faculty member and should submit three copies of the work done to the department 10 days before the commencement of the fourth end semester examinations.

COMMON COURSE: PFAS 11834- DISSERTATION- SEMINAR COURSE/ MONOGRAPH 2

Credits: 4

Faculty member/s:

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Design and execute a meaningful research project that demonstrates critical thinking	PO1, PSO2	U, An, C	F, P	16		Presentation and submission of final thesis.
CO2	Articulate research objectives and questions clearly and situate research within an academic or Scholarly context	PO1, PSO5	An	F, P	8		Articulation and presentation
CO3	Understand the challenges of art historical and aesthetical historiography	PO1, PSO6	U, An	F, P, C	4		Articulation and presentation
CO4	Narrate the research process clearly in the form of a formal multi-chapter master’s dissertation in a structured format	PO1, PSO6	C	P	8		Articulation and presentation
CO5	Defend her/his thesis in any scholarly engagements	PO2, PSO2	E, An	F, P, C	4		Articulation and presentation
CO6	Conduct field work and discuss outcomes in group discussions	PO2, PO2	E, An	P	4	4	Articulation and presentation
CO7	Develop a meta cognitive process of self evaluation	PO1, PO3, PSO4	C	M	8		Articulation and presentation

COMMON COURSE: PFAS 11835- DISPLAY ORIENTATION

(Common to all- Combined with theoretical studies and Practical Art Studies)

CO	Course Learning Outcomes
CO1	Understand the basics of curatorial practice with emphasis on practical and theoretical aspects.
CO2	Evaluate and arrange display methods to communicate the specific idea or content of the work of art(s).
CO3	Understand space as a conceptual medium to exhibit and express ideas- with focus on site specificity, gallery and open air spaces.
CO4	Understand and produce concept note, curatorial note and possibilities of inter disciplinarily in curatorial ideas as well.

Course Content:

Module: 1

Exercise the basics of curatorial practice with emphasis on practical and theoretical aspects- with equal wheightage of practical and class hours. Evaluate and arrange display methods to communicate the specific idea or content of the work of art(s).

Module: 2

Understand space as a conceptual medium to exhibit and express ideas- with focus on site specificity, gallery and open air spaces. Understand and produce concept note, curatorial note and possibilities of inter disciplinarily in curatorial ideas as well.

Module: 3

This part of the course will highlight the necessity for conceptual rigour and raise critical questions around how to frame the art object, keeping in mind the complex social processes that produce cultural artifacts. This module facilitates the conceptualization of the final semester display in terms of designing the catalogue and posters, catalogue content as well as identification of various exhibitionary spaces and contexts which enhance the display of works.

COMMON COURSE: PFAS 11835- DISPLAY ORIENTATION**Credits: 2****Faculty member/s:**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical / Studio Hrs.	Assessment
CO1	Understand the basics of curatorial practice with emphasis on practical and theoretical aspects.	PO3, PSO3	U	P, C	8	0	Display and interaction with teacher.
CO2	Evaluate and arrange display methods to communicate the specific idea or content of the work of art(s).	PO3, PSO3	E, C	P	4	0	Display and interaction with teacher.
CO3	Understand space as a conceptual medium to exhibit and express ideas- with focus on site specificity, gallery and open air spaces.	PO1, PSO1	U	P, C	0	4	Display and interaction with teacher.
CO4	Understand and produce concept note, curatorial note and possibilities of inter disciplinarily in curatorial ideas as well.	PO3, PSO3, PSO5	U, C	C, P	0	8	Note submission and presentation

Reading Reference

1. The Politics of Display: Ann-Sofi Side 'n's Warte Mal!, Art History and Social Documentary(A seminar with Laura Bear, Clare Carolin, Griselda Pollock, and Ann-Sofi Side 'n. Edited by Clare Carolin and Cathy Haynes)
2. From Medium to Message The Art Exhibition as Model of a New World Order- Boris Groys.
3. Thinking About Exhibition-Jean-Françots Lyotard