

**FA 1112: Introduction to Fine Arts**

**Objectives:**

- Study the general introduction and the diversities in Fine Arts and understands the interactions between the Fine Arts and Societies.

**Learning outcome:**

- Producing students with the capacity to engage in art practices, art organizations, and academic practices.

<b>Course Contents</b>	<b>Hours</b>
01. Introductory study on terms and terminologies such as Arts, Fine Arts, artists, art lovers, appreciators, evaluators and societies	05
01. Theories and concepts of origins of Fine Arts	03
02. Introduction to Forms and features of Fine Arts and the differentiation in Fine Arts	05
03. Understanding of the different forms of Fine Arts: Performing Arts, Visual Arts, Technological Arts	05
04. Introduction to Local Innovations /creations in its cultural backgrounds and its authenticities/originalities	02
05. Relationships between Fine Arts and Societies: Arts-Societies-Economic practices	02
06. Concepts on Aesthetics: Meaning of Aesthetics, Position of a spectator/audience in art practices, reasons for the different perspectives in aesthetics of the West and the East,	03

contemporary perspectives on art appreciation

07. Introduction to Fine Arts in the Global context: Fine Arts in Sri Lanka, Authenticity in Sri Lankan Fine Arts, Indian Fine Arts in the background of Southeast Asia, Special features of the Fine Arts in India and the fundamentals of its aesthetics, Introduction to other World Arts	03
08. Current trends in Fine Arts practices	02
<b>Total Hours</b>	<b>30</b>

### **Recommended Reading**

01. Adams, I.S. A History of Western Art, University of New York, 2001.
02. Gardner, Louise, Art Through the Ages, Harcourt Brace Jovanovich Publishers, London, 1980.
03. Janaki, S.S; Aesthetics, Publication Division, India, 1990.
04. கிருஷ்ணராஜா, சோ, அழகியல், சவுத்ஞ்சியன் பக்ஸ், சென்னை, 1996.
05. சிவராமமூர்த்தி, க, இந்திய ஓவியம், நெசனல் பக் டிரஸ்ட், புதுடெல்லி, 1974.
06. சிவத்தம்பி, கா, நுண்கலை, எவை, எவ்வாறு, எப்படி, குமரன் புத்தக இல்லம், கொழும்பு, ஆண்டு?

### **FA 1222: Introduction to Technological Arts**

#### **Objectives:**

- Purpose: Studying introduction to Technological Arts and its varieties and the importance of the technological medium in the creative process.

#### **Learning outcome:**

- Students will be in a position to get into the field of study in order to specialize in it.

<b>Course Contents</b>	<b>Hours</b>
01. General introduction on Technology	02
02. Development of technology in the 19th century and the emergence of technological arts.	02
03. Development of technological equipments – emergence of technicians – creation of technological arts	02
04. Technological art forms: Photography, Radio, Cinema, Television, Computer Graphics.	02
05. Photography: Origins of the art of photography, Impact of photography in painting, Qualities of artistic photographers, Art of photography and computer technology	03
06. Radio: Technological importance of Radio, sound media and its artistic techniques, Importance of Radio among the people	02
07. Cinema: Origins of Cinema, Important technological medium in the making of films, Cinema and its technologies and the artists, Technological evolution in cinema, Technological differences between cinema and television	05
08. Television: Technological importance of television, Importance of the merging of light and sound in the creative process, Impact of Television in the societies	03
09. Specialty of the art of Computer Graphics, Importance of the technique of Computer Graphics in the artistic creations, Influence of the techniques of Computer Graphics in the making of Arts	04
10. Importance of Technological Arts in Fine Arts Activities	03

11. Technological Arts-Societies- Social Formations	02
<b>Total Hours</b>	<b>30</b>

### **Recommended Reading**

01. Bordwell, Film Art : an Introduction, university of wisconsin, new York, 2001.
02. Marilyn, Fabe, Closely Watched Film: an Introduction to the Art of Narrative Film Technique, 2004.
03. அம்சன்குமார், சினிமா ரசனை, பொனினி, அடையாறு, சென்னை, 1990.
04. இன்பமோகன்,வ, கலைத்துவ சினிமா, குமரன் புத்தக இல்லம், கொழும்பு, 2012.

### **FA 2113 Art of Display and Visual Communication**

#### **Objective**

- Introduce the aesthetic and political aspect of display and communication.
- Experience and explore the arrangements and constructions of display in order to understand its functions.
- Educate the importance of meaningful display in an effective visual communication.

#### **Learning Outcomes**

At the end of the course students will be able to

- Understand the meaning of display as an art of communication
- Understand the socio-political construction of display and communication
- Understand the art of display in private and in public spaces

<b>Course Contents:</b>	<b>Hours</b>
1. Introduction to art of display and communication	10
2. Aesthetics of display and communication	10
3. Purpose and importance of display and communication	10
4. Socio-cultural aspect of display and communication	10
5. Politics of display and communication	10
6. Involvement of societies in display and visual communication	25
	<b>75</b>

### **References:**

1. James Putnam. (2001). *Art and Artifact: The Museum as Medium*, London and New York: Thames and Hudson.
2. Laura de Coppet. (2002). *The Art Dealers, Revised & Expanded: The Powers Behind the Scene Tell How the Art World Really Works*. NY: Cooper Square Press.
3. Kevin McCarthy. (2005). *A Portrait of the Visual Arts: Meeting the Challenges of a New Era*, Santa Monica, CA: RAND.
4. Pierre Bourdieu. (1993). *The Field of Cultural Production*, ed. Randal Johnson, New York: Columbia Univ. Press.

## **FA 2122 Understanding and Appreciation of Classical Art Traditions**

### **Objective**

- To understand Classical Art Traditions and its nature.
- To understand the nature of societies and their classical arts forms
- To comprehend the meaning and nature appreciation of Classical arts
- To connect and compare the nature of classical art with South Asian and European arts

### **Learning Outcomes**

At the end of the course the students will be able to

- Understand the importance of classical arts
- Identify the different types of classical art in societies.

- Engage to ensure the survival of the classical arts.

<b>Course Contents:</b>	<b>Hours</b>
1. Understand the meaning of the word “Classical art.”	05
2. Understand the importance of Classical Art	04
3. Introducing Indian and Sri Lankan classical art forms	04
4. Identifying the characteristics of classical art.	10
5. Identify the use of Greek and Roman classical art elements in the modern and postmodern art works.	03
6. Popularizing the sense of classical art.	04
	<b>30</b>

**References:**

1. Bhagavathi, K(ed). (1994). *Art and Architecture*, International Institute of Tamil Studies, Madras.
2. Gardner, Louise. (1976). *Art Through the Ages*, Harcourt Brace Jovanovich, Publishers, London.
3. Gombrich, E.H. (1979). *The story of art*, Phaidon Press, New York.
4. Pevsner, Nikolaus. (1945). *An outline of European Architecture*, Penguin Books, New York.
5. Richards, J.m. (1944). *An Introduction to modern architecture*, Penguin Books, New York.

**FA 2213 Appreciation of Local Art Traditions**

**Objective**

- Preparing to understand the current status and importance of local art traditions
- Providing theoretical and practical knowledge in Local Arts Traditions
- Strengthening the local art traditions as a source of sustainable development and community integration

## Learning Outcomes

At the end of the course students will be able to

- Understand the current status and importance of local art traditions
- Familiarize with the knowledge and skills of local art traditions
- Understand the challenges in local art traditions
- Understand the socio, cultural and economic importance of local art traditions
- Engage in promotional programs such as exhibitions, festivals, markets

<b>Course Contents:</b>	<b>Hours</b>
1. Introduction to Local art traditions	05
2. Local art traditions and societies of local art productions	08
3. Local art traditions and local resource management	06
4. Local art traditions and modern society	06
5. Local art traditions and people in peripheries	06
6. Local art traditions and sustainable development	07
7. Local art traditions and the culture of the corporate world	07
	<b>45</b>

## References:

1. Ian Robertson. (2005). *Understanding International Art Markets and Management*. NY and London: Routledge.
2. Judith Benhamou-Huet. (2001). *The Worth of Art: Pricing the Priceless*, New York: Assouline.
3. Olav Velthuis. (2005). *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*, Princeton Studies in Cultural Sociology, Princeton: Princeton University Press.
4. Pierre Bourdieu. (1993). *The Field of Cultural Production*, ed. Randal Johnson, New York: Columbia University Press.
5. Tyler Cowen. (1998). *In Praise of Commercial Culture*, Cambridge, MA: Harvard Univ. Press.

## FAS 2113 Art of Display and Visual Communication

### Objective

- Introduce the aesthetic and political aspect of display.
- Experience and explore the arrangements and constructions of display in order to understand its functions.
- Educate the importance of meaningful display in an effective visual communication.

### Learning Outcomes

At the end of the course students will be able to

- Understand the meaning of display as an art of communication
- Understand the socio-political construction of display and communication
- Understand the art of display in private and in public spaces

### Course Contents:

	<b>Hours</b>
1. Introduction to art of display and communication	10
2. Aesthetics of display and communication	10
3. Importance of display and communication	10
4. Socio-cultural aspect of display and communication	10
5. Politics of display and communication	10
6. Involvement of society in Visual display and communication	25
	<b>75</b>

### References:

1. James Putnam. (2001). *Art and Artifact: The Museum as Medium*, London and New York: Thames and Hudson.
2. Laura de Coppet. (2002). *The Art Dealers, Revised & Expanded: The Powers Behind the Scene Tell How the Art World Really Works*. NY: Cooper Square Press.
3. Kevin McCarthy. (2005). *A Portrait of the Visual Arts: Meeting the Challenges of a New Era*, Santa Monica, CA: RAND.
4. Pierre Bourdieu. (1993). *The Field of Cultural Production*, ed. Randal Johnson, New York: Columbia Univ. Press.



## FAS 2123 Practice and Performances of Classical Art Tradition

### Objective

- Identify the form of classical art works
- Remake of art works
- Exhibit the art works
- Make documentation of the art works
- Grasp the knowledge and practices as whole of classical art

### Learning Outcomes

At the end of the course students will be able to

- Understand the different forms of classical art
- Understand the importance of classical arts and motivating for documentation and preservation
- Gaining the aesthetics experience of classical art works

### Course Contents:

	Hours
1. Introduction to classical art	05
2. Kinds of classical art forms	05
3. Practices on classical art forms specially painting and sculpture	15
4. Importance of classical art forms	05
5. Methods of preservation and documentation of classical art work	10
6. Performance of classical art work vies-a vie dance and music	20
7. Differences of classical art form from other art forms	07
8. Differences between south Asian art forms and European art form	08
	<b>75</b>

### References:

1. கோதண்டராமன்,பி.(1987). *இந்தியக் கலைகள்*, நியூ செஞ்சுரிபுக் ஹவுஸ் பிரைவேட் லிமிடெட், சென்னை.
2. Bhagavathi, K(ed). (1994). *Art and Architecture*, International Institute of Tamil Studies, Madras.
3. Gardner,Louise. (1976). *Art Through the Ages*, Harcourt Brace Jovanovich, Publishers, London.

4. Gombrich, E.H. (1979). *The story of art*, Phaidon Press, new York.
5. Pevsner, Nikolaus. (1945). *An outline of European Arcitecture*, Penguin Books, New York.
6. Rechards,J,m. (1944). *An Introduction to modern architecture*, Penguin Books, New York.

## **FAS 2133 Practice and Promotions of Local Art Tradition**

### **Objective:**

- Providing practices for the grounds for production and promotion of local art traditions as a cooperative venture of the local communities.
- Providing awareness to get involve in local art practices.
- Promotion of local arts in a creative manner

### **Learning Outcomes**

At the end of the course students will be able to

- Gain technical knowhow of local art traditions as a participatory learning program
- Engage in distribution and marketing of local art traditions
- Gain knowledge and skill to innovative local art creations and displays
- Engage in research and dissemination of knowledge and skill of local art traditions

<b>Course Contents:</b>	<b>Hours</b>
1. Introduction to local art traditions in practice	10
2. Practicing with the practitioners	20
3. Bridging providers and consumers by initiating exhibitions, stalls, Markets, festivals	15
4. Establishing a culture of local art creations and distribution	20
5. Establishing a culture of knowledge and skill in production of local art traditions	10
	<b>75</b>

### **References:**

1. Ian Robertson. (2005). *Understanding International Art Markets and Management*. NY and London: Routledge.
2. Kevin McCarthy, et al. (2005). *A Portrait of the Visual Arts: Meeting the Challenges of a New Era*, Santa Monica, CA: RAND.
3. Olav Velthuis. (2005). *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*, Princeton Studies in Cultural Sociology. Princeton: Princeton University Press.

## **FAS 2143 Traditional Music, dance and Instrumentals**

### **Objective**

- Understand the theoretical explanation on traditional music and dance forms
- Play traditional music instruments
- Perform traditional performing arts
- Engage in live performances and audience and as participant
- Get knowledge and skill on traditional art forms

### **Learning Outcomes**

At the end of the course students will be able to

- Having the knowledge on traditional art forms
- Having the skill to perform traditional art forms
- Having the skills to play to traditional musical instruments

### **Course Contents:**

	<b>Hours</b>
1. Introduction to traditional art forms	05
2. Introduction to traditional musical instruments	05
3. Documentation of traditional art forms and musical instruments	05
4. Practice in traditional art form and musical instruments	15
5. Demonstrations on traditional art forms and traditional musical instruments	15
6. Display and Performance of the traditional art forms	

And traditional musical instruments of Eastern province

15

75

### References:

1. சிவசாமி,வி. (2000). *பரதக்கலை*, யாழ்ப்பாணம், இலங்கை,.
2. நந்திகேசவரர். (1990ம் ஆண்டுப் பதிப்பு). *அபிநயதர்ப்பணம்*, மொழிபெயர்ப்பு வீரராகவையன், உ,வே.சாமிநாதையர் நூல் நிலையம், சென்னை.
3. Barata. (1995). *The Natyasastram*, Translation Manmohan Ghosh, (edition), Satya Bhattacharjee ManishaGrathalaya, Calcutta, India,.

## FAS 2223 Modern Art

### Objectives

- Understand the modern trends in art history
- Understand the meaning of modern art
- Features of modern arts forms
- Understand difference between modern art and traditional art
- Understand the importance of modern art in societies

### Learning Outcomes:

At the end of the course students will be able to

- Gain knowledge on modern art
- Exhibiting modern art works
- Creating modern art works and exhibit

### Course Contents:

- |                                                                           | Hours |
|---------------------------------------------------------------------------|-------|
| 1. Etymological meaning and usages of the modern, modernity and modernism | 05    |
| 2. Emergence of modern art tradition in western societies                 | 07    |
| 3. Emergence of modern art tradition in south Asian societies             | 06    |

4. Western modern art works from realism to contemporary moment : special focus on painting and sculptures	07
5. Emergence of modern art in Sri Lankan and Indian context	05
6. Comparative of modern art works in Europe and south Asia	06
7. Aesthetics of modern art	05
8. Roles of modern arts in contemporary society.	06
	<b>45</b>

### References:

1. கிருஷ்ணராஜா,சோ. (1994). *20 ஆம் நூற்றாண்டுக்கான ஓவியக் கொள்கைகள்*, தேசிய கலை இலக்கியப் பேரவையுடன் இணைந்து சவுத் ஏசியன் பக்ஸ், சென்னை,
2. Adams, L, S. (2001). *A History of Western Art*, University of New York, New York.
3. Arnason, H. H. (2003). *History of Modern Art* (5th Edition). NY: Prentice Hall.
4. Blake, Robin. (2001). *Essential of Modern Art*, Parragon Book, London.
5. Barbara Hess. (2005). *Abstract Expressionism*. Taschen.
6. David Hopkins. (2000). *Art after Modern Art, 1945-2000*. Oxford and New York: Oxford UP.
7. UtaGrosenick, ed. (2005). *Art Now 2: Artists at the Rise of the New Millennium*, New York: Taschen.

## FAS 2233 Art of Film Appreciation and Tamil Films

### Objectives:

- Getting knowledge on the influence of film in the world.
- Practice to appreciate films
- Understanding the nature of Tamil films

### Learning Outcomes:

At the end of the course students will be able to

- Become critics of films.
- Understand the background and politics of film making
- Apply different approaches to enhance the film studies.

### Course Contents:

**Hours**

1. Understanding the basic concepts of film making: Story, Screenplay, Dialogues, Scene, Sequence, Narrative elements, Pre Production, Production, Post Production.	05
2. Analysis of Technical codes : Different camera shots and their meanings, Camera movements, Editing, Music, Lighting, Special effects	07
3. Study of Signs : Icon, Index, Symbol, Misleading signs, Inter-textuality, Metaphor, Metonymy, Elaborated and restricted codes	07
4. Syntagmatic Analysis : Vladimir Propp's functions and Application in modern cinema, Sequential arrangements, Narrative formula : Setting, Characters, Problems and Solution	07
5. Paradigmatic Study: Pivotal binary opposites	
6. Marxist Study : Class and exposition, base structure and its control, Hegemony, Alienation and False consciousness, Audience as consumers, Manipulation	06
7. Sociological Study : Values and Life styles, Deviance and Anomie, Stereotypes, Portrayal of Different sex, Ethnic and Religious Minorities, Caste, Trans genders and Other suppressed sections, Uses and Gratifications	06
8. Psychoanalytic Study : Identification of the symbols, Dream work : Condensation, Displacement and Secondary elaboration, Psycho – sexual development stages and their reflections in characterization, Psychological Complexes : Oedipus and Electra complexes, Ego stages, Aggression and guilt, Defensive mechanism	07
	<b>45</b>

## References

1. Bordwell, David. (2001). Thompson, Kristin., *Film Art an Introduction*, University of Wisconsin, New York.
2. Braudy, Leo. (1999). *Film Theory and Criticism*, Oxford university Press, New York.
3. Gollin, Richard M. (1992). *Viewer's Guide to Film : Arts, Artifices and Issues*, McGraw-Hill, Inc, New York.
4. Marilyn, Fabe. (2004). *Closely Watched Films An Introduction to the Art of Narrative Film Technique*, University of California Press, Berkeley and Los Angeles, California.
5. Phil Powrie, Keith Reader. (2002). *French Cinema: A Student's Guide*, London.
6. Rabiger, Michael. (2008). *Directing film techniques and aesthetics*, Linacre House, Jordan Hill, Oxford, UK.

## FAS 2243 Art Criticism

### Objective:

- Interpret the works of art
- Help the Viewers to perceive, interpret judge art works construct their personal voice
- Understand artistic activities through critical practices
- Understanding the developments of critical discourses in contemporary art.

### Learning Outcomes:

At the end of the course students will be able to

- Gaining Knowledge about the themes and issues in art criticism
- Going practical skill to comprehend and evaluate contemporary art work
- Going practices to examining their own experiences in art criticism
- Going experiences to write art criticism

### Course Contents:

	<b>Hours</b>
1. View in art as a Spectator and Critic	03
2. Judgments in art works	05
3. Historical background on art criticism	06
4. Methodologies of art criticism	06
5. Aesthetical trends in art criticism, Karl Mark, Kant, Wittgenstein.	05
6. Structuralizes the interpretation	05
7. Post – Structuralism and art criticism	05
8. Post – Modernism and art criticism	05
9. Contemporary trends in art and art criticism	05
	45

### References:

1. Barret,T. (2000). *Critiquing Art : Understanding the Contemporary*, Mcgran Hill,.
2. Charles Harrison and Paul Wood, eds. (2002). *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. 2nd. ed. Blackwell:.
3. Hal Foster, et al., eds. (2005). *Art Since 1900: Modernism, Antimodernism, and Postmodernism*. NY: Thames and Hudson.

## **FA 3113 Introduction to Art Theories**

### **Objectives:**

- Explore the origins and historical development of art theories
- Comprehend important art theories.
- Understanding of art theories through the works of art.
- Practice to produce art works based on inherited art theories.

### **Learning outcomes:**

At the end of the course students will be able to

- Comprehending the sense of art theories and developments.
- Comprehend the emergence and functions of art theories and its backgrounds.
- Identify and understand the important art theories.
- Enable to differentiate the important art theories.
- Enable to identify works of art based on art theories

<b>contents:</b>	<b>Hours</b>
7. Impressionism and Post impressionism	04
8. Fauvism	04
9. Cubism	04
10. Purism	03
11. Orphism	04
12. Futurism	03
13. Vortuism	03
14. Dadaism	04
15. Surrealism	03
16. Minimalism	03
17. Modernism and post modernism	05
18. Visiting art galleries	05
	<b>45</b>



## References:

5. கிருஷ்ணராஜா,சோ. (1994). *20 ஆம் நூற்றாண்டுக்கான ஓவியக் கொள்கைகள்*, தேசியகலை இலக்கியப் பேரவையுடன் இணைந்துசுவத் ஏசியன் பக்ஸ்,சென்னை,
6. கொண்ஸ்ரன்ரைன்,றொ,கொ. (1998). *20ம் நூற்றாண்டுஓவியம்*, தேசியகலை இலக்கியப் பேரவை, சென்னை.
7. Hal Foster, et al., eds. (2005). *Artsince 1900: Modernism, Antimodernism, and Postmodernism*. NY: Thames and Hudson,
8. David Hopkins. (2000). *Art after Modern Art, 1945-2000*. Oxford and New York: Oxford UP.
9. Barbara Hess. (2005). *Abstract Expressionism*. Taschen.
10. Irvine Sandler. (1997). *Art of the Postmodern Era*. New edition. Westview Press.
11. Heywood,Ian. (1997). *Social Theories of Art*, New York University Press, New York.

## FA 3122 Introduction to Indian Art

### Objectives:

- Understand the artistic history of Indian Art
- Comprehend with major trends in Indian art tradition
- Familiarize with major traditions and artists of Indian Art

### Learning outcomes:

At the end of the course students will be able to

- Comprehend with Indian art history
- Gain the knowledge in major trends and turning points in Indian art history
- Experience the knowledge and skill in Indian arts and its tradition of appreciation
- Gain the knowledge and experience to appreciate and critique the art traditions

### 1. contents:

2. Introduction to Indian art history

### Hours

5

3. Art traditions in pre historic period	5
4. Art traditions in historic period up to British Colonialism	5
5. Art traditions during colonial period	5
6. Development of art traditions after independence	5
7. Art traditions in the 21 <sup>st</sup> century	5
	<b>30</b>

### References:

1. கோதண்டராமன்,பி. (1987). *இந்தியக் கலைகள்*, நியூ செஞ்சூரிபுக் ஹவுஸ் பிரைவேட் லிமிடெட்,சென்னை.
2. திருஞானசம்பந்தன்,பெ. (1977). *இந்தியஎழிற்கலை*, டாக்டர்S. இராதாகிருஷ்ணன் மெய்யுணர்வு மேல்நிலைக் கல்விநிறுவனம், சென்னைப் பல்கலைக்கழகம், சென்னை.
3. George Michell. (2000). *Hindu Art and Architecture*,Thames And Hudson, World of Art,
4. George Michell. (1995).*Architecture and Art of Southern India: Vijayanagara and the successor states*, The New Cambridge History of India, I:6, Cambridge University Press.
5. Harle J. C. (1990). *The Art and Architecture of the Indian Subcontinent*, The Pelican History of Art, Penguin Books.
6. Ramanayya, Venkata. N. (1985) *Origin of the South Indian Temple*, Asian Educational Services, New Delhi.

## FA 3213 Introduction to Modern Art

### Objectives:

- Understand what is modern art
- Understand different kinds of modern arts forms
- Understand difference between modern art traditions
- Understand the position and importance of modern art in societies

### Learning Outcomes:

At the end of the course students will able to

- Gain knowledge on modern art

- Gain the aesthetic experience on Modern Art
- Understand the artistic experience of Modern Art
- Practicing expressions through Modern Art
- Gain the art of display and curation

<b>Content:</b>	<b>Hours</b>
9. Meaning of the modern, modernity and modernism	03
10. Emergence of modern art tradition in western societies	07
11. Emergence of modern art tradition in south Asian societies	06
12. Western modern art works from realism to contemporary moment : special focus on painting and sculptures	07
13. Emergence of modern art in Sri Lankan and Indian context	05
14. Comparison of modern art works of Western Europe and South Asia	06
15. Aesthetics of modern art	05
16. Role of modern art in contemporary society.	06
	<b>45</b>

### References:

8. கிருஷ்ணராஜா,சோ. (1994). *20 ஆம் நூற்றாண்டுக்கான ஓவியக் கொள்கைகள்*, தேசிய கலை இலக்கியப் பேரவையுடன் இணைந்து சுவத் ஏசியன் பக்ஸ், சென்னை.
9. Adams, L.S. (2001). *A History of Western Art*, University of New York, New York.
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12. Barbara Hess. (2005). *Abstract Expressionism*. Taschen,
13. David Hopkins. (2000). *Art after Modern Art, 1945-2000*. Oxford and New York: Oxford UP.
14. Karl Ruhrberg, et. (2000). *Art of the 20th Century*. New York: Taschen.
15. Turner, Jane (ed). (2000). *From Expressionism to Post Modernism*, St. Martin's Press. New York.

## FAS 3113 Understanding and Appreciation of Sri Lankan painting and Sculpture

### Objectives:

- Understand the historical background of Sri Lankan paintings and sculptures.
- Understand the socio-cultural aspects of Sri Lankan paintings and sculptures.
- Understand the aesthetic aspects of Sri Lankan paintings and sculptures.
- Understand the artistic features of Sri Lankan paintings and sculptures
- Popularizing the traditions of Sri Lankan paintings and sculptures

### Learning outcomes:

At the end of the course students will be able to

- Grasp the historical background of Sri Lankan paintings and sculptures.
- Grasp the socio-cultural aspects of Sri Lankan paintings and sculptures.
- Gain the knowledge and skill of the artistic features of Sri Lankan paintings and sculptures.
- Knowledge, skill and experiences in campaigns and exhibitions.

### Content:

	Hours
7. Historical background of Sri Lankan paintings and sculptures.	6
8. Socio-cultural aspects of Sri Lankan paintings and sculptures.	6
9. Artistic features of Sri Lankan paintings and sculptures.	7
10. Influences and impacts on Sri Lankan paintings and sculptures.	7
11. Locations and localities of Sri Lankan paintings and sculptures.	7
12. Campaigns and exhibitions	7
13. Appreciation and evaluation of Sri Lankan paintings and sculptures.	6
	<b>45</b>

### References:

1. தம்பித்துறை.ஆ. (1982). *யாழ்ப்பாணத்துப் பிற்காலச் சுவரோவியங்கள்*, கலாகேசரி கலாலையம், தெல்லிப்பளை.
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## **FAS 3123 Aesthetic Theories**

### **Objectives:**

- Understand the meaning and scope of aesthetics.
- Understand the similarities and differences in aesthetics.
- Understand the socio-cultural background of aesthetics.
- Familiarize with aesthetic theories and theoreticians.
- Familiarize with counter cultural aesthetic theories and movements.
- Aesthetic experiences through artistic practices.

### **Learning Outcomes:**

At the end of the course students will able to

- Gain the knowledge and experience of meaning and scope of aesthetics.
- Gain the knowledge and experience of similarities and differences of aesthetics.
- Gain the knowledge, skill and experience in order to engage in activities.
- Gain the knowledge and experience in order to engage in dialogues.
- Gain the perspectives in order to interpret social situations

<b>Contents:</b>	<b>Hours</b>
6. Meaning of art and aesthetics.	10
7. Scope and nature of aesthetics.	10
8. Brief history of aesthetics.	10
9. Important aesthetic theories and theoreticians.	15
	<b>45</b>

## References:

1. ஆனந்தவர்த்தனர். (1944). *த்வனியலோகம்*, மொழிபெயர்ப்பு.எஸ். சுப்பிரமணியசாஸ்த்திரி, காசிவாசி அருள்நந்தித் தம்பிரான் சுவாமிகள் வெளியீடு,திருச்சிராப்பள்ளி.
2. கிருஷ்ணராஜா,சோ. (1996). *அழகியல்*, தேசியகலை இலக்கியப் பேரவையுடன் இணைந்துசுவத்ஞ்சியன் புகஸ்,சென்னை.
3. Barata. (1995). *The Natyasastram*, (Trans). ManomohanGhosh, SatyaBhattacharjeeManishaGrathalaya, Calcutta, India.
4. Gnoli,Raniero. (1985). *The Aesthetic Experience According to Abhinavagupta*,Chowkhamba Sanskrit Series office, Varanasi, India.

## FAS 3133 Art Theories and Practices

### Objectives:

- Explore the origins and historical development of art theories
- Comprehend important art theories.
- Identify the works of art in relation to their theories respectively.
- Understanding of art theories through the works of art.
- Practice to produce art works based on inherited art theories.

### Learning Outcomes:

At the end of the course students will be able to

- Comprehending the sense of art theories and developments.
- Comprehend the emergence and functions of art theories and its backgrounds.
- Identify and understand the important art theories.
- Enable to differentiate the important art theories.
- Enable to identify works of art based on art theories
- Enable to produce art works based on theories.

### Contents:

1. Impressionism and Post impressionism

### Hours

04

2. Fauvism	04
3. Cubism	04
4. Purism	03
5. Orphism	04
6. Futurism	03
7. Vortuism	03
8. Dadaism	04
9. Surrealism	03
10. Minimalism	03
11. Modernism and post modernism	05
12. Visiting art galleries.	05
	<b>45</b>

### References:

1. கிருஷ்ணராஜா,சோ. (1994). *20 ஆம் நூற்றாண்டுக்கான ஓவியக் கொள்கைகள்*, தேசியகலை இலக்கியப் பேரவையுடன் இணைந்துசுவத் ஏசியன் பக்ஸ்,சென்னை,
2. கொண்ஸ்ரன்ரைன்,றொ,கொ. (1998). *20ம் நூற்றாண்டுஓவியம்*, தேசியகலை இலக்கியப் பேரவை, சென்னை.
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5. Barbara Hess. (2005). *Abstract Expressionism*. Taschen.
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7. Heywood,Ian. (1997). *Social Theories of Art*, New York University Press, New York.

### FAS 3213 Art of Film Appreciation – Short Films & Documentary Films

#### Objectives:

- Empowerment in film appreciation
- To explore the nature of short films
- To explain the nature of documentary films

- To explore the elements of documentary film and short films
- To understand the basics of appreciation and evaluation of short films and documentary films

### Learning Outcomes

At the end of the course students will be able to

- Comprehending the nature of short films and documentary films
- Understanding the special characteristics of short films and documentary films
- Enabling the aesthetic and evaluating experience in short films and documentary films
- Enabling to evaluate short films and documentary films in the technical point of view.

<b>Course Content:</b>	<b>Hours</b>
1. Brief history of films	5
2. Introduction to appreciation of films	8
3. In depth study of films	7
4. Screening of selected short films and discussions	15
5. Screening in communities and interations	10
	<b>45</b>

### Reference

1. அம்சன்குமார். (1990). *சினிமாரசனை*, பொன்னி, சென்னை.
2. சிவகுமார். எம். (1997). *சினிமா ஓர் அற்புதமொழி*, சவுத் விசன், சென்னை,
3. திருநாவுக்கரசு. பா (பதி). (1995). *மக்களுக்கான சினிமா*, நிழல் வெளியீடு, சென்னை,
4. பெலாஸ், பேல, (1992). *சினிமாத் கோட்பாடு*, மொழிபெயர்ப்பு எம். சிவகுமார், சவுத் ஏசியன் புகல், சென்னை,
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6. Giannetti .L. (1990). *Understanding movies*, Prentices
7. Phil Powrie, Keith Reader. (2002). *French Cinema: A Student's Guide*, London.
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## FAS 3223 Colonial and Post - Colonial Art

### Objective

- To understand the Colonial and post colonial period and its socio-political context
- To understand Colonial and post colonial socio-cultural context
- To understand Colonial and Post Colonial Artistic Creations
- To compare Pre Colonial-Colonial-Post Colonial art and social background

### Learning Outcomes

At the end of the course students will able to

Recognize the backgrounds of Colonial and Post Colonial artistic expressions

Gain the knowledge of the changing patterns of transformation

Gain the knowledge of change in aesthetic experience and perspectives

Gain the knowledge of change in the medium and communication

<b>Contents:</b>	<b>Hours</b>
1. Historical background of colonialism and Post Colonialism	3
2. Politics of colonial period – a brief introduction	3
3. Functions and features of art in colonial period	7
4. Changes in forms and styles in art in colonial period	5
5. Impact of Independent struggles in art in colonial period	5
6. National identity and artistic expressions	5
7. Brief introduction to post colonialism	5
8. Post colonial theories and art	7
9. Aesthetic theories and post colonial art	5
	45

### Reference

1. Appasamy, J. (1984). *Indian Paintings of the British Period*, New Delhi, Rasaja Foundation,

2. Pal, P., Dehejia, VOL. (1986). *From Merchants to Emperors: British Artists and India, 1757-1930*, Ithaca, Cornell University Press,
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4. Guha-Thakurta, T. (1992). *The making of a new 'Indian' art: Artists, aesthetics and nationalism in Bengal, 1850-1920*, Cambridge, Cambridge University Press.
5. Mitter, P. (1994). *Art and Nationalism in Colonial India, 1850-1922*, Cambridge, Cambridge University Press.

## **FAS 3233 Understanding of South Asian Art Tradition**

### **Objective**

- To understand the brief history of South Asian Art
- To understand the socio-cultural background of South Asia
- To understand the similarities and differences in South Asian art
- To identify the socio-cultural connections through art
- To strengthen South Asian identity through art

### **Learning Outcome**

At the end of the course students will be able to

Gain the consciousness of South Asian commonality

Gain the knowledge to strengthen similarities and differences through art

Gain the knowledge to express the South Asian mind through art

### **Contents:**

	<b>Hours</b>
1. Brief introduction to South Asia	5
2. Politics of SAARC	10
3. Socio-cultural background of South Asia	5
4. Understanding South Asia through art	10
5. Building South Asia through art	15
Sri Lankan art in South Asia	
Tamilian Art in South Asia	

## References

1. Appasamy, Jaya ed. (1972). *Twenty-Five Years of Indian Art: Painting, Sculpture, and Graphics in the Post-Independence Era*. New Delhi: Lalit Kala Akademi.
2. Brown, Rebecca M. (2009). *Art for a Modern India, 1947-1980*. Durham: Duke University Press,
3. Coomaraswamy, Ananda K. (1971). *History of Indian and Indonesian Art*, New Delhi, MunshiramManoharlal.
4. Hashmi, Salima, essays in Dalmia. (2007). Yashodhara&Hashmi, Salima , *Memory, Metaphor, Mutations: Contemporary Art of India and Pakistan*, New Delhi, Oxford University Press.
5. Hashmi, Salima, et (2009). *Hanging Fire: Contemporary Art from Pakistan*. New York: Asia Society.

## FAS 3243 Indigenous Art : Traditions of Eastern Sri Lanka

### Objective

- To understand the meaning and scope of Indigenous art
- To know briefly the Indigenous works of art in Sri Lanka
- To identify the existing Indigenous people and their art in Eastern Sri Lanka
- To comprehend the medium/form, functions and aesthetics of Indigenous arts in Eastern Sri Lanka
- To understand the importance of practicing the art traditions in the background of Globalization

### Learning Outcomes

At the End of course Students will able to

- Understand the meaning of indigenous and the status of indigenous people
- Acquiring knowledge of Indigenous arts and its functions
- Understanding the existing Indigenous art forms in Sri Lanka

- Gain the knowledge to promote the art and the communities

<b>Course Contents:</b>	<b>Hours</b>
1. Meaning of indigenous and indigenous people	5
2. Historical and socio-cultural background of indigenous people	5
3. Rights of Indigenous people	10
4. Art traditions of indigenous people	5
5. Position of Indigenous art in Sri Lanka	5
6. Indigenous art traditions in Tamil culture	5
7. Artistic interactions with Indigenous communities	5
8. Practicing, preserving and promoting the art traditions	5
	45

## References

1. குணசேகரம்,கே.ஏ. (1992). *நாட்டுப்புறநடனங்களும் பாடல்களும்*, நியூ செஞ்சுரிபுக் ஹவுஸ் பிரைவேட் லிமிடெட்,சென்னை.
2. குணசேகரம்,கே.ஏ. (1993). *நாட்டுப்புறநிகழ்கலைகள்*, நியூ செஞ்சுரிபுக் ஹவுஸ் பிரைவேட் லிமிடெட்,சென்னை.
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5. வித்தியானந்தன்,சு.(1990). *நாடகம் நாட்டாரியற் சிந்தனைகள்*, தமிழகம் வெளியீடு,தெல்லிப்பளை.

## FAS 4113 Post Colonial Art in Sri Lanka

### Objectives

- To understand post colonial period and its artistic features
- To understand trends and turning points in Post Colonial art traditions
- To understand the aesthetic aspects of Post Colonial art
- To understand the connection between Nationalism and post colonial art
- Post colonial theories, artistic practices and societies

## Learning Outcomes

At end of the course students will be able to

- Comprehending post colonial art and its features
- Gain the knowledge in post colonial theories and practices
- Engage in post colonial artistic practices

<b>Content:</b>	<b>Hours</b>
1. Introduction to postcolonial period	5
2. Introduction too post colonial theories	8
3. Introduction to post colonial art and aesthetics	5
4. Introduction to post colonial art theories	8
5. Post colonial artists and theoreticians	7
6. Introduction to post colonial art practices	7
7. Engage in post colonial art practices	5
	<b>45</b>

## References

1. John Clifford Holt. (1996). *The Religious World of Kirti Sri: Buddhism, Art, and Politics in Late Medieval Sri Lanka*, Oxford University Press.
2. Rajpal Kumar De Silva and Willemina G. M. Beumer, (1988). *Illustrations and Views of Dutch Ceylon, 1602-1796* , Brill Archive.
3. Russell, M. *George Keyt*. (1950).*Introduction and Biographical Note*, Bombay.
4. Silva, K. M. De (1981). *A History Of Sri Lanka*, Oxford University Press.
5. Ulrich Von Schroder. (1992). *The Golden Age Of Sculpture In Sri Lanka*, Hong Kong, Visual Dharma Ltd.

## FAS 4123 Post Modernism in Art

### Objectives

- To understand post modernism through art
- To understand Post modern art and artists
- To understand the purposes, functions and aspects of post modern art
- To understand aesthetics of post modern art and art theories

- To understand people and societies through post modern art practices

### Learning outcomes

At end of the course students will be able to

- Gain the knowledge and perspectives on post modern discourses
- Understand the societies through post modern art
- Gain the knowledge and skill to initiate dialogues through art practices
- Gain the art of questioning established/constructed systems and practices

<b>Content:</b>	<b>Hours</b>
1. Brief introduction to post modernism and post-modernist	7
2. Death of post modernism and its textual materiality	8
3. Locations of contemporary culture	8
4. Artistic and stylistic trends and contemporary view points	7
5. Artistic production and visuals in the art galleries in Europe (England, France) and aesthetic discourses	8
6. American art galleries and its contribution to contemporary aesthetic trend	7
	<b>45</b>

### References

1. Benjamin Walter. (1936). *The work of art and the age of mechanical reproduction*.
2. Carroll, David. (1987). *prosthesis* Methuen, N.Y.
3. Danto, Arthur C. (1997). *After the End of Art: Contemporary Art and the Pale of History*. Princeton: Princeton University Press,
4. Kristine Stiles, ed. (1996). *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley, CA: University of California Press.
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## FAS 4133 Art in rituals of Eastern Sri Lanka

### Objectives

- To understand socio-cultural the background of Eastern Sri Lanka
- To comprehend kinds of rituals in Eastern Sri Lanka

- To Understand artistic aspects of rituals
- Art, artists, societies and aesthetics of rituals in Eastern Sri Lanka

### Learning out comes

At end of the course students will be able to

- Inherit the socio-cultural background of rituals
- Understanding of various forms and functions of rituals
- Identify the social formations and ritual practices
- Challenges and importance of rituals in the 21<sup>st</sup> century

Content:	Hours
1. Introduction to rituals	5
2. Role of rituals in societies	7
3. Art in rituals	5
4. Social theories of rituals	5
5. Art theories of rituals	5
6. Ritual practices and art forms and features	6
7. Rituals in Eastern Sri Lanka	7
8. Art and architecture in the rituals of Eastern Sri Lanka	5
	<b>45</b>

### Reference

1. இன்பமோகன்.வ. (2012). *கிழக்கிலங்கைச் சடங்குகள்*, குமரன் புத்தக இல்லம்,கொழும்பு.
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3. கந்தையா,வீ.சி. (1964). *மட்டக்களப்புத் தமிழகம்*, ஈழகேசரிப் பொன்னையா நினைவு வெளியீட்டுமன்றம், யாழ்ப்பாணம்.
4. கமலநாதன்,சா.இ, கமலா, கமலநாதன் (பதி). (2005). *மட்டக்களப்புபுர் வசரித்திரம்*, குமரன் புத்தக இல்லம், கொழும்பு - சென்னை.
5. சிவசுப்பிரமணியம்,வ. (2004) *மட்டக்களப்புநாட்டாரியல்*, வக்கிபதிப்பகம்,கொழும்பு.
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8. மெளனகுரு,சி. (1988). சடங்கிலிருந்துநாடகம் வரை..., நாகலிங்கம் நூலாலயம், யாழ்ப்பாணம்.

## FAS 4213 Local Musical Instruments

### Objectives

- To identify local musical instruments.
- To identify the functions
- To get basic knowledge and skill in making and maintenance
- To get basic skills in playing and performing
- Promotion of making and playing local instruments

### Learning outcome

At end of the course students will be able to

- To gain the knowledge and skill of playing the art
- To gain the knowledge and skill in making and maintenance of the art
- To gain the knowledge in promotion of the instruments and performances
- To gain the knowledge to challenge the social stigma about the local instruments

Content:	Hours
1. Brief introduction to musical instruments	3
2. Introduction to local musical instruments	3
3. Meaning and politics of local	5
4. Local musical traditions in societies	5
5. Practicing local instruments	28
6. Performing local instruments and engage with social functions	18
7. Engage in making and maintenance of local musical instruments	5
8. Promotional activities on local musical instruments	5
9. Engage with conventional practitioners and practices	3



## References

1. இன்பமோகன்.வ, (2012). *கிழக்கிலங்கைச் சடங்குகள்*, குமரன் புத்தக இல்லம், கொழும்பு.
2. மௌனகுரு.சி (1998) *மட்டக்களப்புமரபுவழிநாடகங்கள்* ,விபுலம் வெளியீடு, மட்டக்களப்பு.
3. Sheila Melvin. (2004). *hapsody in Red - How Western Classical Music became Chinese*, Jin Dong Cai Algora Publishing.

## FAS 4223 Applied Art

### Objectives

- Converting the art into application mode
- Interpreting the art for the social participation
- Questioning and critiquing the existing order and constructions
- Providing space for innovations

### Learning Outcome:

At end of the course students will be able to

- Interpretational and innovative quality
- Collective and social engagement
- Quality of application

### Content:

	<b>Hours</b>
1. Introduction to Applied Art	7
2. Art of the Applied Art	7
3. Aesthetics and Politics of Applied Art	7
4. Theories and Practices in Applied Art	9
5. Practicing and experimenting in Applied Art	8

6. Applied Art and Actions	7
	45

### References

1. Irving Sandler. (1996). *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*. Icon Editions.
2. Alfred Gell. (1998). *Art and Agency: An Anthropological Theory* Clarendon Press.
3. Corinne Robins. (1984). *The Pluralist Era: American Art, 1968-1981* Harper & Row.
4. Colin Painter. (2002). *Contemporary Art and the Home*, Berg.
5. Mary D. Garrard. (1982). *Feminism and Art History: Questioning the Litany* Norma Broude; Icon Editions,

## FAS 4233 Rights, Laws, Conventions of Art and Culture

### Objectives:

- To introduce the importance and necessity of legal existence of art works.
- To introduce the historical back round of emerging legal registration of art works.
- Legal records and contemporary challenges
- To introduce the punishment in violating laws with regard to fine arts.

### Learning outcomes:

At end of the course students will be able to

- Understanding the laws and its importance
- Comprehending origin and changes in laws and conversions of art works.
- Understanding the current world trend in obeying the laws and codes of ethics in artworks.
- Comprehending punishments and their awareness with regard to violating the rules and laws of art work

Content:	Hours
1.Introduction to common law, rights and conventions.	6
2.Application to law, rights and conventions to fine arts.	7

3. Property rights and fine arts.	6
4. Laws in making fine arts and keeping with copy rights.	6
5. Violation of copy right and punishment.	8
6. Problem in handling the laws and conventions in the hyper textual world.	6
7. Exemplification of rights, laws and convention of art works.	6
	<b>45</b>

## Reference

1. Biddle, Livingston. (1988). *Our Government and the Arts: A Perspective from the Inside*. New York: American Council for the Arts.
2. Feld, Alan L. (1983). *Patrons Despite Themselves: Taxpayers and Arts Policy*. New York: New York University Press.
3. Hoffie, (2003). *Pat Witnessing to Silence: Art and Human Rights*. ANU Humanities Research Centre and Drill Hall Gallery, Canberra.
4. Pankratz, David B. (1993). *Multiculturalism and Public Arts Policy*. Westport: Bergin & Garvey.

## FAS 4246 Research Methodologies and Dissertation/Performance

### Objectives

- To know the importance of Pusey proper methodologies
- To understand quality and quantitative methodology
- To understand the way of writing research paper
- To understand to present research paper

### Learning outcome

At end of the course students will be able to

- Understanding the importance of ethics of doing research
- Comprehending qualitative and quantitative methodologies
- Understanding the methods of doing research in field of fine arts
- Comprehending the way of writing research
- Understanding the ways to do effective presentation of research

### Content:

### Hours

1. Selection of title of research	3
2. Writing research proposal	4
3. Writing abstract	4
4. Writing extend abstract	4
5. Writing literature review	4
6. Collection of research material	15
7. Preparation of questionnaire	4
8. Coding and recoding of variables	10
9. Entering datum and analysis of data	10
10. Testifying hypothesis	4
11. Preparing bibliography	8
12. Writing thesis	20
	<b>90</b>

1. Adams, Laurie Schneider. (1996). *The Methodologies of Art. An Introduction*. New York: HarperCollins,
2. Chamberlain, Mary W. (1959). *Guide to Art Reference Books*. Chicago: American Library Association.
3. Ehresmann, Donald L. (1990). *Fine Arts: A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks*. Third edition. Englewood: Libraries Unlimited, Inc.
4. Jones, Lois Swan. (1990). *Art Information: Research Methods and Resources*. Third edition. Dubuque: Kendall/Hunt.
5. Kleinbauer, W. Eugene and Thomas P. Slavens. (1982). *Research Guide to the History of Western Art. Sources of Information in the Humanities No. 2*. Chicago: American Library Association.

## **AC 1232: Introduction to Art Entrepreneurship**

### **Objectives:**

- In practice, function of art is an experience or an activism. The dimension of art as entrepreneurship is important in the current global context. The disintegration of traditional art entrepreneurship and the lack of art entrepreneurship in modern art practices also contributed for economic dependency and disintegration in Cultural Heritage.

- Art entrepreneurship as a subject will deal with this issues in order to establish and strengthen the important dimension in art.

### **Learning Outcomes**

- Producing students with the knowledge and skill in the field in order to engage in the practice as an art entrepreneur and a person of engaging in the development of Art and Entrepreneurship.

<b>Course Contents</b>	<b>Hours</b>
1. Conventional ideologies of Arts	04
2. Conventional ideologies of Entrepreneurship	04
3. Art and Entrepreneurship in Traditions	04
4. New ideologies in Art and Entrepreneurship	04
5. Art and Entrepreneurship in Global context	04
6. Alternative Art Culture: Ideologies and activities	04
7. Community based Art and Entrepreneurship	03
8. Art and Entrepreneurship as alternative economic activity	03
<b>Total Hours</b>	<b>30</b>

### **Recommended Reading**

09. Mikael Scherdin, Art Entrepreneurship, Ivo Zander Edward Elgar Publishing, 2011.
02. Sketches: Organizing Arts Elizabeth Chodos, Kerry Schneider Green Lantern Press, May 5, 2007.
03. Arts Entrepreneurship and Economic Development: Can Every City Be ZAustintatiousz?,Now Publishers Inc, Feb 1, 2011.

04. Entrepreneurship and Self-Help among Black Americans, \_Butler, John Silbey. Albany: State University of New York Press. 1991.
05. Lyotard, Jean-François. "The Postmodern Condition." Culture and Society: Contemporary Debates. Ed. Jeffrey C. Alexander and Steven Seidman. Cambridge: Cambridge University Press. 1990.
06. Johnson, Margaret. "New Approaches to Understanding the Gendered Economy: Self-Employed Women, Microcredit and the Nonprofit Sector." Immigrant and Minority Entrepreneurship. Ed. John Silbey Butler and George Kozmetsky. Westport, Connecticut: Praeger. 2004.

## **OFA 2123 CINEMA AND TAMIL SOCIETY**

### **Objectives**

- To understand the relationship of media and society
- To comprehend the influence cinema in society
- To understand the history of Tamil cinema

### **Learning outcomes**

At the end of the course students will be able to

- Understanding the history and nature of cinema
- Understanding the influence of cinema in society
- Comprehending short history of Tamil cinema
- Understanding of Tamil cinema and society

### **Course Contents:**

	<b>Hours</b>
1. Brief history of Tamil society	05
2. Brief introduction to cinema	05
3. Social influence in cinema	05

4. Cinema's influence on society	05
5. Brief history of current trends in cinema	05
6. Changing trends in Tamil cinema in society	05
7. Film screenings and interactions	15
	<b>45</b>

### References:

1. குமார். அம்சன். (1990). *சினிமா ரசனை*, பொன்னி, சென்னை.
2. சிவகுமார்.எம். (1997). *சினிமா ஓர் அற்புதமொழி*, சவுத் விசன், சென்னை,
3. திருநாவுக்கரசு.பா (பதி). (1995). *மக்களுக்கான சினிமா*, நிழல் வெளியீடு, சென்னை,
4. பெலாஸ்,பேல். (1992). *சினிமாக் கோட்பாடு*, மொழிபெயர்ப்பு எம்.சிவகுமார், சவுத் ஏசியன் பக்ஸ், சென்னை.
5. Bordwell, David. (2001).Thompson, Kristin., *Film Art an Introduction*, University of Wiscorsim, New York.
6. Giannetti .L. (1990). *Understanding movies*, Prentices.

## OFA 3143 ART, CULTURE AND SOCIETY

### OBJECTIVES

- To understand the meaning of art culture of society and their relationship
- To comprehend the role of society and culture in creature of art works
- To understand the nature of art in different societies
- To understand the contribution of selected artists and theorists in art and culture

### Learning out comes

- Understanding the meaning of art culture and society
- Understanding the contribution of some theorists in art and culture
- Comprehending the role of society and its cultural in the artistic creation
- Understanding the nature of art in relation to different societies

### Contents

	Hours
1. Main and scope of art culture and society	5
2. Role of art in curing and preserving the culture	6
3. The necessary art in society	6
4. Relationship between art culture and society	7
5. Demonstrating the cultural values by exempting arts works	7

6. Identifying art works	7
7. Field tour and assignment	7
	45

## References

1. Lowenthal, Leo. (1984). *Literature and Mass Culture: Communication in Society*. New Brunswick: Transaction.
2. Gans, Herbert J. (1999). *Popular Culture & High Culture: An Analysis and Evaluation of Taste*. New York: Basic.
3. Griswold, Wendy. (1994). *Cultures and Societies in a Changing World*. London: Pine Forge.
4. Harrington, Austin. (2004). *Art and Social Theory: Sociological Arguments in Aesthetics*. Cambridge: Polity.
5. Wolff, Janet. (1984). *The Social Production of Art*. New York: New York University Press.