**Course Learning Syllabus** *(includes Learning Outcomes & Learning Plan & Assessment Plan )*

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| **Course Code** | **18LEM110L** | **Course Name** | **INDIAN ART FORM** | **Course Category** |  |  | L | T | P | C |
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| **Pre-requisite Courses** | *Nil* | | **Co-requisite Courses** | *Nil* | | **Progressive Courses** | *Nil* |
| **Course Offering Department** | | *B.Tech.- Semester VI All branches* | | | **Data Book / Codes/Standards** | *-* | |

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| **Course Learning Rationale (CLR):** | | | *The purpose of learning this course is to:* |  | **Learning** | | |  | **Program Learning Outcomes (PLO)** | | | | | | | | | | | | | | |
| **CLR-1 :** | *To introduce the learners to the changing art forms in different periods of time: richness, variety and significance of various Indian art forms* | | |  | 1 | 2 | 3 |  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| **CLR-2 :** | *To enable the students to recognize and appreciate paintings of different schools prevalent in the different geographical locations* | | |  | Level of Thinking (Bloom) | Expected Proficiency (%) | Expected Attainment (%) |  | Engineering Knowledge | Problem Analysis | Design & Development | Analysis, Design, Research | Modern Tool Usage | Society & Culture | Environment & Sustainability | Ethics | Individual & Team Work | Communication | Project Mgt. & Finance | Life Long Learning | PSO - 1 | PSO - 2 | PSO - 3 |
| **CLR-3 :** | *To draw the learner’s attention towards the various types of sculpture based on the materials used and the themes behind them* | | |  |  |
| **CLR-4 :** | *To cultivate a sense of appreciation about the aesthetics of drawing as an integral part of our daily life* | | |  |  |
| **CLR-5** | *To orient the learners about the changing Indian social scenario and the ways they are reflected in the changing facets of Modern Indian Art Forms* | | |  |  |
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| **Course Learning Outcomes (CLO):** | | | *At the end of this course, learners will be* | |  |
| **CLO-1 :** | *equipped with an awareness of the rich cultural heritage of India* | | | |  |  |  |  | - | - | - | - | - | H | M | H | H | H | - | H | - | - | - |
| **CLO-2 :** | *able to understand the contexts and significance of various Indian art forms* | | | |  |  |  |  | - | - | - | - | - | H | M | M | H | H | - | H | - | - | - |
| **CLO-3 :** | *able to understand how the confluence of the diverse art forms of India create the mosaic of the Indian nation* | | | |  |  |  |  | - | - | - | - | - | H | M | H | H | H | - | H | - | - | - |

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|  | | **Learning Unit / Module 1** | **Learning Unit / Module 2** | **Learning Unit / Module 3** | **Learning Unit / Module 4** | **Learning Unit / Module 5** |
| Duration (hour) | | 6  **Indian Art over Ages - An Overview** | 6  **Indian painting** | 6  Indian sculpture | 6  The Indian Art of Floor Decoration | 6  Modern Art |
| **S-1** | SLO-1 | Ancient India: An Overview | Indus Valley civilization paintings on pottery | Sculpture during the Harappanperiod | Kolam - the traditional floor drawing of South India | Nationalist School of Bengal Art- Introduction |
| SLO-2 | Raj-Ravi Verma: religious stories like mythologies of Hindu gods | Cave paintings from different parts of India | Terra Cota – What? Where? When? – A discussion | Daily life and Kolam - Line drawings, geometric designs and natural world - Some examples | Matching the picture with the artist |
| **S-2** | SLO-1 | Mysore and Tanjore Art : includedthemes revolving aroundHinduepicslikeRamayana and Mahabharata | The paintings of the Ajanta and Ellora caves | Rock cut sculpture – Differences between rock cut sculpture and stone sculpture | Beliefs behind Kolam | Tracing the major ideas through paintings – Going back to Hindu themes |
| SLO-2 | Indian artists from different fields | Paintings of North India, South India, East India, West India, Central and Deccan India | Sculptures in religious buildings | Rangoli – Occasions and motifs | Student presentations on individual artists |
| **S-3** | SLO-1 | Folk Art | Thanjavur, Madhubani paintings | Buddhism, Hinduism, and Jainism in sculpures | Kalamezhuthu in Kerala - Religious significance | Tracing the major ideas through paintings – Indian Village Life and nationalist themes |
| SLO-2 | Folk art and popular culture: classical and folk art | Analysing the recurrent themes style through selected illustrations | Visit to Mahabalipuram and submitting a report by the students | Mandana paintings of Rajasthan and Madhya Pradesh by oldest tribal communities | Student presentations on individual artists |
| **S-4** | SLO-1 | Influential factors giving rise to modern art | Kalamkari paintings – Features of organic art; obtaining colours from natural sources | Bronze sculptures in India | Bengal’s floor art-Alpona | European influences (British) – Trends in painting – portrait, landscape and realistic |
| SLO-2 | Concepts and Motifs behind modern art | Attempting simple Kalamkari/Madhubanipaintings using natural colours | Cultural stonework in India - in the form of primitive cupule art | Festival specific Floor Art across India | Collection and display of paintings by various artists |
| **S-5** | SLO-1 | Mughal paintings | Pattachitra paintings | the Buddhist Pillars of Ashoka of the Mauryan period | Festival specific Floor Art across India | British Gothic and Indo Saracenic architecture through examples |
| SLO-2 | Astonishing contemporary paintings by Indian artists | Students presenting and sharing their paintings | The figurative Greco-Buddhist sculpture of the Gandhara and Mathura schools, and the Hindu art of the Gupta period: Brief Introduction | Pookalam: The Onam Floral Rangoli | Field trip to places in Chennai which have Indo Saracenic architecture and report submission |
| **S-6** | SLO-1 | Fairs, festivals and local deities in the development of art forms | Moghal paintings | Khajuraho Temples in Madhya Pradesh | Body Art: Traditional Mehendi | Indian Art post-Independence Progressive Artists’ Group and their Influence |
| SLO-2 | myth, legends, snippets from epic, multitudinous gods born out of dream and fantasy in art forms | Moghal paintings from the various Moghal dynastiesand identification of the common features | Debate on “Religion and Art Today” | Mehendi designs, religious and cultural significances | Fusion of western style and Indian themes |
| **Learning**  **Resources** | | 1. Texts / Audios / Videos / Images / Field trips 2. Texts / Audios / Videos / Images | | | | |

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|  | **Level of Thinking** | **Continuous Assessment** | | | **Final Examination (40%)** |
| **CA – 1 (20%)** | **CA – 2 (20%)** | **CA – 3 (20%) #** |
| **Level 1** | **Remember** | **40 %** | **30 %** | **30 %** | **30 %** |
| **Understand** |
| **Level 2** | **Apply** | **40 %** | **40 %** | **40 %** | **40 %** |
| **Analyze** |
| **Level 3** | **Evaluate** | **20 %** | **30 %** | **30 %** | **30 %** |
| **Create** |

**TEXT BOOKS**:

# Ketkar, Anil Rao Sandhya. *The History of Indian Art* (Paperback). Jyotsna Prakashan, 2017.

# Chaturvedi, P. N. *Encyclopedia of Indian Art and Architecture*. M. D. Publications Pvt. Ltd., 2009.

**REFERENCES:**

# Gupta, S. P. *Elements of Indian Art:Including Temple Architecture, Iconography and Iconometry*. D. K. World Ltd., 2006

# Goswamy, B. N. Ed. *Oxford Readings in Indian Art*. OUP, 2018.

# <https://courses.lumenlearning.com/boundless-arthistory/chapter/contemporary-indian-art/>