**COURSE OUTCOMES**

**Program-MA (Drawing & Painting)**

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| **S No** | **Class & Semester** | **Course & Course Code** | **COs** | **Course Outcomes** |
| 01 | M.A. I-Sem | History of Indian Painting(Pre –hestorie to Pahari School) MDP6101T | CO 1 | Recall and list the major characteristics of Pre-historic Art, the Indus Valley Civilization, and the Jogimara Cave. |
| CO2 | Identify the key art sites of Ajanta, Bagh, Ellora, Badami, and Elephanta, and list their historical significance. |
| CO3 | Describe the distinguishing features of the Pal and Apbhransha Styles in Indian art, and explain how these styles influenced artistic trends. |
| CO4 | Discuss the regional variations within the Rajasthani School of painting, focusing on Mewar, Bundi-Kota, Kishangarh, and Jaipur. |
| CO5 | Apply knowledge of Mughal Art from the reigns of Akbar, Jahangir, and Shahjahan to analyze the development of Indian art during their periods. |
| 02 | M.A. I-Sem | Philosophy of Art (Indian Thinkers)  MDP6102T | CO 1 | Define and recall the six components of the Shadanga theory and identify their role in Indian classical arts. |
| CO2 | List and identify the key aspects of the concept of Beauty in the context of Indian aesthetics. |
| CO3 | Explain the concept of Rasa as discussed in Indian aesthetics, and describe its importance in the experience of art and performance. |
| CO4 | Discuss the contributions of Bharatmuni and Abhinavagupta to Indian aesthetic theory, and explain their impact on classical art forms. |
| CO5 | Apply the concept of Dhwani, as proposed by Anandvardhan, to analyze its influence on literary and artistic expression. |
| 03 | M.A. I-Sem | History of Indian Sculpture  MDP6104T | CO 1 | Define and recall the six components of the Shadanga theory and identify their role in Indian classical arts. |
| CO2 | List and identify the key aspects of the concept of Beauty in the context of Indian aesthetics. |
| CO3 | Explain the concept of Rasa as discussed in Indian aesthetics, and describe its importance in the experience of art and performance. |
| CO4 | Discuss the contributions of Bharatmuni and Abhinavagupta to Indian aesthetic theory, and explain their impact on classical art forms. |
| CO5 | Apply the concept of Dhwani, as proposed by Anandvardhan, to analyze its influence on literary and artistic expression. |
| 04 | M.A. I-Sem | Practical I  MDP6101P | CO 1 | Recall the basic proportions and structure of the human head. |
| CO2 | Describe the different postures of the human face |
| CO3 | Explain the significance of proportion in portraiture |
| CO4 | Explain their role in portraying emotions and individual likeness in portraiture. |
| CO5 | Apply knowledge of facial proportions and posture to create accurate studies of human faces |
| 05 | M.A. I-Sem | Practical II  MDP6101P | CO 1 | Identify and recall the key elements of pictorial composition |
| CO2 | List common themes in pictorial compositions, such as market scenes, and recognize their cultural significance. |
| CO3 | Describe how different elements (human figures, animals, birds) |
| CO4 | Explain the importance of visual balance and the role of composition in storytelling |
| CO5 | Apply knowledge of composition and theme to create a painting that incorporates at least three human figures, birds, and animals. |
| 06 | M.A. I-Sem | VAC6101T  (Ethics And Culture) | CO 1 | Identify and recall the key concepts of ethics and culture |
| CO2 | List the major ethical theories |
| CO3 | Explain the relationship between ethics and culture |
| CO4 | Describe the impact of cultural diversity on ethical behavior, and explain |
| CO5 | Apply ethical theories to analyze real-life cultural dilemmas, demonstrating an understanding of how cultural contexts shape ethical decision-making. |
| 07 | M.A. I-Sem | Seminar  MDP610IV | CO 1 | A seminar, including the roles of the presenter and the audience. |
| CO2 | List the essential steps involved in preparing for a seminar presentation, including research, organizing content, and selecting visual aids. |
| CO3 | Explaining how verbal and non-verbal skills contribute to audience engagement and understanding. |
| CO4 | Explain how to critically evaluate seminar content, identifying the key arguments, strengths, and weaknesses in presented topics. |
| CO5 | Apply the skills of research and organization to prepare and present a well-structured seminar on a relevant topic, demonstrating clear communication and logical flow. |
| 08 | M.A. II-Sem | Study of Indian History from Company to Modern Age  MDP6201T | CO 1 | Identify and recall the key features of the Company Style of Painting and Kalighat Painting, including their historical context and stylistic characteristics. |
| CO2 | List the main aspects of Raja Ravi Varma’s style and the contribution of Anand Kumaraswamy and E.B. Havell to Indian art history. |
| CO3 | Describe the defining features of the Bengal School of Painting a |
| CO4 | Explain the influence of Rabindranath Tagore, Gaganendranath Tagore, Amrita Shergil, and Yamini Roy on modern Indian art, and describe their contributions to art forms and aesthetics. |
| CO5 | Study the works and techniques of contemporary artists |
| 09 | M.A. II-Sem | Western Philosophy of Art  MDP6202T | CO 1 | the general characteristics of contemporary Western philosophy |
| CO2 | List and define key concepts in Ludwig Wittgenstein's philosophy |
| CO3 | Explain the core ideas of analytic philosophy. |
| CO4 | Describe the phenomenological method of Edmund Husserl |
| CO5 | understanding of existentialism as a philosophical movement. |
| 10 | M.A. II-Sem | Practical 1  MDP6201P | CO 1 | Identify and recall the key anatomical features of the human figure |
| CO2 | List the various standard poses and angles used in figure drawing and describe how they affect the appearance and expression of the human body. |
| CO3 | Explain the importance of light and shade in figure drawing, and describe how they contribute to the mass, form, and depth of the human figure. |
| CO4 | Describe how to capture human expression and emotion |
| CO5 | Apply your knowledge of human anatomy |
| 11 | M.A .II-Sem | Practical 11  MDP6202P | CO 1 | Recall and identify the key concepts in landscape painting |
| CO2 | List various objects and elements commonly found in landscape paintings |
| CO3 | xplain the principles of linear and aerial perspective |
| CO4 | Explain the principles of linear and aerial perspective, and how these techniques contribute |
| CO5 | Describe how the eye level, horizon line, and vanishing point function in landscape composition |
| 12 | MA. II.-Sem | Folk and Tribal Art of India  MDP6203T | CO 1 | the differences between these two forms of artistic expression. |
| CO2 | List and describe various examples of Folk Art |
| CO3 | Explain the historical and cultural significance of specific forms of Folk Art |
| CO4 | Describe the unique features and stylistic elements of Tribal Art forms like Warli, Gond, and Pithora paintings, and explain their role in tribal communities. |
| CO5 | Folk and Tribal Art by applying knowledge of their techniques, materials, and cultural significance in a comparative study. |
| 13 | M.A. II-Sem | VAC6201T  Population and climate change | CO 1 | Recall the basic concepts of population dynamics and climate change |
| CO2 | List and describe the major impacts of population growth and migration on the environment |
| CO3 | Explain the relationship between population growth and climate change |
| CO4 | Describe the effects of climate change on human populations |
| CO5 | Apply knowledge of population trends and climate change |
| 14 | M.A .II-Sem | Seminar  MDP610IV | CO 1 | A seminar, including the roles of the presenter and the audience. |
| CO2 | List the essential steps involved in preparing for a seminar presentation, including research, organizing content, and selecting visual aids. |
| CO3 | Explaining how verbal and non-verbal skills contribute to audience engagement and understanding. |
| CO4 | Explain how to critically evaluate seminar content, identifying the key arguments, strengths, and weaknesses in presented topics. |
| CO5 | Apply the skills of research and organization to prepare and present a well-structured seminar on a relevant topic, demonstrating clear communication and logical flow. |
| 15 | M.A. III-Sem | History and Philosophy of Modern Art  (MDP-301) | CO 1 | art movement (Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Fauvism, and Cubism) |
| CO2 | Explain the differences between Neoclassicism, Romanticism, and Realism in terms of subject matter |
| CO3 | Describe the key innovations of Impressionism and Post-Impressionism |
| CO4 | explain how these movements diverged from traditional academic painting. |
| CO5 | apply knowledge of their stylistic principles to analyze a work of art from each movement |
| 16 | M.A. III-Sem | Brief Study of Eastern and Western Aesthetics  Modern Art  (MDP-302) | CO 1 | define the concept of aesthetics as explained by Indian scholars |
| CO2 | dentify the major concepts of beauty and art in ancient Indian literature |
| CO3 | Explain the significance of Rasa (aesthetic experience) in the context of Bharata Muni’s Natya Shastra |
| CO4 | Describe the concepts presented in the Vishnudharmottara Purana |
| CO5 | applying their theories to evaluate modern Indian art and culture |
| 17 | M.A. III-Sem | Print Making (Leno)  Practical Paper-I (MDP-303) | CO 1 | List the steps involved in creating a Lino print, from preparing the Lino block to final print production. |
| CO2 | Explain the principles of Lino printmaking, including the concept of positive and negative space |
| CO3 | the importance of block preparation, and the role of different carving techniques in achieving the desired image. |
| CO4 | Describe how various types of inks, papers, and pressure techniques affect the final print in Lino printmaking |
| CO5 | explain how to choose appropriate materials for different artistic effects. |
| 18 | M.A. III-Sem | Composition Practical Paper-II (MDP-304) | CO 1 | identify the basic principles of composition, including the rule of thirds, balance, focal points, and the use of space in visual arts. |
| CO2 | List the different types of composition (e.g., symmetrical, asymmetrical, radial) and describe their key characteristics and uses in art. |
| CO3 | Explain how elements such as line, color, shape, and texture contribute to the overall composition |
| CO4 | Describe the relationship between the subject matter and composition |
| CO5 | Apply the principles of composition to create balanced and dynamic artworks |
| 19 | M.A. III-Sem | Submission Work (MDP-305) | CO 1 | Recall the guidelines, deadlines, and expectations for submission work |
| CO2 | List the materials, tools, and techniques required for completing submission work |
| CO3 | Explain the process of organizing and planning submission work |
| CO4 | Describe how to incorporate feedback from instructors and peers into the final submission |
| CO5 | Apply knowledge of techniques, materials, and composition to complete and submit high-quality artwork or projects according to the given guidelines. |
| 20 | M.A. IV-Sem | History and Philosophy of Modern Art (MDP-401) | CO 1 | defining characteristics of post-Cubistic art movements, including Futurism, Constructivism, Expressionism, Dadaism, Surrealism, and Abstract Art. |
| CO2 | List the key artists and works associated |
| CO3 | Explain the philosophical and artistic principles behind major post-Cubistic movements |
| CO4 | Describe the development of Abstract Art and its influence on later art movements |
| CO5 | explain how the Postmodern era introduced new forms of artistic expression, such as Installation Art, New Media Art, and Performance Art. |
| 21 | M.A. IV-Sem | “ Brief Study of Eastern and Western Aesthetics  (MDP-401) | CO 1 | concepts of beauty as discussed by Western philosophers, including Plato, Aristotle, Augustine, Croce, Leo Tolstoy, Sigmund Freud, Hegel, Kant, S.K. Langer, and Roger Fry. |
|  | CO2 | Identify and describe the major theories of beauty proposed by thinkers |
| CO3 | Explain the contributions of Croce, Leo Tolstoy, and Sigmund Freud to the understanding of beauty |
| CO4 | Describe the aesthetic theories of Hegel, Kant, S.K. Langer, and Roger Fry |
| CO5 | Apply the aesthetic theories of Western thinkers to analyze a work of art or literature |
| 22 | M.A. IV-Sem | Print Making (Wood cut)  Paper-I (MDP-403) | CO 1 | identify the basic tools, materials, and techniques used in woodcut printmaking, including types of wood, carving tools, and inks. |
| CO2 | List the steps involved in the woodcut printmaking process |
| CO3 | Explain the differences between relief printmaking techniques such as woodcut and linocu |
| CO4 | Describe the role of texture, line, and form in woodcut prints, and explain how different carving techniques impact the final result in terms of visual style and print quality. |
| CO5 | Apply woodcut printmaking techniques to create original prints |
| 23 | M.A. IV-Sem | Composition (Painting)  Paper-II (MDP-404) | CO 1 | Recall and identify the basic principles of composition in painting, such as balance, symmetry, focal points, and the rule of thirds. |
| CO2 | List the elements of art (line, color, shape, form, texture, space, value) and describe how each contributes to the overall composition of a painting. |
| CO3 | Explain the relationship between composition and visual storytelling in painting |
| CO4 | Describe how different types of compositions |
| CO5 | Apply the principles of composition to create an original painting |
| 24 | M.A. IV-Sem | Submission Work (MDP-405) | CO 1 | Recall the guidelines, deadlines, and expectations for submission work |
| CO2 | List the materials, tools, and techniques required for completing submission work |
| CO3 | Explain the process of organizing and planning submission work |
| CO4 | Describe how to incorporate feedback from instructors and peers into the final submission |
| CO5 | Apply knowledge of techniques, materials, and composition to complete and submit high-quality artwork or projects according to the given guidelines. |