

# DIPLOMA IN FINE ARTS

DFA Sem-I										
Sr No	Course Type	Course Code	Course Name	Lecture (hrs.)	Tutorial	Practical (hrs.)	Credits	Examination		Total Marks
								Internal	External	
1	MAJOR	DFA101	Elements and Principles of Art	4	0	0	4	30	70	100
2	MAJOR	DFA102	History of Indian Painting	4	0	0	4	30	70	100
3	MINOR	DFA103	Free hand Drawing	0	0	4	4	30	70	100
4	MINOR	DFA104	Observational Drawing	0	0	4	4	30	70	100
5	MINOR	DFA105	Still life Painting	0	0	4	4	30	70	100
6	MINOR	DFA106	Life Study and Portrait	0	0	4	4	30	70	100
TOTAL				8	0	16	24	180	420	600

DFA Sem-II										
Sr No.	Course Type	Course Code	Course Name	Lecture (hrs.)	Tutorial	Practic al (hrs.)	Credit s	Examination		Total Marks
								Interna l	Externa l	
1	MAJOR	DFA201	Methods and Materials	4	0	0	4	30	70	100
2	MAJOR	DFA02	History of Western Art	4	0	0	4	30	70	100
3	MINOR	DFA203	Oil Painting	0	0	4	4	30	70	100
4	MINOR	DFA204	Water colour Painting	0	0	4	4	30	70	100
5	MINOR	DFA205	Tamilnadu Mural Painting	0	0	4	4	30	70	100
6	MINOR	DFA206	Illustration	0	0	4	4	30	70	100
TOTAL				8	0	16	24	180	420	600

Semester -I					
<b>MAJ OR</b>	<b>Course code: DFA101</b>	<b>ELEMENTS AND PRINCIPLES OF ART</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<b>Objective :</b> To enhance the students in fundamental strategies, methods of contemporary and painting. To create an effect and to help convey the artist's intent. Create and implement the concepts and basic principles of Creative Drawing & Still Life. Implement the sound techniques of Creative Drawing & Still Life. Practical concepts and understanding in their practical work.					
<b>Course outcome :</b> Learners understand the fundamental concepts of Arts. Mastery of techniques, Innovation and experimentation. Understanding the concept of shape, colour and texture. Understanding the concept of Proportion, Harmony and Dominance Composition. Enhanced appreciation of art and Critical thinking skills.					
<b>Unit -I</b>					
<b>FUNDAMENTALS OF ART</b>					
Art in World: What is Art, Art is Communication, The Purposes of Art, Art as a Lifelong Pursuit, Why Do Artists Create, and The Language of Art.					
<b>Unit -II</b>					
<b>THE MEDIA AND PROCESSES OF ART</b>					
Two-Dimensional Media: Drawing, Drawing Medium, Shading Techniques, Painting, Painting Media, Printmaking					
Three-Dimensional Media: Sculpture, The Medium of Sculpture, Crafts, Architecture					
Technological Medium: Photography, Film, Video, Computer, Multimedia Art.					
<b>Unit -III</b>					
<b>ELEMENTS OF ART</b>					
1. Line, 2. Shape, 3. Form, 4. Colour, 5. Tone, 6. Texture 7. Space					
<b>Unit -IV</b>					
<b>PRINCIPLES OF COMPOSITION</b>					
1. Proportion                      2. Rhythm                      3. Dominance                      4. Harmony					
5. Unity                              6. Balance                      7. Verity					
<b>Unit -V</b>					
<b>Art Criticism and Aesthetic Judgment</b>					
Art Criticism: Learning from a Work of Art, Why Study Art Criticism, The Steps of Art Criticism					
Aesthetics: Thinking About a Work of Art, Aesthetic Theories and the Quality of Art.					

**Suggested Readings :-**

Joshua Field, Elements and Principles of Art + Design, Hot Iron Press

Gerald F. Brommer, Illustrated Elements of Art and Principles of Design

**Online resources:**

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

<https://www.theartstory.org/>

<https://www.artsy.net/gene/art-terms>

Semester-I					
<b>Core</b>	<b>Course code:</b> <b>DFA102</b>	<b>HISTORY OF INDIAN PAINTING</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<p><b>Objective :</b> Historical perspective is an integrated part of understanding any subject.  This will set a parameter for the artist to consider the art objectively.  To know its potential and progress in different times from architectural, social, and economical point of view.  To identify key features To know its potential and progress in different times from social, and economical point of view.  To critically assess the socio-cultural aspects of Folk And Tribal Art art practices.</p>					
<p><b>Course outcome :</b> Understanding the concept of Proportion  Understanding the concept of Proportion, Harmony and Dominance Composition  Enhanced appreciation of art and Critical thinking skills.  Understanding the concept of Proportion, Harmony and Dominance Composition.</p>					
<b>Content</b>					
<p><b>Unit -I</b>  <b>PRE-HISTORIC ART</b>  Prehistoric Paintings in India, A comprehensive study of pre-historic painting</p>					
<p><b>Unit -II</b>  <b>MURAL PAINTING</b>  Wall paintings at Ajanta and later mural tradition (Bagh, Badami, Ellora, Sittanvasal, Lepakshi, Kerala murals such as Mattancherry palace etc.</p>					
<p><b>Unit -III</b>  <b>MANUSCRIPT PAINTING</b>  Eastern and Western Indian manuscripts</p>					
<p><b>Unit -IV</b>  <b>MINIATURE PAINTING</b>  Sultanate painting (the Chaurpanchasika and pre-Mughal schools), Mughal miniature painting from Akbar to Shah Jahan. Rajasthani miniature painting Pahari miniature painting: Deccani painting(Ahmednagar, Bijapur and Golconda).</p>					
<p><b>Unit -V</b>  <b>INDIAN FOLK AND TRIBAL ART</b>  Phad, Pichhwai and Kavad painting (Rajasthan); Paia painting in Bengal and Orissa;Madhubani, Mithila painting (Bihar), Warli painting (Maharashtra), Pithora painting(Gujarat): Dhokra.</p>					
<p><b>Suggested Readings :-</b>  SASTRI K.A.NILAKANTA; R.CHAMPAKALAKSHMIA, <i>HISTORY OF SOUTH INDIA</i>.</p>					
<p><b>Online resources:</b>  YouTube Channels like  Brushstroke  Miniac  Tabletop Minions</p>					

Semester-I					
<b>MINOR</b>	<b>Course Code: DFA103</b>	<b>FREEHAND DRAWING</b> (Core Practical Paper)	<b>T</b>	<b>Credits:4</b>	<b>Hours:4</b>
<p><b>Objectives :</b> To develop the ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion.  To make student understand the concept of design, its element and principle involved in making a good design.  create the Students, understand the concept of design, its elements and making a good design.  The subject also aims to develop the students' skills using different means in freehand drawing with a focus on visualization techniques colored pencil, ink pens, water colors, and other techniques.  During this module, the students are trained to understand the importance of proportion while drawing.  This subject develops the sense of line, space and volume in the mind of an artist</p>					
<p><b>Course outcome : Improved attention to detail.</b>  <b>Deeper Understanding, Accurate and reliable data.</b>  <b>Accessibility to remote or inaccessible subjects.</b>  <b>Technological advancement, Infrastructure and architecture.</b>  <b>Demonstrate an understanding of form, geometry, proportion, scale, structure and function.</b></p>					
<b>Content</b>					
<p><b>Unit -I</b>  <b>ELEMENTS OF FREE HAND DRAWING</b>  Freehand drawing in pencil or pen, Observation and studying of different freehand drawing from Indian temple architecture. Important elements of freehand drawing. Floral, linear, Famine, Birds, Animals, Creative creature and different types.</p> <p><b>Unit-II</b>  <b>OBSERVATION OF FREEHAND DRAWING</b>  Study of the floral designs and pattern from the temples and architectural monuments which belong different styles, Field visit and spot sketching, Reproduction, Tracing, and creating new designs.</p> <p><b>Unit III</b>  <b>TECHNIQUES OF FREEHAND DRAWING</b>  Techniques of Enlarge picture, Reduce picture size, Composition techniques, Design Balance, Symmetrical Design, Asymmetrical Design, Radial Design, Emphasis, Subordination and Rhythm.</p> <p><b>Unit IV</b>  <b>STYLES OF FREE HAND DRAWING</b>  Free hand design in India, Chinese free hand design, Arabic free hand design, Roman free hand design, Difference between region, different elements for each style.</p>					

**Unit V****FREEHAND DESIGN**

Indian God and Goddess, Mandala Design, Traditional Architectural Design, Pillar Design, Pattern Design, Floral Design, Door Design, Grill and Gate Design, Pattern for textile and things of daily use.

**Suggested Readings :-**

"Free Hand Drawing Methods" by Jerry W. Willis

"Naturalistic Observation" by PehrGranqvist and Fredrik Lindblom



<b>Semester -I</b>					
<b>MINO R</b>	<b>Course code: DFA104</b>	<b>OBSERVATIONAL STUDY</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<b>Objectives :</b> To develop the ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion. To understand perspective in a unified composition. To establishing hand-eye coordination while drawing any object. During this module, the students are trained to understand the importance of proportion while drawing. This subject develops the sense of line, space and volume in the mind of an artist.					
<b>Course Outcome : Improved attention to detail.</b> <b>Deeper Understanding, Accurate and reliable data.</b> <b>Accessibility to remote or inaccessible subjects.</b> <b>Technological advancement, Infrastructure and architecture.</b> <b>Understanding the biodiversity and ecological balance.</b>					
<b>Unit -I</b>					
<b>OBSERVATION TECHNIQUES</b>					
Principles of light and shade, Light and shade, Aware of depth, Illusion of depth, Emulate on a two-dimensional plane.					
<b>Unit -II</b>					
<b>DIRECT OBSERVATION</b>					
Study of composition (Principals), Placement of the elements on the surface, Identification of compositional problems of each type of painting Developing personal expression through any style (Indian / Western).					
<b>Unit -III</b>					
<b>INDIRECT OBSERVATION</b>					
Indirect observation variety, Form painting, Conceptual, Classical, Observation from Photographs, Pictures and more.					
<b>Unit -IV</b>					
<b>MANMADE OBJECTS</b>					
Study from manmade objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Experience with material quality for feel. Values in grey, texture and colour in rendering.					
<b>Unit -V</b>					
<b>NATURAL OBJECTS</b>					
Study from natural objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Use of media – pencil, charcoal, pen & ink, crayon etc.					

**Suggested Readings :-**

"Observational Research Methods" by Jerry W. Willis

"Naturalistic Observation" by PehrGranqvist and Fredrik Lindblom

**Online resources:**

<https://www.qualres.org/HomeObse-3705.html>

<https://www.simplypsychology.org/observational.html>

<http://sru.soc.surrey.ac.uk/SRU19.html>

<b>Semester -I</b>					
<b>MINOR</b>	<b>Course code:</b> <b>DFA105</b>	<b><i>STILL LIFE STUDY</i></b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<b>Objective :</b> Cultivating sketching habits, both indoor and outdoor. Sketching outside for Human and Animals. Trees, plants or any part of the College building can be sketched. To understand perspective techniques. To render illustration from their direct observation.					
<b>Course Outcome :</b> Improved attention to detail Construct, Identify, Practice, Develop, Discover. Deeper Understanding, Accurate and reliable data. Understanding the concept of Proportion Working outdoors in nature requires artists to closely observe their surroundings, paying attention to the details of the landscape, lighting, colours, and textures.					
<b>Unit -I</b>					
<b>GEOMETRIC SHAPES AND STILL LIFE</b>					
<b>Composition within the geometric shapes, The construction of the geometric shapes, linear perspective, shading.</b>					
<b>Unit -II</b>					
<b>ORGANIC OBJECTS AND STILL LIFE</b>					
Composition within the organic shapes, The construction of the organic shapes, Atmospheric perspective, silhouette and composition.					
<b>Unit -III</b>					
<b>POSITIVE AND NEGATIVE SHAPE</b>					
Definition of Positive and negative shapes, Positive and negative revolt, ground and shape relationship. The effective way of drawing – from general shapes into the details					
<b>Unit -IV</b>					
<b>STILL LIFE COMPOSITION</b>					
Study of various objects (Natural and manmade and groups with background) rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other					
<b>Unit -V</b>					
<b>STILL LIFE &amp; EXPRESSIVE PAINTING</b>					
An intro to abstract art, and various exercises to practice this approach, watercolour technique by painting a still life, abstract watercolour painting using glue resist and salt to create interesting texture and shapes.					
<b>Suggested Readings :-</b> "Silent Spring" by Rachel Carson "The Sixth Extinction: An Unnatural History" by Elizabeth Kolbert					

Semester I					
<b>MINOR</b>	<b>Course code:</b> <b>DFA106</b>	<b>LIFE STUDY AND PORTRAIT</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<b>Objective :</b> To make the students demonstrate an ability to draw the human figure observationally. To learn the principles of drawing through careful study of the human form, gesture, proportion and artistic anatomy. To draw a conclusive opinion about the behaviour of colours in different environments. To paint and handle different kinds of colours and mediums. To understand the concept of colours					
<b>Course Outcome :</b> Understand the Improved observational skills. Understanding facial anatomy and Improved observational skills. Understanding the Improved observation skills. Understanding the concept of Improved anatomical knowledge. Enhanced appreciation of Likeness and realism.					
<b>Unit -I</b>					
<b>DRAWING FROM LIFE</b>					
Drawing from life and nature in pencil, crayon or inks, Observation and rendering of proportion of human body and various forms of nature indoor and outdoor sketching from life and nature, Visits to Zoo and Museum.					
<b>Unit -II</b>					
<b>HEAD STUDY FROM LIFE</b>					
Study of the head through different directions and angles. Anatomical structure of the head, its plain, depth, raised portion and the parts of the head. Rendering to be done in pencil, charcoal, water, oil, acrylic and oil pastels.					
<b>Unit -III</b>					
<b>PAINTING FROM LIFE</b>					
In water colour, coloured pencils or coloured inks. Extension of Painting Arrangements of figures and forms in pictorial space, expression of specific mood and emotions. Assignments should be based on realistic forms.					
<b>Unit -IV</b>					
<b>ANATOMY STUDY</b>					
Drawing from life (Human forms) Basic proportions, grace of the figure, structure and Construction, Plains of the body and drapery, shade and light, Making of finished drawings from different scribbling possibilities. Study of the anatomy of the entire human figure with the construction of muscles and bones.					
<b>Unit -V</b>					
<b>PORTRAIT PAINTING</b>					
Half-length studies of human figure, Bust of male and female in different age groups. Study of head and drapery and the plan of light and shade on it with water and oil media. Lectures and demonstrations on portrait painting.					

**Suggested Readings :-**

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

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

**Online resources:**

<https://www.proko.com/>

<https://www.nma.art/>

<https://www.ctrlpaint.com/>

# **SEMESTER II**

**Semester -II**

<b>MAJ OR</b>	<b>Course code: DFA201</b>	<b>METHODS AND MATERIALS</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
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**OBJECTIVE:** To create the learners, understand the basic tools techniques and concept to finished product including knowledge of paints and surfaces.

To enhance the Students to make out the traditional painting techniques, colouring materials and pigments.

To understand the nature and behaviour of material in visual art. Every material reacts differently on different surfaces.

To experimentation and development of self-stylization in art.

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

**COURSE OUTCOME:**

- **Using pencils and graphite allows artists to create precise and detailed drawings.**
- **Utilizing precise techniques such as fine brushwork or detailed pencil shading can result in artworks that are realistic and highly accurate representations of the subject matter.**
- **Traditional techniques like impasto (thickly applied paint) in oil painting or gesso relief in tempera can add textures and interesting surfaces to the artwork.**
- **An effective painting composition guides the viewer's gaze to a focal point, which is the main area of interest in the artwork.**
- **Colouring materials and pigments offer a vast array of vibrant and diverse colours, allowing artists to create visually striking and captivating artworks.**

**Unit -I****ART MATERIALS**

Drawing and Painting equipment's materials tools their uses, and techniques-Lead Pencils, Charcoal, Crayons, Pastels, Erasers, Brushes, Boards, Board pins & Colours etc. Oil Painting, Its equipment, Tools, Materials, Methods, Techniques and manufacture. Tools and equipment Palette, Dippers, Brushes, Care of Brushes, Knives, Easels, Brush, and Cleaning cans.

**Unit -II****TECHNIQUE AND PROCESS**

Technique and process of fixing, distemper, Gouache, Water Colour, Oil Painting, Acrylic Painting, Wax Painting, Collage Painting, Colour Pigments-Chemical Properties, Physical Properties Manufacture. The whites, Permanence of pigments, Varnishes, Soft, Resin, Varnishes, Wax Varnishes, Gum Resins, Mastic Varnish, preservation of varnish and etc.

**Unit -III****TRADITIONAL PAINTING TECHNIQUES**

Place and Importance of technique in Traditional Indian Art., Meaning of Tempera, Miniature Painting, Types of Mural Painting, Uses and Limitations of Tempera Painting., Supports or Carriers and grounds of Tempera Painting, plywood, wood Pulp material, sizing gesso, Application of gesso, Scraping the gesso, Testing the scrapping, Stoning, Methods of Drawing for Tempera Painting. Pigments and Brushes for Tempers Painting.

**Unit -IV**

**PAINTING COMPOSITIONS**

Different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surrealistic, Fantasy, Abstract, Constructive, Free and Creative compositions, Minimal composition.

**Unit -V****COLOURING MATERIALS AND PIGMENTS**

Colouring materials and pigments, colour mediums (such as pastel, Water colours, oil colours, temporary colours, Encaustic colours, casein colours, Poster Colours, Acrylic colours etc. colour sensation, colour systems (Newton, Lambert, Hering, Chevreton, Helmholtz, Maxwell, Munsell, Ostwald, Ridgeway, BirrenBusiano by etc.)

**Suggested Readings :-**

"The Materials and Techniques of Painting" by Jonathan Stephenson

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

**Online resources:**

[www.coursera.org](http://www.coursera.org)

[www.khanacademy.org](http://www.khanacademy.org)

[ocw.mit.edu](http://ocw.mit.edu)



<b>Semester -II</b>					
<b>MAJ OR</b>	<b>Course code: DFA202</b>	<b>HISTORY OF WESTERN ART</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<b>Objective :</b> To make the students pay attention in the field of western art. To know its potential and progress in different time from architectural, social and economical point of view. To identify salient features of artworks and material culture. To interpret historical artworks and objects from their perspective. To analyze artworks across regions and cultures.					
<b>Course Outcome :</b> <b>The dominant artistic style of the Pre-Renaissance was Gothic art, characterized by its use of pointed arches, ribbed vaults.</b> <b>The Renaissance promoted humanism, an intellectual movement that focused on the study of classical literature, philosophy, and art.</b> <b>Students will understand their minds.</b> <b>Fauvist artists used bold and non-representational colors in their works, often applying them directly from the tube without much mixing or shading.</b> <b>Students will be able to understand Op Art focused on creating optical illusions and visual effects that play with viewers' perceptions.</b>					
<b>Unit -I</b>					
<b>Fauvist artists used bold and non-representational colors in their works, often applying them directly from the tube without much mixing or shading.</b>					
<b>PRE — RENAISSANCE</b>					
Prehistoric paintings of France and Spain. Egyptian, Aegean Art, Greece and Roman painting, Byzantine, Gothic.					
<b>Unit -II</b>					
<b>RENAISSANCE PERIOD</b>					
Proto Renaissance- Ghiberti, Giotto. Early Renaissance- Donatello, Masaccio. High Renaissance- Leonardo da Vinci, Michelangelo, Raphael. Baroque — Bernini, Caravaggio.					
<b>Unit -III</b>					
<b>Masters Mind:</b> Mannerism, Baroque, Rococo, Neoclassicism, Romanticism, Realism. Impressionism - Edouard Manet, Claude Monet, Edgar Degas. Post- Impressionism- Georges Seurat, Paul Cezanne, Paul Gauguin, Vincent Van Gogh.					
<b>Unit -IV</b>					
<b>The Colourful Revolution</b>					
Fauvism- Henri Matisse, Andre Derain, Maurice Vlaminck					
Symbolism-Cubism- Pablo Picasso, Georges Braque, Ferdinand Leger. Futurism- Umberto Boccioni, Marcel Duchamp, Giacomo Balla					
Dada -Surrealism- Jean (Hans) Arp, Joan Miro, Salvador Dali. Expressionism- Edward Munch, James Ensor, Franz Marc. Abstract Expressionism.					

<b>Unit -V</b>
<b>Various Periods of Arts</b> Op and Pop Art, Minimal Art & Post Modern Trends, New Media, Installation and Illusory Hyper Realism, etc.
<b>Suggested Readings :-</b> Na, Art In The Usa, Almin-Pablo Piacsso 43 Ob Ras Angela Gair, Artist Handbook Small, Jereb, Arts And Crafts Of Morocco, Ormiston, Rembrandt His Life And Works In 500 Images PP
<b>Online resources:</b> <a href="https://www.khanacademy.org/humanities/art-history">https://www.khanacademy.org/humanities/art-history</a> <a href="https://www.metmuseum.org/toah/">https://www.metmuseum.org/toah/</a> <a href="https://smarthistory.org/">https://smarthistory.org/</a>

<b>Semester -II</b>					
<b>Core MIN OR</b>	<b>Course code: DFA203</b>	<b>OIL PAINTING</b> (Core Practical Paper)	<b>P</b>	<b>Credits:4</b>	<b>Hours:4</b>
<p><b>Objective :</b></p> <p>To develop a greater knowledge of oil painting materials and techniques in relation to portrait painting and gained confidence in painting techniques to use in future practice.</p> <p>Develop the ability to explore and understand digital modes and practices in relation to artistic expressions.</p> <p>Deepen knowledge and skills in digital technology. Adapting new medium/materials to conceptualize artistic expressions.</p> <p>Exploring alternative Art practices beyond conventional studio spaces/premises/audiences.</p> <p>Enhance the ability to create Perceptive/Interactive/Performative/Sensorial Art works.</p>					
<p><b>Cours Outcome</b></p> <p><b>Identify the dynamics of working in a shared studio space.</b></p> <p><b>Discuss their ideas and concerns with faculty and peers in a clear manner.</b></p> <p><b>Experiment with techniques and visual language.</b></p> <p><b>Express their concerns and concepts through practice.</b></p>					
<b>Unit -I</b>					
<b>HANDLING OF THE PICTORIAL SPACE</b>					
Create a Composition from Elements, Individual composition style, Interrelation of elements within space o Study Learning division of space, creating relationship between elements					
<b>Unit -II</b>					
<b>FORMS AND FIGURES</b>					
Create a Composition from Figures, Individual composition style, Arranging of element from sketches of daily life. o Human life subject in relation with still life, Figurative approach in painting, Relationship between figures and forms, Faces, expressions, depiction of moods					
<b>Unit -III</b>					
<b>NATURE</b>					
Create a Composition from nature, Individual composition style, Detail landscape gardens, mountains, Study of nature of natural light, nature, Study of relationship of light and colour.					
<b>Unit -IV</b>					
<b>INDIVIDUAL TEMPERAMENT</b>					
Imagination, Individual composition style, Nature and Create a composition from own Subjects of your art, unique thought process of your reflection of your temperament painting, Application of your thought.					

**Unit -V****LANDSCAPE STUDY**

Study from natural such as Landscape, Seascape. Use of media – pencil, charcoal, pen & ink, crayon etc.

**Suggested Readings :-**

SadasibaPradha, Silent Rock's an Eloquent Testimony: Rock art Heritage of Odisha

Michell, Temple Architecture and Art Of The Early Chalukyas

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

Coornarasooam. *Indian Craftsman*

Mitchell. *India Colour*

MyneniKrishnak. *Iconography Art Religion and Culture*

Kleiner. *Gardners Art Through The Ages The Western Perspective*

**Online resources:**

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

<https://www.skillshare.com/>

<b>Semester -II</b>					
<b>MINOR</b>	<b>Subject Code:</b> <b>DFA204</b>	<b>WATER COLOUR PAINTING</b> (Core Practical Paper)	<b>P</b>	<b>Credits: 4</b>	<b>Hours:4</b>
<b>Objective :</b> To develop a greater knowledge of oil painting materials and techniques in relation to portrait painting and gained confidence in painting techniques to use in future practice. Develop the ability to explore and understand digital modes and practices in relation to artistic expressions. Deepen knowledge and skills in digital technology. Adapting new medium/materials to conceptualize artistic expressions. Exploring alternative Art practices beyond conventional studio spaces/premises/audiences. Enhance the ability to create Perceptive/Interactive/Performative/Sensorial Art works.					
<b>Course Code :</b> <b>Identify the dynamics of working in a shared studio space.</b> <b>Discuss their ideas and concerns with faculty and peers in a clear manner.</b> <b>Experiment with techniques and visual language.</b> <b>Express their concerns and concepts through practice.</b> <b>Develop skill to work in a collaborative atmosphere.</b> <b>Develop skill to work in a collaborative atmosphere.</b>					
<b>Unit -I</b>					
<b>UNDERSTANDING OF NATURE</b> Principles of light and shade, Light and shade, Aware of depth, Illusion of depth, Emulate on a two-dimensional plane.					
<b>Unit -II</b>					
<b>OBJECT STUDY</b> Study of composition (Principles), Placement of the elements on the surface, Identification of compositional problems of each type of painting Developing personal expression through any style (Indian / Western).					
<b>Unit -III</b>					
<b>HUMAN AND ANIMAL STUDY</b> Indirect observation variety, Form painting, Conceptual, Classical, Observation from Photographs, Pictures and more.					
<b>Unit -IV</b>					

<b>Unit -V</b>
<b>LANDSCAPE STUDY</b> Study from natural such as Landscape, Seascape. Use of media – pencil, charcoal, pen & ink, crayon etc.
<b>Suggested Readings :-</b> Rao. <i>Khajuraho</i> Arasse. <i>Leonardo Da Vinci</i> Various. <i>Mannerism</i> Susan. <i>Midnight To The Boom: Painting In India After Independence (Hb)</i> Coornarasooam. <i>Indian Craftsman</i> Mitchell. <i>India Colour</i> MyneniKrishnak. <i>Iconography Art Religion and Culture</i> Kleiner. <i>Gardners Art Through The Ages The Western Perspective</i>
<b>Online resources:</b> <a href="https://helpx.adobe.com/creative-cloud/tutorials.explore.html">https://helpx.adobe.com/creative-cloud/tutorials.explore.html</a> <a href="https://www.skillshare.com/">https://www.skillshare.com/</a>
<b>OUTDOOR STUDY</b> Study from manmade objects with emphasis on construction. Perspective and rendering in linear and massive drawing. Experience with material quality for feel. Values in grey, texture and colour in rendering.



<b>Semester-II</b>					
<b>MIN OR</b>	<b>Course code: DFA205</b>	<b>TAMILNADU MURAL PAINTING</b> (Core Practical Paper)	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<b>Objective :</b> Students will experiment with a variety of painting surfaces in order to describe and explain how paint reacts to different surface qualities. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces. The development of solutions to aesthetic and design problems should continue throughout the degree program. The ability to explore the expressive possibilities of various media, and the diverse conceptual modes available to the painter. Progress toward developing a consistent, personal direction and style.					
<b>Course Outcome :</b> <b>Demonstrate visual literacy, including competency in the nonverbal languages of art and design.</b> <b>Demonstrate competency in critical analysis and verbal and written responses to visual phenomena.</b> <b>Demonstrate competency in skills necessary for mural painting including large scale rendering, wall preparation and safety protocols.</b> <b>Preparation of natural materials.</b> <b>The ability to work independently.</b>					
<b>Unit -I</b>					
<b>INTRODUCTION OF MURAL PAINTING</b>					
Discuss Mural Terms and Definition. studio policies, safety, and clean up, Method and material. Study of great master's work.					
<b>Unit -II</b>					
<b>NATURAL COLOURS AND METHODS</b>					
Various forms of fresco methods– focus on wall painting, Fresco-Buono, Fresco-secco, Mosaic, Glazing & Distemper, Plastering, Preservation Techniques, Historic know how and contemporary applications of fresco technique, Create a fresco wall painting.					
<b>Unit -III</b>					
<b>PANDIYAR MURAL STYLE</b>					
Traditional Method and material. Discuss, Mural and Politics, Mural in interior designing, Social influence and mural, Public art and mural.					
<b>Unit -IV</b>					
<b>PALLAVAR MURAL STYLE</b>					
Various forms of: fresco methods— focus on wall painting, Fresco-Buono, Fresco-secco, Mosaic, Glazing & Distemper, Plastering, Preservation Techniques, Historic know how and contemporary applications of fresco technique, Create a fresco wall painting.					
<b>Unit -V</b>					
<b>CHOLAR MURAL STYLE</b>					
Contemporary Method and material, Mural and Politics, Mural in interior designing, Social influence and mural, Public art and mural, Encaustic, Ceramic & glass, Terra-cotta tiles, Display of & lighting for Art Works					



**Suggested Readings :-**

"Mural Painting Secrets for Success" by Gary Lord

"The Muralist's Bible" by Rainer Maria Latzke

"Mexican Muralism: A Critical History" by Alejandro Anreus

**Online resources:**

<https://muraljoe.com/>

<http://www.streetartutopia.com/>

<https://www.widewalls.ch/>

<b>Semester -II</b>					
<b>MINOR</b>	<b>Course code:</b> <b>DFA206</b>	<b>ILLUSTRATION</b> (Core Practical Paper)	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 4</b>
<b>Objective :</b> Drawing and illustration is a core medium of expression. In this module students shall learn the finer points of Drawing through Human anatomy. It is intended to interweave spontaneous drawing skills. Have a good understanding of the various techniques used in digital illustration. Gain valuable experience using your Wacom tablet.					
<b>Course Code :</b> <b>It is intended to interweave spontaneous drawing skills.</b> <b>Have a good understanding of the various techniques used in digital illustration.</b> <b>Gain valuable experience using your Wacom tablet.</b> <b>Be able to apply your learning in different contexts such as vector and isometric illustration, illustrating for the screen, hand-drawing.</b> <b>Create effects as well as basic animation techniques using GIF.</b>					
<b>Unit -I</b>					
<b>INTRODUCTION OF DIGITAL TOOLS</b> Introduction of Painter, Brush Variants, The Brush Catalog, Painting with a stylus- preferred method Painting with a mouse- Manually setting the pressure, tilt, bearing, and wheel.					
<b>Unit -II</b>					
<b>TECHNIQUES AND CONCEPT</b> Different techniques of drawing and illustration. Developing a illustration style. Convert a photograph into stylized colour illustration. Stylization methods and application.					
<b>Unit -III</b>					
<b>CARICATURE AND CARTOON ILLUSTRATION</b> Create caricature illustration, Need and Usage of caricature and cartoon illustration, Techniques of caricature illustration. Types of caricature and cartoons illustration.					
<b>Unit -IV</b>					
<b>COMIC ILLUSTRATION</b> Create comic illustration, Need and Usage of comic illustration o Techniques of comic illustration, Types of comic illustration.					
<b>Unit -V</b>					
<b>MAGAZINE AND BOOK COVER ILLUSTRATION</b> Create Book cover or Magazine Cover Illustration, Need and Usage of Magazine & Book Cover Illustration o Techniques of Magazine & Book Cover Illustration, Types of Magazine & Book Cover illustration.					

**Suggested Readings :-**

Martin, Botanical Illustration Course With The Eden Project

Scala, Flemish And Dutch Painting

Balchin, Flower Designs (Design Library) (Pp)

Tillotson, Painting & Photography At The Jaipur Court

**Online resources:**

YouTube Channels like

Proko

The Virtual Instructor

Jazza