

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

ARTS AND IDEAS - INDIAN

CODE: 19FA/PC/AI14

CREDITS: 4

L T P: 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To provide a historical survey of Indian art with emphasis on social, cultural, religious, and political contexts
- To provide an overview of Indian art from prehistory to the postmodern
- To understand how artistic styles in painting, sculpture, and architecture were fashioned by the predominant ideas of the respective time period

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Comprehend the span of Indian art from prehistory to the postmodern
- Understand the history of artistic expression in the Indian tradition
- Discuss the political, social and religious contexts for the production and use of Indian architecture, sculpture and painting
- Understand how major ideas and religions shaped the art of the times
- Identify and discuss select, representative works of art

Unit 1 (10 hrs)

Introduction

- 1.1 Indus Valley Civilization: Trade and Agriculture
 - 1.1.1 Architecture: The Great Bath and Granary, Mohenjodaro
 - 1.1.2 Seals: Humped Bull, Unicorn, Yogi
- 1.2 Indian Religions: Vedic, Buddhism, Jainism, Hinduism, Islam

Unit 2 (15 hrs)

Buddhist and Jain

- 2.1 Buddhist: The Human Ideal, Social Reformation
 - 2.1.1 Architecture: Stupa No.1 Sanchi; Chaitya: Karle, Cave 19, Ajanta Vihara: Cave 1, 21, Ajanta; Cave No.12 (Tin Thal), Ellora
 - 2.1.2 Sculpture: Vedika: Ruru Jataka, Bharhut; Torana: The Enlightenment, Western gateway, The Great Departure, Conversion of Kashyap Brothers, Salabhanjika/Yakshi, Eastern gateway, Stupa No.1 Sanchi; Seated Buddha, Sarnath
 - 2.1.3 Painting: Chaddanta Jataka, Cave No.10, Ajanta, Bodhisattva Padmapani, Cave No.1, Ajanta
- 2.2 Jain: Man and Nature
 - 2.2.1 Architecture: Dilwara temples, Mount Abu

2.2.2 Sculpture: Dilwara temples, Mount Abu; Gommatesvara, Sravana-Belagola

2.2.3 Painting: Sittanavasal murals, Jaina miniatures

Unit 3 **(15 hrs)**

Hindu: Cosmic Mythology, Symbolism and styles

3.1 Architecture

3.1.1 Rockcut architecture: Five Rathas, Mamallapuram; Kailasanatha Temple, Ellora

3.1.2 Structural architecture: North Indian: Lingaraja Temple, Bhuvaneswar; Sun Temple, Konark; Kandariya Mahadeo Temple, Khajuraho; Central Indian: Kesava temple, Somnathpur; South Indian: Shore Temple, Mamallapuram, Brihadeswara Temple, Thanjavur

3.2 Sculpture: Ardhanariswara, Gangaikondacholapuram; Vishnu Anantasayana, Deogarh; Seated Vishnu, Aihole; Plinth Relief sculptures, Hoysalasvara Temple, Halebid; Trimurti, Cave No.1, Elephanta; Nataraja Bronze, Tiruvalangadu; Shakthi: Mahishasuramardini panel, Mahishasura Mandapa, Mamallapuram

3.3 Painting: Bhakthi: Sundarar setting out on his journey to Kailash, Brihadeswara Temple, Thanjavur; Krishna and Radha in the Groves, Kangra miniature painting

Unit 4 **(10 hrs)**

Islam: Submission to God and Symbols of Power

4.1. Architecture: Qutb complex, Delhi; Jami Masjid, Delhi; Fatehpur Sikri Complex, Agra; Humayun's Tomb, Delhi; Akbar's Tomb, Sikandra; Taj Mahal, Agra

4.2 Mughal Miniatures: Akbar Restrains Havai, Jehangir's Dream

Unit 5 **(15 hrs)**

Modern: Nation as Concept: Colonialism, Nationalism, Post Colonialism

5.1 Company Painting; Raja Ravi Varma,

5.2 1900–1940s: Bengal School: Abanindranath Tagore

5.3 Jamini Roy, Amrita Shergil, D.P.Roy Choudhary, Ram Kinker Baij

5.4 1940s–1960s: Calcutta Group, Delhi Silpi Chakra, PAG, Bombay: M.F. Husain, S. H. Raza, F. N. Souza, Madras Art Movement, Cholamandal Artist's Village: K.C.S. Paniker, P.V. Janakiram

5.5 1970s: Akbar Padamsee, K.G. Subramaniam, Bhupen Khakker, Redappa Naidu, Anjolie Ela Menon, Bikash Bhattacharjee, R.B.Bhaskaran, Sudhir Patwardhan

5.6 1980s–2010: Rumana Husain, Vivan Sundaram, Nalini Malani, Atul Dodiya, Subodh Gupta, Jitish Kallat

BOOKS FOR REFERENCE

Anantharaman, Ambujam. *Temples of South India*. Chennai: East West, 2009.

Bhagat, Ashrafi. *Framing the Regional Modern: K.C.S. Paniker and the Madras Art Movement*. Thrissur: Kerala Lalithakala Akademi, 2011.

- Bhalla, A.S. *Royal Tombs of India: 13th to 18th Century*. Ahmedabad: Mapin Publishing, 2009.
- Brown, Percy. *Indian Architecture Vol. I: Buddhist and Hindu*. Bombay: D.B. Taraporevala Sons, 1971.
- Bunce, W. Frederik. *Islamic Tombs in India: The Iconography and the Genesis of their Design*. New Delhi: D.K. Printworld, 2004.
- Chakraverty, Anjan. *Indian Miniature Painting*. New Delhi: Roli and Janssen, 1996.
- Champakalakshmi, R. and Usha Kris. *The Hindu Temple*. New Delhi: Roli and Janssen, 2001.
- Champakalakshmi R. *Religion, Tradition and Ideology: Pre-colonial South India*. New Delhi: Oxford University Press, 2011.
- Chandra, Pramod. *The Sculpture of India: 3000 BC-1300AD*. Washington: National Gallery of Art, 1985.
- Dehejia, Vidya. *Indian Art*. London: Phaidon, 1997.
- Deva, Krishna. *Temples of North India*. India: National Book Trust, 1985.
- Fisher, Robert E. *Buddhist Art and Architecture*. London: Thames & Hudson, 2006.
- Havell, E. B. *Indian Sculpture and Painting with an Explanation of their Motives and Ideals*. New Delhi: Cosmo, 1980.
- Harle, J.C. *The Art and Architecture of the Indian Subcontinent*. Middlesex: The Pelican History of Art Series, Penguin, 1986.
- Jhaveri, Amrita. *A Guide to 101 Modern and Contemporary Indian Artists*. Mumbai: India Book House, 2005.
- Koch, Ebba. *Mughal Architecture*. New Delhi: Oxford University Press, 2002.
- Michell, George. *Hindu Art and Architecture*. London: Thames and Hudson, 2000.
- Miller, Barbara Stoler. *Exploring India's Sacred Art: Selected Writings of Stella Kramrisch*. New Delhi: Indira Gandhi National Centre for the Arts, 1994.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922: Occidental Orientations*. New York: Cambridge University Press, 1994.
- Mitter, Partha. *Indian Art*, Oxford History of Art series. Oxford: Oxford University Press, 2001.
- Morley, Grace. *Indian Sculpture*. New Delhi: Roli Books, 2005.
- Nagaswamy, R. *Brhadisvara Temple: Form and Meaning*. New Delhi: Indira Gandhi National Centre for the Arts and Aryan Books International, 2011.
- Pant, Pushesh. *Ajanta and Ellora Cave Temples of Ancient India*. Holland: Roli, 2007.
- Sen Gupta, Subhadra. *Fatehpur Sikri*. New Delhi: Niyogi Books, 2013.

Sinha, Gayatri, ed. Indian Art: An Overview. New Delhi: Rupa, 2004.

Sinha, Gayatri, ed. Art and Visual Culture in India: 1857-2007. New Delhi: Marg, 2009.

Singh, Sumit. *Islamic Architecture: A Critical Study*. New Delhi: Cyber Tech Publications, 2014.

Swaminathan, S. *Mahabalipuram: Unfinished Poetry in Stone*. India: Arkey Graphics, 2011.

Talim, Meena. *Buddhist Art*. 2 Vols. Delhi: Buddhist World Press, 2014.

PATTERN OF ASSESSMENT

Continuous Assessment: Total Marks: 50

Continuous Assessment Test: Total Marks: 50

Duration: 90 minutes

Section A – 3 x 10 = 30 marks (3 out of 4 questions)

Section B – 1 x 20 = 20 marks (1 out of 2 questions)

Other Components: Total Marks: 50

Assignment, seminar, quiz, open book test, group discussion

End Semester Examination:

Total Marks: 50

Duration: 3 Hours

Section A – 4 x 10 = 40 marks (4 out of 6 questions)

Section B – 3 x 20 = 60 marks (3 out of 4 questions)

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

ARTS AND IDEAS - WESTERN

CODE: 19FA/PC/AW14

CREDITS: 4

L T P: 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To provide an orientation to art history as an academic discipline
- To learn the appropriate vocabulary and critical tools for discussing and writing about works of art
- To provide a historical survey of Western art with emphasis on social, cultural, religious, and political contexts
- To understand how artistic styles in painting, sculpture, and architecture were fashioned by the predominant ideas of the respective time period

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- View art history as an academic discipline and understand its methods of analysis
- Understand the vocabulary of art history
- Understand the history of artistic expression in the Western artistic tradition, from the Classical period to the Postmodern
- Understand how major ideas shaped the art of the times
- Identify artistic styles and discuss select works of art

Unit 1 (05 hrs)

Introduction

- 1.1 Subjects and vocabulary of art history
- 1.2 Different ways of seeing

Unit 2 (15 hrs)

Classical and Medieval

- 2.1 Hellenic: Humanism: Doryphorus; Idealism: Hermes and the Infant Dionysus; Rationalism: Parthenon, Athens
- 2.2 Hellenistic: Realism: Nike of Samothrace, Old Market Woman
- 2.3 Roman: Organisation, Utilitarianism: Pantheon, Forum of Trajan
- 2.4 Early Christian and Byzantine: Authoritarianism: Justinian and Theodora mosaics, San Vitale, Ravenna
- 2.5 Romanesque: Contemplative Life: Last Judgement, west tympanum, Saint-Lazare, Autun, France
- 2.6 Gothic: Dualism: Chartres Cathedral, Chartres

- 2.7 Late Medieval: Late Medieval Naturalism: Madonna Enthroned with Saints and Prophets, Cimabue; Madonna Enthroned, Giotto

Unit 3 (15 hrs)

Renaissance and Baroque

- 3.1 Renaissance: Classical Humanism: David, Ceiling, Sistine Chapel, Michelangelo; School of Athens, Raphael; Scientific Naturalism: Annunciation, Fra Angelico; Last Supper, Leonardo da Vinci; Renaissance Individualism: Adoration of the Magi, Sandro Botticelli
- 3.2 Counter-Reformation: Religious Dramas in Dark and Light: Conversion of St. Paul, Caravaggio; Faith and Transformation: St. Teresa in Ecstasy, Gian Lorenzo Bernini; Spirituality and Art: The Burial of Count Orgaz, El Greco; Painter of Courtly Life: Las Meninas, Diego Velazquez
- 3.2 Baroque: Painter of an Inner Light: The Company of Captain Frans Banning Cocq (Night Watch), Rembrandt van Rijn; Photography before Photography: The Art of Painting, Jan Vermeer

Unit 4 (15 hrs)

Eighteenth and Nineteenth Century

- 4.1 Neoclassicism: In Service of the Revolution: The Oath of Horatii, Jacques Louis David
- 4.2 Romanticism: Art and Revolution: Liberty Leading the People, Eugene Delacroix; Painting the News: Raft of the Medusa, Theodore Gericault; The Third of May 1808, Francisco Goya; Back to Nature: Haywain, John Constable; Slavers Overthrowing the Dead and Dying, J M W Turner
- 4.3 Realism: Social Commentary: Third Class Carriage, Honore Daumier; Realism and Scandal: Olympia, Edouard Manet; Realism and Geometry: The Cotton Exchange at New Orleans, Edgar Degas; Sculptural Realism: Gates of Hell, Auguste Rodin
- 4.4 Impressionism: Painter of Air and Mist: La Gare Saint Lazare, Claude Monet; Art and the City: Bar at the Folies-Bergere, Edouard Manet
- 4.5 Post-Impressionism: Alliance of Art and Science: Sunday Afternoon on the Island of La Grande Jatte, Georges Seurat; Mont St. Victoire, Paul Cezanne; Symbolism in the Arts: Starry Night, Vincent van Gogh; Vision after the Sermon, Paul Gauguin

Unit 5 (15 hrs)

Twentieth Century Art

- 5.1 Early Twentieth Century: Modernism
- 5.1.1 Fauvism: Harmony in Red, Henri Matisse
- 5.1.2 Expressionism: The Scream, Edvard Munch; Expressionism in Germany: The Street, Dresden, Ernst Ludwig Kirchner
- 5.1.3 Cubism: Les Demoiselles d' Avignon, Pablo Picasso; Man with a Guitar, Georges Braque
- 5.1.4 Futurism: Nude Descending the Staircase, Marcel Duchamp

- 5.1.5 Surrealism: Persistence of Memory, Salvador Dali; Palace at 4 am, Alberto Giacometti; Two Fridas, Frida Kahlo
- 5.1.6 Abstraction: Composition with Red, Blue and Yellow, Piet Mondrian; Composition VIII, Vassily Kandinsky; Reclining Figure, Henry Moore; The Spiral, Alexander Calder
- 5.1.7 Antiwar Art: The Night, Max Beckmann; The Avenger, Ernst Barlach; Guernica, Pablo Picasso
- 5.2 Mid-twentieth century:
 - 5.2.1 Abstract Expressionism: No.1, Jackson Pollock; No.14, Mark Rothko
 - 5.2.2 Pop Art: Green Coca-Cola Bottles, Andy Warhol; Hopeless, Roy Lichtenstein; Monogram, Robert Rauschenburg
- 5.3 New Millennium: Postmodernism
 - 5.3.1 Photorealism: Supermarket Shopper, Duane Hanson
 - 5.3.2 Feminism: The Dinner Party, Judy Chicago; Untitled, Cindy Sherman; Your Gaze Hits the Side of My Face, Barbara Kruger
 - 5.3.3 Conceptual Art: One and Three Chairs, Joseph Kosuth
 - 5.3.4 Earth Art: Spiral Jetty, Robert Smithson
 - 5.3.5 Social and Political Art: Stereo Styles, Lorna Simpson
 - 5.3.6 New Media: Mansheshe, Tony Oursler

BOOKS FOR REFERENCE

- Acton, Mary. *Learning to Look at Modern Art*. London: Routledge, 2004.
- Arnason, H.H. *A History of Modern Art*. 3rd ed. London: Thames and Hudson, 1986.
- Britt, David, ed. *Modern Art: Impressionism to Post-Modernism*. London: Thames and Hudson, 1989.
- Bowness, Alan. *Modern European Art*. World of Art series. London: Thames and Hudson, 1985.
- Craske, Matthew. *Art in Europe 1700-1830*. New York: Oxford University Press. 1997.
- Facos, Michelle. *An Introduction to Nineteenth Century Art*. New York: Routledge, 2011.
- Gombrich, E H. *The Story of Art*. London: Phaidon, 2010.
- Janson, H.W., and Anthony F. Jansen. *History of Art*. New York: Harry N. Abrams, Inc, 1997.
- Kleiner, Fred S. *Gardners' Art Through the Ages*. 13th ed. Belmont: Thomson Wadsworth, 2009.
- Marien, Mary Warner and William Fleming. *Flemming's Arts and Ideas*. 10th ed. California: Thomson Wadsworth, 2005.
- Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.
- Read, Herbert. *A Concise History of Modern Sculpture*. London: Thames and Hudson, 1989.

Stangos, Nikos, ed. *Concepts of Modern Art*. World of Art Series. London: Thames and Hudson, 1994.

Walther, Ingo F. *Art of the 20th Century*. 2 vols. London: Taschen, 1998.

PATTERN OF ASSESSMENT

Continuous Assessment: Total Marks: 50

Continuous Assessment Test: Total Marks: 50

Duration: 90 minutes

Section A – 3 x 10 = 30 marks (3 out of 4 questions)

Section B – 1 x 20 = 20 marks (1 out of 2 questions)

Other Components: Total Marks: 50

Assignment, seminar, quiz, open book test, group discussion

End Semester Examination:

Total Marks: 50

Duration: 3 Hours

Section A – 4 x 10 = 40 marks (4 out of 6 questions)

Section B – 3 x 20 = 60 marks (3 out of 4 questions)

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M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

DRAWING PRACTICAL

CODE: 19FA/PC/P115

CREDITS: 5

L T P: 0 0 7

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To help establish the basics of visual vocabulary for drawing
- To prepare the students to produce art works using varied approaches to drawing
- To provide an exposure to perspective and figure drawing
- To enable the students to develop representational drawing

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand the visual vocabulary of art
- Create pictorial drawing using orthographic, isometric and oblique projections
- Combine various perspectives to achieve a three- dimensional forms and depth in drawing
- Use methods like crating and varied rendering techniques to create representational drawings
- Represent figures in proportion and draw portraits

UNIT 1

(20 hrs)

Visual Vocabulary

- 1.1 Point, Line, Plane, Shape.
- 1.2 Form, Space, Depth
- 1.3 Colour, Light, Tone, Texture
- 1.4 Composition, Proportion, Balance, Emphasis, Harmony, Rhythm, Movement

UNIT 2

(15 hrs)

Approaches to Drawing

- 2.1 Contour drawing–Gesture drawing, Imitational Drawing, Cross-Contour drawing
- 2.2 Pictorial Drawing–Orthographic, Isometric and Oblique Projections

UNIT 3

(25 hrs)

Perspective Drawing–Rectilinear & Curvilinear forms

- 3.1 Vanishing points, Horizons
- 3.2 One-point Perspective
- 3.3 Two-point Perspective
- 3.4 Three-point Perspective

UNIT 4 (15 hrs)

Representational Drawing

- 4.1 Plan, Elevation and Section views
- 4.2 Dimensional views using Crating
- 4.3 Rendering Techniques
- 4.4 Icons and Symbols

UNIT 5 (16 hrs)

Figure Drawing

- 5.1 Gesture Drawing
- 5.2 Proportions of Head and Full Figure

BOOKS FOR REFERENCE

Ching, Francis D. K. *Drawing: A Creative Process*. New York: Van Nostrand Reinhold, 1990.

Gail, Angela. *Drawing: A Step-by-Step Guide to Drawing Techniques*. Twickenham: Tiger Books International, 1997.

Curnow, Vera. *The Best of Coloured Pencil - Vol 5*. Massachusetts: Quarry – Rockport, 1999.

Douet, Valerie C., ed. *Drawing for Pleasure*. Kent: Search, 2001.

Guptill, Arthur. *Freehand Drawing Self Taught*. New York: Watson Guptill, 1984.

Mulick, Milind, *Sketckbook*. Pune: Jyotsna Prakshan, 2007.

Sidaway, Ian and Hoggett, Sarah. *The practical Encyclopedia of Drawing*. London: Hermes House, 2012.

Hogarth, Burne. *Dynamic Anatomy*. New York: Watson-Guptill Publications, 1990.

Hogarth, Burne. *Dynamic Figure Drawing*. New York: Watson-Guptill Publications, 1996

Vebeil, Victoria. *Exploring the Basics of Drawing*. New York: Thomson Delmar Learning, 2005.

Woods, Michael. *Pencil Drawing*. New York: Dover, 1987.

Yot, Richard. *Light for Visual Artists*. London: Laurence King Publishing Ltd. 2013

PATTERN OF ASSESSMENT

Continuous Assessment: 50 marks

- Classwork 40 marks
- Assignment 10 marks

End Semester Examination

Total Marks: 100

Duration: 3 Hours

Question Paper Pattern – **one** out of two questions

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

FUNDAMENTALS OF DESIGN PRACTICAL

CODE: 19FA/PC/P215

CREDITS: 5

L T P: 0 0 7

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To develop ‘design seeing’
- To understand the principles of design
- To become familiar with typography as a medium of design
- To introduce the concept of image, symbols and meanings

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand and discuss ‘design seeing’
- Understand and use the elements and principles of design
- Understand colour and its dynamics
- Ideate, develop and apply typography as an effective medium
- Combine idea, type and image into effective design

Unit 1 (18 hrs)

Elements of design

- 1.1 Dots, line and space
- 1.2 Form and shape
- 1.3 Texture

Unit 2 (18 hrs)

Colour

- 2.1 Colour wheel
- 2.2 Physical and psychological qualities
- 2.3 Colour interactions: harmony, contrasts, hue, intensity, value

Unit 3 (15 hrs)

Principles of Design

- 3.1 Balance, emphasis and rhythm
- 3.2 Unity and variety
- 3.3 Proportion and scale

Unit 4 (20 hrs)

Basics of typography

- 4.1 Elements of letterforms
- 4.2 Type anatomy
- 4.3 Type styles and families

Unit 5 **(20 hrs)**

Idea and Image

- 5.1 Pictorial symbols and meaning
- 5.2 Symbols and icons

BOOKS FOR REFERENCE

Ames, Lee J. *The Dot, Line and Shape Connection*. New York: Doubleday, 1982.

Carter, Rob, Ben Day, and Philip Meggs. *Typographic Design: Form and Communication*. 4th ed. New Jersey: John Wiley, 2007.

Cole, Alison. *Colour*. London: Dorling Kindersley, 1993.

Hampshire, Mark, and Keith Stephenson. *Communicating with Pattern: Stripes*. New Delhi: RotoVision, 2004.

Hampshire, Mark, and Keith Stephenson. *Communicating with Pattern: Circles and Dots*. New Delhi: RotoVision, 2006.

Morioka, Adams, and Terry Stone. *Colour Design Workbook: A Real World Guide for Using Colour in Graphic Design*. Massachusetts: Rockport, 2006.

Pao, Imin, and Joshua Berger. *30 Essential Typefaces for a Lifetime*. Massachusetts: Rockport, 2006.

Philips, Peter, and Gillian Bunce. *Repeat Patterns: A Manual for Designers, Artists and Architects*. London: Thames and Hudson, 1993.

Sinha, Anil. *Ideating Identity*. Ahmedabad: Maitreya, National Institute of Design, 2010.

PATTERN OF ASSESSMENT

Continuous Assessment: **50 marks**

- Classwork 40 marks
- Assignment 10 marks

End Semester Examination

Total Marks: 100 **Duration: 3 Hours**

Question Paper Pattern – **one** out of two questions

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

DESIGN FOR TEXTILES PRACTICAL

CODE: 19FA/PC/T124

CREDITS: 4

L T P: 0 0 6

TOTAL TEACHING HOURS: 78

OBJECTIVES OF THE COURSE

- To introduce textiles, constructions techniques and end uses
- To provide an understanding of the process of design development for textiles, particularly of the synergy between ideation, research and design development
- To enable the creation of original design solutions for textile surfaces

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand textiles and their construction
- Understand and apply design development methodologies for textile surfaces
- Develop designs from observed and inspired sources
- Construct patterns and repeats for print design
- Create textile designs using CAD

Unit 1 (10 hrs)

Introduction to textiles

- 1.1 Fibres, yarns and fabrics
- 1.2 Textile construction techniques
- 1.3 Textiles in fashion and home

Unit 2 (10 hrs)

Design research

- 2.1 Problem analysis, research questions, objectives and mind mapping
- 2.2 Client and market profiling - demographic and psychographic research

Unit 3 (15 hrs)

Design ideation

- 3.1 Design approaches – historical; conceptual; trend, market and client oriented
- 3.2 Colour in textiles: colour forecasting, Pantone fashion and home palette
- 3.3 Concept note, mood board and colour story

Unit 4 (20 hrs)

Design development

- 4.1 Motif and pattern derivation
- 4.2 Design rendering in different media

Unit 5**(23 hrs)****Layouts and Repeat Construction**

- 5.1 Types of layouts
- 5.2 Repeat construction: tailored repeat structures, seamless repeats
- 5.3 Design editing and repeat development in CAD

BOOKS FOR REFERENCE

Diane, Tracy, and Tom Cassidy. *Colour Forecasting*. United Kingdom: Blackwell, 2005.

Drudi, Elisabetta Kuky. *Fashion Prints: How to Design and Draw*. Amsterdam: Pepin, 2008.

Hornung, David. *Colour: A workshop for Artists and Designers*. London: Laurence King, 2005.

Meller, Susan, and Joost Elffers. *Textile Designs*. London: Thames and Hudson, 1991.

Phillips, Peter, and Gillian Bunce. *Repeat Patterns: A Manual for Designers, Artists and Architects*. London: Thames and Hudson, 1993.

San Martin, Macarena. *Patterns in Fashion*. Koln: Evergreen, 2009.

Sausmarez, Maurice De. *Basic Design: The Dynamics of Visual Form*. London: A & C Black, 1992.

Yates, Marypaul. *Textiles: A Handbook for Designers*. New York: W.W. Norton and Company, 1995.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment **50 marks**

Assessment of end semester submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

PUBLISHING DESIGN PRACTICAL

CODE: 19FA/PC/G124

CREDITS: 4

L T P: 0 0 6

TOTAL TEACHING HOURS: 78

OBJECTIVES OF THE COURSE

- To develop thematic and sequential typographic design applications
- To provide an overview of publishing design
- Problem solving in typography, publishing design and communication through skill-building exercises

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand typographic classification and type specimens
- Apply grids and layouts in publishing design
- Understand printing techniques and processes
- Combine type and image into effective design
- Design for specific publishing applications

Unit 1 (18 hrs)

Grid Application

- 1.1 Grid
- 1.2 Template
- 1.3 Page layout

Unit 2 (15 hrs)

Printing Techniques and Processes

Unit 3 (15 hrs)

Flyers and posters

- 3.1 Layouts

Unit 4 (15 hrs)

Newspaper design

- 4.1 Mastheads
- 4.2 Newspaper layouts

Unit 5

(15 hrs)

Brochures and Magazines

- 5.1 Folds
- 5.2 Pagination
- 5.3 Wrapper and layout

BOOKS FOR REFERENCE

Carter, Rob, Ben Day and Philip Meggs. *Typographic Design: Form and Communication*. 4th ed. New Jersey: John Wiley, 2007.

Coulter, Martijn F. Le and Alston W. Purvis. *A Century of Posters*. Hampshire: Lund Humphries, 2002.

Krause, Jim. *Layout Index*. Ohio: How Design Books, 2001.

Krause, Jim. *Idea Index*. Ohio: How Design Books, 2000.

Matlock, Marshall C. *The Best of Newspaper Design*. 22nd ed. Massachusetts: Rockport, 2001.

Pao, Imin, and Joshua Berger. *30 Essential Typefaces for a Lifetime*. Massachusetts: Rockport, 2006.

Rabinowitz, Tova. *Typography: In-Depth Guide to the Art and Techniques of Designing with Type*. New York: Thomson Delmar, 2006.

Rivers, Charlotte. *Mag-Art: Innovations in Magazine Design*. Switzerland: RotoVision, 2006.

Rivers, Charlotte. *Promo-Art: Innovations in Invitations, Greetings, and Business Cards*. Switzerland: RotoVision, 2008.

Walton, Roger, ed. *Page Layout: Inspiration Innovation Information*. New York: HBI, 2000.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment 50 marks
Assessment of End Semester Submission 50 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

PHOTOGRAPHY PRACTICAL

CODE: 19FA/PC/P324

CREDITS: 4

L T P: 0 0 6

TOTAL TEACHING HOURS: 78

OBJECTIVES OF THE COURSE

- To enable a creative exploration of digital photography and its applications
- To train in technical and aesthetic aspects of photography and develop narrative photo essays
- To enable an understanding of various aspects of studio light settings
- To introduce image processing in Photoshop

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand the elements of photography
- Shoot photographs that document/narrate
- Explore studio photography under different light settings
- Edit and process images in Photoshop
- Use photography for select design applications

Unit 1 (10 hrs)

Introduction to Photography

- 1.1 History of Photography - an overview
- 1.2 Understanding the Equipment
- 1.3 Elements of Photography

Unit 2 (19 hrs)

Photo Essays

- 2.1 Documentary
- 2.2 Photojournalism

Unit 3 (19 hrs)

Creative Image Manipulation

- 3.1 Processing
- 3.2 Digital Darkroom Techniques

Unit 4 (15 hrs)

Studio Photography

- 4.1 Product
- 4.2 Portraiture
- 4.3 Fashion

Unit 5
Applied Photography

(15 hrs)

BOOKS FOR REFERENCE

Ang, Tom. *Digital Photographer's Handbook*. London: Penguin, 2009.

Ang, Tom. *Digital Photography: A Step-By-Step Guide to Creating and Manipulating Great Images*. London: Mitchell Beazley, 2001.

Busch, David D. *Mastering Digital SLR Photography: The Serious Photographer's Guide to High-Quality Digital SLR Photography*. Boston: Thomson Course Technology, 2005.

Clec'h, Marie- Laure, trans. *Photo Retouching with Photoshop: A Designer's Notebook*. California: O'Reilly Media, 2005.

Hope, Terry. *Better Picture Guide to Black and White Photography 2*. Switzerland, Rotovision, 2001.

Larbalestier, Simon. *The Art and Craft of Montage*. London: Mitchell Beazley, 1993.

London, Barbara and Jim Stone. *A Short Course in Digital Photography*. New Jersey: Pearson Education, 2010.

Warren, Bruce. *Photography*. 2nd ed. New York: Delmar, 2002.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment **50 marks**

Assessment of End Semester Submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

CRAFTS IN INDIA

CODE: 19FA/PC/CI34

CREDITS: 4

L T P: 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To introduce craft traditions of India as intrinsic to national identity and heritage
- To enable an appreciation of select textile, metal, wood, and other crafts
- To create an awareness of the contemporary scenario in the craft sector
- To provide an overview of craft revival and intervention

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand the diversity and ethnicity of craft traditions in India
- Identify the visual and material language of major craft traditions
- Review contemporary craft practice
- Discuss challenges facing the craft sector
- Discuss craft in the context of agencies, initiatives and interventions

Unit 1 (20 hrs)

Textiles

- 1.1 Handlooms: Baluchari, Chanderi, jamdani, khadi, Kani weaving, kota doria, Kancheepuram, Paithani, Varanasi
- 1.2 Dyed, printed and painted cloth: ajrakh, bandhani and leheria, block prints of Bagh, Bagru and Sanganer; ikkat, patola, sungadi, kalamkari, pichwai; phad
- 1.3 Stitched embellishment: Kashmiri kashida, Chamba rumal, chikankari, kantha, kasuti, khatwa, kutchi, phulkari, sujani, zardosi, Toda

Unit 2 (15 hrs)

Metal, wood, stone and clay

- 2.1 Metal: bidri, Cuttacki tarkashi, dhokra, iron craft of Bastar, koftgiri, lamps of Tamil Nadu, meenakari, Tanjore art plate, thewa
- 2.2 Wood: dampati dolls, wood carving of Karnataka and Kashmir, lacquer ware of Channapatna and Sankheda, kaavad, Kondapalli toys
- 2.3 Stone and clay: blue pottery of Jaipur, longpi of Manipur, pacchikari of Agra, terracotta figures of Tamil Nadu and Bengal

Unit 3 (10 hrs)

Paper, leather and fibre

Kottan of Chettinad, leather puppets of Andhra, leather footwear of Kolhapur and Rajasthan, papier mache of Kashmir; patta painting of Bengal and Orissa, Sanjhi of Mathura, sikki grass craft

Unit 4 (10 hrs)

Craft Mediation and Revival

- 4.1 Role of the Government and apex organisations
- 4.2 Pioneers and revivalists
- 4.3 Craft collectives and producer groups: Porgai, Urmul, WomanWeave
- 4.4 Challenges to the craft sector

Unit 5 (10 hrs)

Design Intervention

- 5.1 Sustainable approaches: Malkha, Ethicus
- 5.2 Regional initiatives: Anokhi, Kalakshetra, Kala Raksha, Raw Mango
- 5.3 Design interventions: Gunjan Gupta, Sahil Bagga and Sarthak Sengupta, Sandeep Sangaru, Rahul Mishra

BOOKS FOR STUDY

Jaitly, Jaya. *Crafts Atlas of India*. New Delhi: Niyogi Books, 2012.

Ranjan, Aditi, and M. P. Ranjan. *Crafts of India: Handmade in India*. New Delhi: Council of Handicraft Development Corporations, 2007.

Varadarajan, Lotika, and Krishna Amin-Patel. *Of Fibre and Loom: The Indian Tradition*. New Delhi: Manohar, 2008.

BOOKS FOR REFERENCE

Baxter, Maggie. *Unfolding Contemporary Indian Textiles*. New Delhi: Niyogi, 2015.

Crill, Rosemary. *Indian Ikat Textiles*. New York: Weatherhill, 1998.

Dallapiccola, Anna L., ed. *Indian Painting: The Lesser-known Traditions*. New Delhi: Niyogi Books, 2011.

Ghosh, G. K., and Shukla Ghosh. *Indian Textiles: Past and Present*. New Delhi: APH Publishing Corporation, 2011.

Jain – Neubauer, Jutta. *Feet & Footwear in Indian Culture*. Toronto: The Bata Shoe Museum, 2000.

Mathur, Kamlesh. *Crafts and Craftsmen*. Jaipur: Pointer Publishers, 2004.

Mohanty, B. *Pata – Paintings of Orissa*. New Delhi: Publications Division, 1984.

Naik, Shailaja D. *Traditional Embroideries of India*. New Delhi: APH Publishing Corporation, 2012.

Postel, Michel, and Zarine Cooper. *Bastar Folk Art: Shrines, Figurines and Memorials*. Mumbai: Project for Indian Cultural Studies Publication VIII, 1999.

Ramaswamy, Visalakshi. *The Kottan: The Palmyra Basket of Chettinad*. Chennai: M.Rm.Rm. Cultural Foundation, 2013.

Sabnani, Nina. *Kaavad Tradition of Rajasthan: A Portable Pilgrimage*. New Delhi: Niyogi Books, 2014.

Shrikant, Usha. *Ethnic Embroidery of India*. Mumbai: Samata, 1998.

Singh, Martand, ed. *Handcrafted Indian Textiles*. New Delhi: Roli Books, 2000.

Tyabji, Laila. *Threads & Voices: Behind the Indian Textile Tradition*. New Delhi: Marg, 2007.

Venkatesan, Soumhya. *Craft Matters: Artisans, Development and the Indian Nation*. New Delhi: Orient Blackswan, 2009.

PATTERN OF ASSESSMENT

Continuous Assessment: Total Marks: 50

Continuous Assessment Test: Total Marks: 50 Duration: 90 minutes

Section A – 3 x 10 = 30 marks (3 out of 4 questions)

Section B – 1 x 20 = 20 marks (1 out of 2 questions)

Other Components: Total Marks: 50

Assignment, seminar, quiz, open book test, group discussion

End Semester Examination: Total Marks: 50 Duration: 3 Hours

Section A – 4 x 10 = 40 marks (4 out of 6 questions)

Section B – 3 x 20 = 60 marks (3 out of 4 questions)

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

TEXTILE EMBELLISHMENT PRACTICAL

CODE: 19FA/PC/T234

CREDITS: 4

L T P: 0 0 6

TOTAL TEACHING HOURS: 78

OBJECTIVES OF THE COURSE

- To provide an awareness and appreciation of embellished textiles
- To provide an understanding of major techniques of surface embellishment
- To provide an understanding of textile as a medium for artistic expression
- To enable a personal exploration of textile, technique and design

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Appreciate surface embellishment as a means of decorating textiles
- Explore stitchery to understand its diverse uses on textile
- Identify and explore different types of textile embellishments
- Create samples of fabric manipulation and stitched embellishment
- Explore possibilities in textile art and create an art work

Unit 1		(15 hrs)
	Fabric Manipulation	
Unit 2		(18 hrs)
	Embroidery	
	2.1 Freestyle embroidery	
	2.2 Machine embroidery	
Unit 3		(10 hrs)
	Appliqué	
Unit 4		(15 hrs)
	Quilting and Patchwork	
Unit 5		(20 hrs)
	Textile Art	

BOOKS FOR REFERENCE

Cox, Ann. *Silk Ribbon Embroidery Designs & Techniques*. Kent: Search Press, 2005.

Cheney, Nigel and McAllister, Helen. *Textile Surface Manipulation*. London: Bloomsbury, 2013.

- Gardiner, Wendy. *The Encyclopedia of Sewing Techniques*. Kent: Search Press, 2004.
- Hemingway, Karen. *The Encyclopedia of Stitches*. London: New Holland Publishers, 2004.
- Langford, Pat. *Embroidery from Sketch to Stitch*. Sydney: Kangaroo Press, 1996.
- Leitner, Christina. *Paper Textiles*. London: A & C Black, 2005.
- Lokey, Jennifeer. *Machine-Embroidered Quilts*. Woodinville: Martingale & Company, 2004.
- Manfredi, Paola. *Chikankari: A Lucknawi Tradition*. New Delhi: Niyogi Books, 2017.
- McCormick, Maggi Gordon. *The Quilting Sourcebook*. London: Collins & Brown, 1997.
- Nelson, Patricia. *Stylish Sewing Techniques*. Woodinville: Martingale & Company, 2000.
- Nussbaum, Terri. *Quick-Change Quilts*. Woodinville: Martingale & Company, 2002.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment **50 marks**
Assessment of End Semester Submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

COMMUNICATION DESIGN I PRACTICAL

CODE: 19FA/PC/G234

CREDITS: 4

L T P: 0 0 6

TOTAL TEACHING HOURS: 78

OBJECTIVES OF THE COURSE

- To understand categories of logos and symbols and their development
- To understand visual hierarchy and communication in the development of corporate identity
- To develop visual aesthetics related to package design and labels

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand the communication process
- Understand corporate and brand identity
- Be aware of design development as an integral process of design
- Ideate, develop and create icons and symbols particularly in the area of brand identity
- Create effective design for packaging surfaces

Unit 1		(04 hrs)
Introduction		
Communication process		
Unit 2		(20 hrs)
Corporate and Brand Identity		
Designing symbols and logotypes		
Unit 3		(20 hrs)
Designing Brand Identity		
Building brand identity		
Unit 4		(10 hrs)
Packaging Design		
4.1 Material and design considerations		
4.2 Packaging templates, finishes and effects		
Unit 5		(24 hrs)
Packaging Applications		

BOOKS FOR REFERENCE

Alan and Livingston, Isabella. *Dictionary of Graphic Design and Designers: Third Edition*. London: Thames and Hudson World of Art, 2012.

Carter, Rob, Ben Day, and Philip Meggs. *Typographic Design: Form and Communication*. 4th ed. New Jersey: John Wiley, 2007.

Cossu, Matteo. *1000 Ideas by 100 Graphic Designers*. Massachusetts: Rockport, 2009.

Cullen, Cheryl Dangel. *The Best of Business Card Design*. Massachusetts: Rockport, 2002.

Foster, John. *Masters Poster Design: Poster Design for the Next Century*. Massachusetts: Rockport, 2006.

Gordon, Bob and Maggie Gordon, eds. *A Complete Guide to Graphic Design*. London: Thames and Hudson, 2005.

Groth, Chuck. *Exploring Packaging Design*. New York: Thomson, 2006.

Healey, Matthew. *Deconstructing Logo Design*. Switzerland: RotoVision, 2010.

Jute, Andre. *Grids: The Structure of Graphic Design*. Switzerland: RotoVision, 1996.

Krause, Jim. *Idea Index*. Ohio: How Design Books, 2000.

Livingston, Alan and Isabella Livingston. *Dictionary of Graphic Design and Designers*. 3rd edition, London: Thames and Hudson, 2012.

Pao, Imin, and Joshua Berger. *30 Essential Typefaces for a Lifetime*. Massachusetts: Rockport, 2006.

Rabinowitz, Tova. *Typography: In-Depth Guide to the Art and Techniques of Designing with Type*. New York: Thomson Delmar, 2006.

Rivers, Charlotte. *Logo-Art: Innovation in Logo Design*. Switzerland: RotoVision, 2009.

Sibley/Peteet Design, Austin. *The Best of Business Card Design 8*. Massachusetts: Rockport, 2008.

Sinha, Anil. *Ideating Identity*. Ahmedabad: Maitreya, National Institute of Design, 2010.

Wheeler, Alina. *Designing Brand Identity: A Complete Guide to Creating Building and Maintaining Strong Brands*. New Jersey: John Wiley, 2003.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment **50 marks**

Assessment of End Semester Submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

DISSERTATION

CODE: 19FA/PC/DS37

CREDITS: 7
L T P: 0 8 0

OBJECTIVES OF THE COURSE

- To enable students to demonstrate their capacity to carry out independent academic research on a selected topic
- To provide an opportunity to apply skills and knowledge of art and design to a new issue, area, work or body of work of the student's choice

GUIDELINES

- The student should select a clearly defined dissertation topic in her area of interest in the disciplines of art or design
- The student should present her plan for research to a panel of faculty. This plan should include:
 - A rationale for the topic, indicating the question to be studied and reasons why it is worth studying
 - An outline of the dissertation, indicating the principle chapters or sections into which it will be divided
 - An indication of the sources to be consulted, and a basic bibliography
- Following presentation and approval of the research plan, the student will be allotted a faculty supervisor
- The student is required to meet with her supervisor weekly to update on work progress
- The work will be disqualified if found plagiarised
- The student will be assessed on her capacity to define a topic for examination, to articulate a coherent scheme for examining this topic, to gather the necessary information, and to analyse and present this information in a way that satisfactorily assesses the topic that she has set herself.

FORMAT

- The dissertation must be word-processed in the prescribed format.
- The main part of the dissertation must be double-spaced. Footnotes and bibliography should be single-spaced.
- Margins on the top, right and bottom of the page should be 1” each, with a minimum of 1.5” on the left margin to allow for binding.
- The dissertation should contain the following elements:
 - **Title page:** This must state the title of the dissertation, the name and department number of the student, and the statement:

Dissertation submitted to Stella Maris College (Autonomous)
in partial fulfilment of the requirements for the degree of
Master of Arts, History of Fine Arts

Department of Fine Arts
Stella Maris College (Autonomous)
Chennai 600086
[year-year]

▪ **Certificate:**

This is to certify that the dissertation [Title], submitted in partial fulfilment of the requirements for the award of the Degree of Master of Art in the History of Fine Arts is the record of work done by [name of student] under the guidance and supervision of [faculty supervisor] in the Department of Fine Arts, Stella Maris College, Chennai, during the period of her study in the years [year-year].

Date:

Place:

[Name of Student]

Head of the Department
Department of Fine Arts
Stella Maris College
Chennai 600 086

Supervisor
Department of Fine Arts
Stella Maris College
Chennai 600 086

Principal
Stella Maris College
Chennai 600 086

▪ **Declaration:** Students must sign the following declaration:

I hereby declare that the dissertation [Title], submitted by me in partial fulfilment of the requirements for the Masters Degree in the History of Fine Arts is the record of research work done by me during the academic year [year-year], and this dissertation has not been offered for any other course of study. I undertake that all material presented for examination is my own work and has not been written for me, in whole or in part by any other person.

Date:

Place:

[Name of Student]

- **Acknowledgements:** The student may wish to acknowledge any help that she received in the preparation of her dissertation.
- **Table of contents:** This must list the contents of the dissertation by chapters, with sections where appropriate, and the page number for each, together with the page numbers for the notes, bibliography and images. A list of illustrations is to be provided if required.
- **Abstract:** This must provide a brief statement (not more than 200 words) of the main themes or findings of the dissertation.

- **Main text:** Each main heading (introduction, chapters, conclusion, references, bibliography) must start on a new page. Sections within chapters may continue on the same page. The number of pages should be restricted to a minimum of 45 and maximum of 50, from introduction to conclusion, and not including bibliography.
- **References:** Footnotes should be numbered consecutively and the references to which they refer should be placed either at the bottom of the relevant page or at the end of the dissertation, and before the bibliography. If required, a glossary is to be provided following References.
- **Bibliography:** The bibliography must list all works used in the preparation of the dissertation, including all those noted in the references. A complete bibliography of all resources used/referred to must be attached to the work
- **Images:** Only one or two images to be placed per page with image numbers and captions.

VIVA VOCE

- The student will appear for a viva voce to ascertain the authenticity of the work and whether she has independently and thoroughly researched the topic. The student is expected to demonstrate ability to analyse/evaluate her own work and conclusions as well as demonstrate knowledge of the subject.

EVALUATION

Continuous assessment by supervisor

- Meetings, discussions and research drafts 50 marks

Final assessment: by supervisor and external examiner

- Dissertation 40 marks
- Viva voce 10 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
M.A. DEGREE
BRANCH X - HISTORY OF FINE ARTS

SYLLABUS
(Effective from the academic year 2019 -2020)

SUMMER INTERNSHIP

CODE: 19FA/PN/SI32

CREDITS: 2

OBJECTIVES OF THE COURSE

- To enable the student to acquire knowledge necessary for enhancing design competency
- To create opportunities for capacity building through industry experience

- The student will source and select an organization, firm or facility specializing in textiles or graphic design, where she will be permitted to undergo a mandatory internship / work experience for a duration of four weeks
- The interning agency may be identified in the city of Chennai, or any other feasible location
- The student should finalise her choice of interning agency and obtain necessary approvals from the Department of Fine Arts and the agency before the completion of the second semester of study
- The internship must be completed between the second and third semesters, during the summer vacation
- Students are expected to maintain a logbook/workbook of their internship experiences, which will be submitted along with a report at the beginning of the third semester
- Students will also make a presentation of their internship activities and learning
- A Certification Letter stating the duration and nature of internship, along with an attendance certificate from the agency of internship will have to submitted

EVALUATION

Logbook/workbook	50 marks
Report	30 marks
Presentation	20 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

VISUAL CULTURE

CODE: 19FA/PC/VC44

CREDITS: 4

L T P: 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To examine images and their meaning across disciplinary boundaries such as art history and media studies
- To create an awareness of visual culture through select theories

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Gain an awareness of visual culture
- Understand the meanings and ideas underlying images
- Explain the concept of appropriation and its connection to cultural production
- Evaluate the impact of consumerism on society and culture
- Discuss the idea of gender constructs in visual culture

Unit 1 (05 hrs)
Introduction to Visual Culture

Unit 2 (15 hrs)
Image and Meaning
2.1 Sign and semiotics
2.2 Appropriation and cultural production

Unit 3 (15 hrs)
Technologies and the Multiplying Image
3.1 The myth of photographic truth
3.2 Image reproduction: the copy
3.3 Walter Benjamin and mechanical reproduction

Unit 4 (15 hrs)
Consumer Culture
4.1 Advertising and consumer societies
4.2 Commodity culture and commodity fetishism

Unit 5 (15 hrs)
Visualising Gender
5.1 Cultural constructions of femininity and masculinity
5.2 Psychoanalysis of power and desire
5.3 Gaze and spectacle

BOOKS FOR STUDY

Sturken, Marita and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*, 2nd edition, New York: Oxford University Press, 2008.

Hall, Stuart, ed. *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.

BOOKS FOR REFERENCE

Bantjes, Marian. *Pretty Pictures*. London: Thames and Hudson, 2013.

Berger, John. *Ways of Seeing*. London: BBC and Penguin, 1972.

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. trans. J.A. Underwood, London: Penguin, 2008.

Bird, Michael. *100 Ideas that Changed Art*. London: Laurence King, 2012.

Chandrasekhar, Indira, and Peter C. Seel, eds. *Body City: Siting Contemporary Culture in India*. Delhi: Tulika, 2000.

Kapur, Geeta. *When was Modernism: Essays on Contemporary Cultural Practice in India*. Delhi: Manohar, 2000.

Kromm, Jane, and Susan B. Bakewell, eds. *A History of Visual Culture: Western Civilisation from the 21st Century*. New York: Berg, 2010.

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 2000.

Mirzoeff, Nicholas, ed. *The Visual Culture Reader*. London: Routledge, 1998.

Murthy, Laxmi, and Rajashri Dasgupta. *Our Pictures, Our Words: A Visual Journey through the Women's Movement*. New Delhi: Zubaan, 2011.

Ramaswamy, Sumathi. *Beyond Appearances. Contributions to Indian Sociology series*. New Delhi: Sage, 2003.

Schroeder, Jonathan E. *Visual Consumption*. Oxon: Routledge, 2002.

Sinha, Gayatri. *Art and Visual Culture in India: 1857-2007*. Delhi: Marg, 2009.

Walker John A. and Chaplin S. *Visual Culture: An Introduction*. Manchester: Manchester University Press, 1997.

PATTERN OF ASSESSMENT

Continuous Assessment: Total Marks: 50

Continuous Assessment Test: Total Marks: 50

Duration: 90 minutes

Section A – 3 x 10 = 30 marks (3 out of 4 questions)

Section B – 1 x 20 = 20 marks (1 out of 2 questions)

Other Components: Total Marks: 50

Assignment, seminar, quiz, open book test, group discussion

End Semester Examination:

Total Marks: 50

Duration: 3 Hours

Section A – 4 x 10 = 40 marks (4 out of 6 questions)

Section B – 3 x 20 = 60 marks (3 out of 4 questions)

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

TEXTILE PRINTING PRACTICAL

CODE: 19FA/PC/T345

CREDITS: 5

L T P: 0 0 7

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To introduce dyeing and printing processes
- To enable creative design solutions for block, screen and digitally printed textiles
- To enable a personal exploration of textiles, techniques and design

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Appreciate textile dyeing techniques
- Understand textile printing techniques
- Appreciate print embellishment as a surface patterning technique
- Develop print design for different end uses
- Design for block, screen and digital prints

Unit 1 (08 hrs)

Dyeing

- 1.1 Natural and synthetic dyes
- 1.2 Dyeing at different processing stages - resist and piece dyeing techniques

Unit 2 (08 hrs)

Printing styles and techniques - direct, discharge, mordant and resist styles

Unit 3 (30 hrs)

Block Printing

- 3.1 Direct and resist techniques
- 3.2 Design and product development

Unit 4 (30 hrs)

Screen Printing

- 4.1 Hand-screen, automatic flat bed and rotary screen processes
- 4.2 Design and product development

Unit 5 (15 hrs)

Digital printing

GUIDELINES

- A workshop on dyeing will be conducted if feasible
- Unit 3 will require students to design one block that will be carved and used along with blocks available at printing units to develop a textile product

- Units 4 and 5 will require the development of prints in the form of samples or finished products

BOOKS FOR REFERENCE

Gentile, Terry A. *Printed Textiles*. New Jersey: Prentice Hall, Inc., 1982.

Meller, Susan and Joost Elffers. *Textile Designs*. London: Thames and Hudson Ltd., 1991.

Robinson, Stuart and Patricia Robinson. *Exploring Fabric Printing*. London: Mills and Boon Ltd., 1970.

Sausmarez, Maurice De. *Basic Design: The Dynamics of Visual Form*. London: A & C Black, 1992.

Storey, Joyce. *The Thames and Hudson Manual of Textile Printing*. London: Thames and Hudson, 1992.

Vidyasagar, P.V. *Handbook of Textiles*. New Delhi: Mittal Publications, 1998.

Wells, Kate. *Fabric Dyeing and Printing*. London: Conran Octopus Ltd., 1997.

Yates, Marypaul. *Textiles: A Handbook for Designers*. New York: W.W. Norton and Company, 1995.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment **50 marks**

Assessment of End Semester Submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

COMMUNICATION DESIGN II PRACTICAL

CODE: 19FA/PC/G345

CREDITS: 5

L T P: 0 0 7

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To understand varied media and its relevance to promotion
- To provide a brief background to advertising
- To explore design opportunities in the field of visual merchandising
- To provide a foundation in digital arts in relation to web page and mobile application development

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Relate to the field of advertising and its design requirements
- Show awareness of design development as an integral process of design
- Design a comprehensive advertising campaign
- Display skills in understanding space and form particularly for visual merchandising
- Create raster and vector visual effects for mobile apps using Adobe Photoshop and other image-editing software

Unit 1		(20 hrs)
	Advertising process	
	1.1 Copy and visual	
	1.2 Layout	
Unit 2		(25 hrs)
	Advertising campaign	
	2.1 Public service	
	2.2 Commercial	
	2.3 Social media and online	
Unit 3		(04 hrs)
	Visual Merchandising	
	3.1 Window and in-store display for retail	
	3.2 Exhibition design	
Unit 4		(17 hrs)
	Mobile applications	
	4.1 Flat design techniques	

- 4.2 Screen layouts – 2D and 3D graphics
- 4.3 Userflow design, wireframes, mobile UI patterns

Unit 5 **(25 hrs)**

Web page planning

- 5.1 Composition
- 5.2 Layout
- 5.3 Web page production

BOOKS FOR REFERENCE

Alan and Livingston, Isabella. *Dictionary of Graphic Design and Designers: Third Edition*. London: Thames and Hudson World of Art, 2012.

Beaird, Jason. *The Principles of Beautiful Web Design*. 2nd edition, Sitepoint, 2010.

Cossu, Matteo. *1000 Ideas by 100 Graphic Designers*. Massachusetts: Rockport, 2009.

Grant Design Collaborative. *1000 More Graphic Elements*. Massachusetts: Rockport, 2009.

Jones, John Philip, ed. *The Advertising Business: Operations, Creativity, Media Planning, Integrated Communications*. California: Sage, 1999.

Morgan, Tony. *Visual Merchandising: Window and In-store Displays for Retail*. 2nd ed. London: Laurence King, 2011.

Roman, Kenneth and Jane Maas. *How to Advertise: What Works, What Doesn't, and Why*, 3rd edition, London: Kogan Page, 2003.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment **50 marks**

Assessment of End Semester Submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

PAINTING PRACTICAL

CODE: 19FA/PE/P115

CREDITS: 5

L T P: 0 0 5

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To provide an exposure to painting with watercolours, acrylics and mixed media
- To introduce colour theories and colour relationships
- To enable the creation of art on three-dimensional forms

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Paint in different media and explore various techniques of rendering
- Understand painting with light and shadow
- Understand colour theories and colour relationships
- Create paintings on different themes
- Explore painting on three-dimensional forms

Unit 1 (10 hrs)

Introduction

- 1.1 Light and Shadow
- 1.2 Colour Relationships
- 1.3 Colour Theory

Unit 2 (15 hrs)

Watercolour & Inks

Wash, Wet-on-dry, Wet-on-wet, Brush Painting, Masking Techniques

Unit 3 (15 hrs)

Acrylics

Glazing, Alla Prima, Impasto, Knife Painting, Opaque Wash

Unit 4 (10 hrs)

Mixed Media

Unit 5 (15 hrs)

Art on Three-Dimensional forms

GUIDELINES

- Demonstration of techniques that have not been prescribed in the syllabus may be conducted
- Peer review is to be conducted periodically
- A painting journal submitted monthly will be a mandatory component of the continuous assessment
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher

BOOKS FOR REFERENCE

Felder, Eugene. *Still Life Fundamentals*. London: Kandour, 1956.

Fig, Joe. *Inside the Painter's Studio*. New York: Princeton Architectural Press, 2009.

Harrison, Hazel. Art School, *How to Paint and Draw*. London: Hermes House, 2009.

Herniman, Barry. *Painting Mood and Atmosphere*. Kent: Search Press, 2004.

King, Jennifer, ed. *Work Small, Learn Big! Sketching with Pen & Watercolor*. Nevada: International Artist Publishing, 2003.

Mulick, Milind. *Watercolour*. Pune: Jyotsna Prakashan, 2000.

Parramon, Jose M. *Basic Techniques and Exercises – Painting Landscape and Still Lifes in Watercolour*. New York: Watson - Guptill Publications, 1998.

Sidaway, Ian. *Mastering the Art of Oils, Acrylics and Gouache*. London: Hermes House, 2014.

Simpson, Ian, ed. *Complete Painting Course*, London: HarperCollins Publishers, 1993.

Tappenden, Curtis, et al. *Complete Art Foundation Course*. London: Octopus Publishing, 2006.

Webb, David. *Still Life in Watercolour*, Kent: Search Press, 2005.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks
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Continuous Assessment

50 marks

Assessment of End Semester Submission 50 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

MEDIA EXPLORATION PRACTICAL

CODE: 19FA/PE/P215

CREDITS: 5

L T P: 0 0 5

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To introduce students to two-dimensional and three-dimensional Media
- To enable students to create art combining two-dimensional and three-dimensional forms
- To introduce installation art
- To provide an exposure to visual kinetics

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand the varied applications of two-dimensional and three-dimensional media
- Produce art works assimilating two-dimensional and three-dimensional forms
- Create installation art
- Explore visual kinetics to create art like mobiles and stabiles
- Create art involving readymades and upcycled materials

Unit 1 (05 hrs)
Introduction

Media Exploration–Two-dimensional

Unit 2 (15 hrs)
Media Exploration–Three-dimensional

Unit 3 (15 hrs)
Integrating 2D and 3D

Unit 4 (15 hrs)
Installation

Unit 5 (15 hrs)
Visual Kinetics

GUIDELINES

- A journal submitted monthly will be a mandatory component of the continuous assessment
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher

BOOKS FOR REFERENCE

Felder, Eugene. *Still Life Fundamentals*. London: Kandour, 1956.

Fig, Joe. *Inside the Painter's Studio*. New York: Princeton Architectural Press, 2009.

Harrison, Hazel. Art School, *How to Paint and Draw*. London: Hermes House, 2009.

Herniman, Barry. *Painting Mood and Atmosphere*. Kent: Search Press, 2004.

King, Jennifer, ed. *Work Small, Learn Big! Sketching with Pen & Watercolor*. Nevada: International Artist Publishing, 2003.

Mulick, Milind. *Watercolour*. Pune: Jyotsna Prakashan, 2000.

Parramon, Jose M. *Basic Techniques and Exercises – Painting Landscape and Still Lifes in Watercolour*. New York: Watson - Guptill Publications, 1998.

Sausmarez, Maurice de. *Basic Design: The Dynamics of Visual Form*. London: A & C Black (Publishers) Ltd. 2002.

Sidaway, Ian. *Mastering the Art of Oils, Acrylics and Gouache*. London: Hermes House, 2014.

Simpson, Ian, ed. *Complete Painting Course*, London: HarperCollins Publishers, 1993.

Tappenden, Curtis, et al. *Complete Art Foundation Course*. London: Octopus Publishing, 2006.

Webb, David. *Still Life in Watercolour*, Kent: Search Press, 2005.

PATTERN OF ASSESSMENT

- There will be no end semester examination
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Continuous Assessment **50 marks**

Assessment of End Semester Submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

CRITICAL WRITING

CODE: 19FA/PE/CW15

CREDITS: 5

L T P: 5 0 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To introduce styles and approaches towards developing competency in writing about art and design through visual experience
- To develop critical thinking and writing skills
- To develop research skills
- To understand citation styles and documentation

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Demonstrate critical thinking skills
- Employ the various stages of the writing process, including brainstorming, outlining, drafting, revising and editing
- Understand and use the various modes of discourse in writing
- Compose a clear, coherent, unified argumentative essay
- Understand the ethics of research

Unit 1 (03 hrs)

Analytic and Critical Thinking

- 1.1 Seeing and saying
- 1.2 Subject matter and content

Unit 2 (06 hrs)

Style and Documentation

- 2.1 The right word: denotation, connotation, concreteness
- 2.2 Effective sentences and coherent paragraphs
- 2.3 Grammar and syntax
- 2.4 Citation styles: MLA and Chicago

Unit 3 (02 hrs)

Four Modes of Discourse

- 3.1 Narration
- 3.2 Description
- 3.3 Exposition
- 3.4 Argument

Unit 4 (14 hrs)

Types of Writing about Art and Design

- 4.1 Essays and research papers

- 4.2 Formal analysis
- 4.3 Comparison and contrast

Unit 5 (40 hrs)

Research and the Writing Process

- 5.1 Researching resources, data collection, selecting key-points, note-making, summarising, paraphrasing, direct quote, plagiarism
- 5.2 Thesis statement, outlining, drafting, introduction, body paragraphs, conclusion, revising, editing, proofreading

BOOKS FOR REFERENCE

Anderson, Jonathan, et al. *Thesis and Assignment Writing*. New Delhi: Wiley Eastern, 1992.

Anderson, Marilyn, et al. *Critical Thinking, Academic Writing and Presentation Skills*. Noida: Pearson India, 2010.

Barnet, Sylvan, *A Short Guide to Writing about Art*. 9th edition, New Jersey: Pearson Prentice Hall, 2008.

Booth, Wayne C., et al. *The Craft of Research*. Chicago: University of Chicago Press, 1995.

D'Alleva, Anne. *Look! The Fundamentals of Art History*. 3rd edition, New Jersey: Pearson Education, 2004.

Hudson, Suzanne and Nancy Noonan-Morrissey, *The Art of Writing about Art*. Belmont: Wadsworth, 2002.

Minor, Vernon Hyde. *Art History's History*, 2nd edition, New Jersey: Prentice Hall, 2001.

MLA Handbook for Writers of Research Papers. 7th edition, New York: Modern Language Association, 2009.

Podro, Michael. *The Critical Historians of Art*. New Haven and London: Yale University Press, 1982.

Skwire, David and Sarah Skwire. *Writing with a Thesis: A Rhetoric and Reader*. 8th edition, Fort Worth: Harcourt College Publishers, 2001.

Tyson, Lois. *Critical Theory Today: A User Friendly Guide*. 2nd edition, New York: Routledge, 2006.

William, Robert. *Art Theory: A Historical Introduction*, 2nd edition, West Sussex: Wiley-Blackwell, 2009.

WEB RESOURCE

The Chicago Manual of Style Online. www.chicagomanualofstyle.org

PATTERN OF EVALUATION

- There will be no end semester examination
- Evaluation will be based on continuous internal assessment of written assignments
- Assignments to be in the form of essay, exhibition review and research paper
- **Continuous Assessment:**

	100 marks
Essays	40 marks
Exhibition review	15 marks
Research paper	20 marks
Evaluation of term paper by external examiner:	25 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

RESEARCH METHODOLOGY

CODE: 19FA/PE/RM15

CREDITS: 5

L T P: 5 0 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To inculcate and develop the research habit
- To provide knowledge of the research tools and methods
- To write research papers, reports and dissertation

COURSE LEARNING OUTCOMES

At the end of the semester a student will be able to:

- Display the cultivation of a research habit
- Demonstrate an understanding of research tools and methods
- Demonstrate the ability to collect and analyse data
- Write papers and reports using research tools
- Write a dissertation using necessary research techniques

Unit 1 Introduction to Research Methodology (08 hrs)

Types of Research

- 1.1 Descriptive vs. Analytical
- 1.2 Applied vs. Fundamental
- 1.3 Quantitative vs. Qualitative
- 1.4 Conceptual vs. empirical

Unit 2 (10 hrs)

Research Formulation

- 2.1 Defining the Research Problem
- 2.2 Literature review
- 2.3 Primary, secondary and tertiary sources
- 2.4 Developing a working hypothesis

Unit 3 (12 hrs)

Research Methods

- 3.1 Traditional methods: historical, institutional, philosophical, comparative
- 3.2 Modern methods: questionnaire, interview, focus group discussion, observation, case study, content analysis, statistical, experimental, brainstorming techniques

Unit 4 (15 hrs)

Data Collection and Analysis

- 4.1 Methods of data collection
- 4.2 Analysis strategies
- 4.3 Testing of hypothesis

Unit 5 (20 hrs)

Thesis Writing

- 5.1 Style manuals mla, chicago
- 5.2 Layout, structure and language
- 5.3 Bibliography, referencing and citation
- 5.4 Ethics: copyright, Intellectual Property Rights, plagiarism, citation and acknowledgement, reproducibility and accountability

BOOKS FOR REFERENCE

Anderson, Jonathan et al. *Thesis and Assignment Writing*. New Delhi: Wiley Eastern, 1992.

MLA Handbook for Writers of Research Papers. 8th edition. New York: Modern Language Association, 2016.

Skwire, David and Sarah Skwire. *Writing with a Thesis: A Rhetoric and Reader*, 8th ed. Fort Worth: Harcourt College Publishers, 2001.

WEBSITES

The Chicago Manual of Style Online. www.chicagomanualofstyle.org

PATTERN OF EVALUATION

- There will be no end semester examination
 - Evaluation will be based on continuous internal assessment of written assignments
 - Assignments to be in the form of essay, literature review, abstract and research paper
- **Continuous Assessment: 100 marks**
 - Essay 25 marks
 - Literature review 10 marks
 - Abstract 10 marks
 - Research paper 30 marks
 - Evaluation of term paper by external examiner: 25 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

BOOK ILLUSTRATION PRACTICAL

CODE: 19FA/PE/P315

CREDITS: 5

L T P: 0 0 5

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To facilitate the developing of hand rendered illustration skills
- To enable students to explore styles, techniques and media
- To enable students to develop a personal style of expression
- To foster creativity in developing illustrations for books

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Understand the process of illustration from ideation to final execution
- Achieve proficiency in hand rendered illustration skills, media and techniques
- Illustrate characters from observed and inspired sources
- Develop a personal illustrative style
- Develop original and creative illustrations for picture books

Unit 1 (05 hrs)

The Illustration Process

- 1.1 Research, ideation
- 1.2 Building visual references
- 1.3 Concept and composition

Unit 2 (10 hrs)

Media and Techniques

- 2.1 Drawing media
- 2.2 Painting media
- 2.3 Mixed media

Unit 3 (10 hrs)

Style Exploration

- 3.1 Overview of illustration styles
- 3.2 Exploring a theme in different styles

Unit 4 (10 hrs)

Character Illustration

- 4.1 Face, figure, gesture, expression and movement
- 4.2 Character development

Unit 5
Picture Book Illustration

(30 hrs)

BOOKS FOR REFERENCE

Bettley, James. *The Art of the Book: From Medieval Manuscript to Graphic Novel*. London: V&A Publications, 2001.

Bossert, Jill. *Children's Book Illustration*. Sussex: Rotovision, 1995.

Eyre, Doug. *Drawing Caricatures*. Wiltshire: The Crowood Press, 2007

Haller, Susan. *Stock Workbook Illustration 2*: Scott & Daughters Publishing, Inc., 2000

Lewis, Brian. *An Introduction to Illustration*. London: Grange Books, 1995.

PATTERN OF ASSESSMENT

- There will be no end semester examination
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- A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

Continuous Assessment **50 marks**

Assessment of End Semester Submission **50 marks**

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M.A. DEGREE: BRANCH X – HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2019-2020)

DIGITAL ILLUSTRATION PRACTICAL

CODE: 19FA/PE/P415

CREDITS: 5

L T P: 0 0 5

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To introduce digital illustration using Adobe Illustrator and Photoshop
- To understand digital colour palettes
- To develop vector and raster illustrations

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

- Appreciate the relevance of digital illustration
- Understand the process of digital illustration
- Create illustrations using relevant software
- Build digital colour schemes
- Create digital vector and raster illustrations for various applications

Unit 1	(05 hrs)
Introduction	
1.1 History of Digital Illustration	
1.2 Applications of Digital Illustration	
Unit 2	(15 hrs)
Software and Style Exploration	
Unit 3	(15 hrs)
Digital Colour Schemes – HSV Colour theory	
Unit 4	(15 hrs)
Vector Graphics	
Unit 5	(15 hrs)
Raster Graphics	

BOOKS FOR REFERENCE

Carter, David E. *The New Big Book of Color*. New York: Collins Design, 2006.

Computer Graphics. Hong Kong: Rockport Publishers, Inc. 1992.

Haller, Susan. *Stock Workbook Illustration 2*: Scott & Daughters Publishing, Inc., 2000

Hornung, David. *Colour*. London: Laurence King Publishing Ltd., 2005.

Illustrations 1997: Eight Edition. New York: The Black Book, 1997.

Sidaway, Ian and Hoggett, Sarah. *The practical Encyclopedia of Drawing*. London: Hermes House, 2012.

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Continuous Assessment **50 marks**

Assessment of End Semester Submission **50 marks**