

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 86**

**M.A. DEGREE BRANCH - X : HISTORY OF FINE ARTS**

**COURSES OF STUDY**

(Effective from the academic year 2011 - 2012)

**CHOICE BASED CREDIT SYSTEM**

Subject Code	Title of Course	Credits	Total Teaching Hours			Exam Hours	Continuous Assessment	End Semester	Maximum Marks
			Lecture Hours	Tutorial Hours	Practical Hours/ Self Learning				
Semester - I									
11FA/PC/VC14	Visual Culture	4	4	1	0	-	50	-	100
11FA/PC/DH14	Design History	4	4	1	0	-	50	-	100
11FA/PC/P114	Drawing	4	1	0	6	-	50	-	100
11FA/PC/P214	Design Orientation	4	1	0	6	-	50	-	100
11FA/PC/P314	Photography and Filmmaking	4	2	0	4	-	50	-	100
Semester - II									
11FA/PC/DC24	Design Culture	4	4	1	0	-	50	-	100
11FA/PE/T124	Textile Design-Fabric Studies	4	3	0	2	-	50	-	100
OR									
11FA/PE/G124	Graphic Design -Photography for Advertising	4	2	0	3	-	50	-	100
11FA/PC/T124	Textile Design-Design for Textiles	4	1	0	5	-	50	-	100
OR									
11FA/PC/G124	Graphic Design- Illustration	4	1	0	5	-	50	-	100
11FA/PC/T224	Textile Design- Weaving	4	1	0	5	-	50	-	100
OR									
11FA/PC/G224	Graphic Design- Typography	4	1	0	5	-	50	-	100
11FA/PK/SS22	Soft Skills	2	2	0	0	-	50	-	100
Semester - III									
11FA/PC/T334	Textile Design- Print Design	4	2	0	4	-	50	-	100
OR									
11FA/PC/G334	Graphic Design- Publishing Design	4	2	0	4	-	50	-	100
11FA/PC/T434	Textile Design- Weave Design	4	2	0	4	-	50	-	100
OR									
11FA/PC/G434	Graphic Design- Packaging Design	4	2	0	4	-	50	-	100
11FA/PC/T534	Textile Design- Textile Products	4	2	0	4	-	50	-	100
OR									
11FA/PC/G534	Graphic Design- Web Page Lay out and Design	4	2	0	4	-	50	-	100
11FA/PE/T234	Textile Design- Surface Embellishment	4	2	0	3	-	50	-	100
OR									
11FA/PE/G234	Graphic Design- Communication Design	4	3	0	2	-	50	-	100
11FA/PN/S132	Internship	2	0	0	0	-	50	-	100

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**CHOICE BASED CREDIT SYSTEM**

Subject Code	Title of Course	Credits	Total Teaching Hours			Exam Hours	Continuous Assessment	End Semester	Maximum Marks
			Lecture Hours	Tutorial Hours	Practical Hours/ Self Learning				
Semester IV									
11FA/PC/T644	Textile Design- Textiles in India	4	3	1	2	-	50	-	100
OR									
11FA/PC/G644	Graphic Design- Corporate and Brand Identity	4	2	0	4	-	50	-	100
11FA/PC/T744	Textile Design- Textile Art	4	2	0	4	-	50	-	100
OR									
11FA/PC/G744	Graphic Design- Advertising	4	2	0	4	-	50	-	100
11FA/PC/T844	Textile Design- Design Development	4	2	0	4	-	50	-	100
OR									
11FA/PC/G844	Graphic Design- Media and Promotional Design	4	2	0	4	-	50	-	100
11FA/PC/T944	Textile Design- Textile Research Writing	4	2	0	4	-	50	-	100
OR									
11FA/PC/G944	Graphic Design- Design Research Writing	4	2	0	4	-	50	-	100
11FA/PE/T344	Textile Design- Marketing and Merchandising	4	4	0	0	-	50	-	100
OR									
11FA/PE/G344	Graphic Design- Marketing	4	4	0	0	-	50	-	100
11FA/PL/CC42	Creative Crafts	2	2	0	0	-	50	-	100
Elective Courses Offered to Other Departments									
11FA/PE/P124	Textile Dyeing and Printing	4	4	0	0	-	50	-	100
11FA/PE/P234	Creative Design	4	4	0	0	-	50	-	100
Independent Study Courses									
11FA/PI/CH24	Concise History of Art	4				-	50	-	100
11FA/PI/CP24	Creative Painting - Practical	4				-	50	-	100

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**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 - 2012)

**VISUAL CULTURE**

**CODE: 11FA/PC/VC14**

**CREDITS: 4**

**LTP: 4 1 0**

**TOTAL HOURS: 65**

**OBJECTIVES**

- To develop specific visual and verbal skills for observing, analysing and critiquing visual imagery from select theoretical perspectives

**Unit 1 (3hrs)**

**Introduction**

Definition and Scope of Visual Culture

**Unit 2 (8 hrs)**

**Image and Reality**

Sign and semiotics

**Unit 3 (12 hrs)**

**Photography and the Multiplying Image**

Technology and mechanical reproduction

**Unit 4 (24 hrs)**

**Visual Culture and Everyday Life**

4.1 Postmodern aesthetics of pastiche and simulation

4.2 Simulation - art, cinema, video games, interactivity

4.3 Globalisation and Popular Culture in Branding

4.3.1 Logo as visual image

4.4 Fashion as Consumer Culture

**Unit 5 (18 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

Marita, Sturken and Lisa Cartwright. Practices of Looking: An Introduction to Visual Culture. 2<sup>nd</sup> ed. New York: Oxford University Press, 2008.

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

## BOOKS FOR REFERENCE

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

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

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

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

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

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

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

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

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

## EVALUATION

- There will be no continuous assessment tests or end semester examination.
- Assessment will be based on four written assignments and one seminar presentation.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 - 2012)

**DESIGN HISTORY**

**CODE: 11FA/PC/DH14**

**CREDITS : 4**

**L T P : 4 1 0**

**TOTAL HOURS: 65**

**OBJECTIVES**

- To create an awareness of the discipline of design history
- To introduce concepts and methodologies necessary for critically informed approaches to design study

The course plan is structured to provide an interactive environment for the understanding of design history through lectures, discussions and paper presentations. The units are illustrated with case studies drawn from historical and contemporary periods and cultures.

**\*Recommended case studies are included wherever appropriate.**

**Unit 1**

**(3 hrs)**

**Introduction**

- 1.1 Defining design, design history and the history of design
- 1.2 Aspects of design history –the role of the design historian

**Unit 2**

**(10 hrs)**

**Objects of Study of Design History**

- 2.1 Designers and designed products/goods – art, design and technology
  - 2.1.1 Select Indian and international designers (including Terence Conran, Shyam Ahuja)
- 2.2 Designers and Design Institutions and Organisations
  - 2.2.1 Bauhaus, National Institute of Design, Crafts Council of India, Dastkaar

**Unit 3**

**(10 hrs)**

**Craft and design**

- 3.1 William Morris and the Arts and Crafts Movement
- 3.2 Shantiniketan

## **Unit 4**

**(15 hrs)**

### **Design and society**

4.1 Impact of technology, industrialisation and globalisation on design

4.1.1 New age materials – plastics, metals, glass

4.2 The production consumption model

#### ***4.2.1 Cars and Consumer Durables***

4.3 Consumption, reception and taste

4.3.1 Specific advertising campaign in India

4.3.2 Kitsch, pastiche and ‘retro’

## **Unit 5**

**(27 hrs)**

### **Approaches to design history**

5.1 Materials and techniques

5.1.1 Wood, Ceramics, Stone, Textiles, Printing Technology

5.2 The comparative method

5.2.1. Mcdonalds vs Saravana Bhavan

5.2.2. Walmart vs Spencer’s Daily

5.2.3. The Hindu vs The Deccan Chronicle

5.3 Content analysis

5.3.1 Status of Women

5.3.2 Voice of the Subaltern

5.3.3 Design for the challenged

5.4 The typological approach

5.4.1 Chair design

5.5 Nationalist and global trends in design

#### ***5.5.1 Khadi in India***

5.5.2 Japanese interiors

#### ***5.5.3 The global brand identity of Coca Cola and Nike***

5.6 Anthropology and Social History

5.6.1 Tribal Housing

5.6.2 Graffiti

5.7 Structuralist and Semiotic approaches

5.7.1 Signage

**BOOKS FOR REFERENCE:**

Conway, Hazel. Design History- A Student's Handbook. London: Routledge, 1997.

Sparke, Penny. Design in Context. London: Bloomsbury Publishing Ltd. 1987.

Sparke, Penny. An Introduction to Design and Culture. London: Routledge Taylor & Francis Group, 2004.

Walker, A John. Design History and the History of Design. London: Pluto Press, 1989.

Woodham, Jonathan M. Twentieth Century Design. Oxford: Oxford University Press, 1997.

Walker, A John, and Sarah Chaplin. Visual Culture: an introduction. United Kingdom: Manchester University Press, 1997.

**EVALUATION**

- There will be no continuous assessment tests or end semester examination.
- Assessment will be based on four written assignments and one seminar presentation.

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**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 - 2012)

**DRAWING**

**CODE: 11FA/PC/P114**

**CREDITS: 4  
LTP: 1 0 6  
TOTAL HOURS: 91**

**OBJECTIVE**

- To hone drawing skills towards design needs

**Unit 1 (3hrs)**

**Free hand drawing**

- 1.1 Quick sketching from life
- 1.2 Drawing from memory

**Unit 2 (30 hrs)**

**Drawing in three dimensions**

- 2.1 One point perspective
- 2.2 Two point perspective
- 2.3 Three point perspective
- 2.4 Circles and ellipses in perspective
- 2.5 Oblique, isometric, planometric and orthographic projections

**Unit 3 (15 hrs)**

**Full figure studies**

**Unit 4 (21hrs)**

**Rendering in drawing media**

- 4.1 Rendering in black and white
- 4.2 Rendering in monochrome and colour

**Unit 5 (22hrs)**

**Expressive drawing**

Exploring emotions and symbolism



## **BOOKS FOR REFERENCE**

Mulick, Milind. Sketch Book. Pune: Jyotsna Prakashan, 2004.

Mulick, Milind. Perspective. Pune: Jyotsna Prakashan, 2006.

Mulick, Milind. Methods & Technique – Opaque Colour. Pune: Jyotsna Prakashan, 2005.

Mulick, Milind. Sketch Book – Sivaji Tupe. Pune: Jyotsna Prakashan, 2005.

Fair, David & Marilyn Kenny. Design Graphics. London: Hodder and Stoughton, 1987.

Harrison, Hazel, The Encyclopedia of Drawing Techniques, London: Search Press, 2004.

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

Edwards, Betty. Drawing on the Right Side of the Brain. London: Harper Collins, 1993.

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

Rodwell, Jenny. Drawing. England: Paul Hamlyn, 1988.

## **EVALUATION**

- Exercises prescribed for each unit to be periodically critiqued and assessed by the course teacher and a subject expert during the course of the semester for 75 marks.
- A journal of drawings done through the semester should be submitted at the end of the semester for assessment (25 marks).

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**M. A. DEGREE**  
**BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**

(Effective from the academic year 2011 - 2012)

**DESIGN ORIENTATION**

**CODE: 11FA/PC/P214**

**CREDITS: 4**

**LTP: 1 0 6**

**TOTAL HOURS: 91**

**OBJECTIVES**

- To develop 'design seeing'
- To explore the effective use of elements form in design

**Unit 1**

**(20 hrs)**

**Point and line**

- 1.1 Vertical lines, horizontal lines, diagonal lines
- 1.2 Marks - points / dots
- 1.3 Line and space - positive and negative space
- 1.4 Position, repetition and spatial intervals
- 1.5 Linear rhythms

**Unit 2**

**Colour**

**(25 hrs)**

- 2.1 The colour wheel
- 2.2 Physical and psychological qualities
- 2.3 Practical handling of colour
- 2.4 Colour interactions - harmony, contrasts, hue, intensity, value
- 2.5 Quantitative analysis of colour

**Unit 3**

**Texture**

**(10 hrs)**

- 3.1 Visual texture – simulated, abstract
- 3.2 Tactile texture - actual

**Unit 4**

**Shape and form**

**(15 hrs)**

- 4.1 Families of forms - organic and inorganic
- 4.2 Dynamic shapes and forms: figure - ground studies - 2D

## **Unit 5**

### **Patterns**

**(21 hrs)**

- 5.1 Motifs
- 5.2 Repeats
- 5.3 Altered repeats

## **BOOKS FOR REFERENCE**

Carter, David. The New Big Book of Colour. New York: Harper Collins, 2006.

Chijuiwa, Hideaki. Colour Harmony. Massachusetts: Greenwood Publishing, 1987.

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

Designer's Guide to Colour. Nos. 2, 3, 4 and 5. San Francisco: Chronicle Books.

Hampshire, Mark & Keith Stephenson. Communicating with pattern - Cicles and dots. United Kingdom: Roto Vision SA, 2004.

Hampshire, Mark and Keith Stephenson. Communicating with pattern – Stripes. United Kingdom: Roto Vision SA, 2004.

Morioka, Adams and Terry Stone. Colour Design Workbook. Massachusetts: Rockport Publishers, 2006.

Nicholls, Andrew, et. al. 100 Ways- A Guide to Visual Communication & Design. Delhi: Cambridge University Press, 2009.

Nonomura, Akira. Active Design. Japan: Kyoto Shoin Co. Ltd., 1990.

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

## **EVALUATION**

- Exercises prescribed for each unit to be periodically critiqued and assessed by the course teacher and a subject expert during the course of the semester for 75 marks.
- Coursework journal should also be submitted at the end of the semester for evaluation for 25 marks.

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

**SYLLABUS  
(Effective from the academic year 2011-12)**

**PHOTOGRAPHY AND FILMMAKING**

**CODE: 11FA/PC/P314**

**CREDITS: 4  
LTP: 2 0 4  
TOTAL HOURS: 78**

**OBJECTIVES**

- To provide an understanding of the elements of photography.
- To create an awareness of the basics of photography and filmmaking.

**Unit 1 (3 hrs)**

**Introduction**

- 1.1 Photography and its usage
- 1.2 Photographic equipment

**Unit 2 (20 hrs)**

**Qualities of Light**

- 2.1 Direction of light
- 2.2 Lighting contrast
- 2.3 Colour of light
- 2.4 Intensity of a light source

**Unit 3 (20 hrs)**

**Colour**

- 3.1 Achromatic colour
- 3.2 Monotone colour
- 3.3 Bi-tones
- 3.4 Colour and contrast

## **Unit 4**

**(20 hrs)**

### **Design**

- 4.1 Framing
- 4.2 Subject emphasis and placement
- 4.3 Visual selection
- 4.4 Clarity and simplicity
- 4.5 View points
- 4.6 Abstraction
- 4.7 Visual contrast
- 4.8 Perception of depth

## **Unit 5**

**(15 hrs)**

### **Filmmaking**

- 5.1 Visual design in film
- 5.2 Film grammar
- 5.3 Framing, composition and lighting for film
- 5.4 Narrative photography
- 5.5 Mise en scene
- 5.6 Digital filmmaking

## **BIBLIOGRAPHY**

Hedgecoe. John. New Book of Photography. New York: Dorling Kindersley Publishing, Inc, 1994.

Hichs, Roger and Frances Schultz. Food Shots. Switzerland: Rotovision SA, 1994.

Hichs, Roger and Frances Schultz. Product Shots. Switzerland: Rotovision SA, 1994.

Larg, Alex and Jane Wood. Night Shots. Switzerland: Rotovision SA, 1997.

The Camera - Life Library of Photography. Canada Library of Congress, 1976.

## **EVALUATION**

- Exercises prescribed for each unit to be periodically critiqued and assessed by the course teacher and a subject expert during the course of the semester for 75 marks.
- Coursework journal should also be submitted at the end of the semester for evaluation for 25 marks.

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**M. A. DEGREE**  
**BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 - 2012)

**DESIGN CULTURE**

**CODE: 11FA/PC/DC24**

**CREDITS: 4**

**LTP: 4 1 0**

**TOTAL HOURS: 65**

**OBJECTIVES**

- To study the interrelationships between designers, designed artefacts and consumers
- To explore the various meanings and functions of design

<b>Unit 1</b>	<b>(5hrs)</b>
<b>Introduction</b>	
1.1 Etymology of the word 'design'	
1.2 Design, nature, culture, art	
1.3 Design and cultural difference	
<b>Unit 2</b>	<b>(15hrs)</b>
<b>Design History - the Beginnings</b>	
2.1 The 'form' of design history	
2.2 Beginnings of design culture	
2.3 The tension between function and ornament	
2.4 Arts and Crafts movement	
2.5 'Form follows function'	
<b>Unit 3</b>	<b>(15hrs)</b>
<b>Design and Society</b>	
3.1 Impact of mass production	
3.2 Designer and engineer	
3.3 Design and power	
3.4 'The Dream of Total Design'	
<b>Unit 4</b>	<b>(15hrs)</b>
<b>Design, Consumers and Corporations</b>	
4.1 Designing and marketing consumer goods	
4.2 Built-in obsolescence	
4.3 Sustainable design	
<b>Unit 5</b>	<b>(15hrs)</b>
<b>Design in the Postmodern Era</b>	
5.1 Design and art – blurred boundaries	
5.2 Designer as 'Superstar'	
5.3 Emotional Design	

5.4 Proliferation of (de)sign

5.5 Design, surface, skin

## BOOKS FOR REFERENCE

Conway, Hazel, ed. Design History: A Students' (orig.1987).Handbook. London and New York : Routledge, 1999.

Forty, Adrian. Objects of Desire. Design and Society 1750-1980. London: Thames and Hudson, 1986.

Sparke, Penny, An Introduction to Design & Culture in the Twentieth Century , New York: Harper & Row, 1986.

Woodham, Jonathan M. Twentieth-Century Design. Oxford & New York: Oxford University Press, 1997.

Lupton, Ellen and Miller, J. Abbott. Design Writing Research. Writings on Graphic Design. New York: Princeton Architectural Press (A Kiosk Book), 1996.

Heskett, John. Toothpicks and Logos: Design in Everyday Life. United Kingdom: Oxford University Press, 2002.

Lupton, Ellen. Skin. Surface Substance + Design. New York: Princeton Architectural Press and Cooper-Hewitt National Design Museum Smithsonian Institution, 2002.

Norman, Donald A. Emotional Design. New York: Basic Books, 2004.

Papanek, Victor. Design for the Real World , Second Edition. Chicago: Academy Chicago Publishers, 1985.

Danesi, Marcel. Of Cigarettes, High Heels, and Other Interesting Things. An Introduction to Semiotics. New York: St. Martin's Press, 1999.

Julier, Guy. The Culture of Design. California: SAGE Publications, 2000.

Norman, Donald A. The Design of Everyday Things. Cambridge, Mass.: The MIT Press, 1998.

Petroski, Henry. Invention by Design. How Engineers Get from Thought to Thing. Cambridge, Mass: Harvard University Press, 1996.

## EVALUATION

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- Assessment will be based on four written assignments and one seminar presentation.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI- 600 086**

**Post Elective Course Offered by the Department of Fine Arts  
for M.A. / M.Com. / M.Sc. Degree Programmes**

**SYLLABUS**

(Effective from the academic year 2011 - 2012)

**TEXTILE DYEING AND PRINTING**

**CODE: 11FA/PE/P124**

**CREDITS: 4**

**LTP : 4 0 0**

**TOTAL HOURS: 52**

**OBJECTIVE**

- To create an awareness of fabric dyeing and printing processes

**Unit 1**

**Dyes and pigments**

**Unit 2**

**An overview of textile printing**

**Unit 3**

**Stencil printing**

**Unit 4**

**Block printing**

**Unit 5**

**Tie-Dye - knotting, binding, stitch resist techniques**

**BOOKS FOR REFERENCE**

The Golden Hands Book of Popular Crafts. London: Marshall Cavendish, 1973.

Green, David. Fabric Printing and Dyeing. London: Macgibbon and Kee, 1972.

Murphy, Veronica and Rosemary Crill. Tie-Dye Textiles of India. Ahmedabad: Mapin Publishing Co., Ltd., 1991.

Robinson, L and Lowther, R. Stencilling. London: Conran Octopus, 1995.

Robinson, Patricia and Stuart. Exploring Fabric Printing. London: Mills & Boon Limited, 1970.

**EVALUATION**

- There will be no end semester examination.
- All course work will be periodically assessed through the semester for 100 marks.



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**Post Elective Course Offered by the Department of Fine Arts**

**for M.A. / M.Com. / M.Sc. Degree Programmes**

**SYLLABUS**

(Effective from the academic year 2011 - 2012)

**TEXTILE DYEING AND PRINTING**

**CODE: 11FA/PE/P124**

**CREDITS: 4**

**LTP : 4 0 0**

**TOTAL HOURS: 52**

**OBJECTIVE**

- To create an awareness of fabric dyeing and printing processes

**Unit 1**

**Dyes and pigments**

**Unit 2**

**An overview of textile printing**

**Unit 3**

**Stencil printing**

**Unit 4**

**Block printing**

**Unit 5**

**Tie-Dye - knotting, binding, stitch resist techniques**

**BOOKS FOR REFERENCE**

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Green, David. Fabric Printing and Dyeing. London: Macgibbon and Kee, 1972.

Murphy, Veronica and Rosemary Crill. Tie-Dye Textiles of India. Ahmedabad: Mapin Publishing Co., Ltd., 1991.

Robinson, L and Lowther, R. Stencilling. London: Conran Octopus, 1995.

Robinson, Patricia and Stuart. Exploring Fabric Printing. London: Mills & Boon Limited, 1970.

**EVALUATION**

- There will be no end semester examination.
- All course work will be periodically assessed through the semester for 100 marks.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**  
**Post Elective Course Offered by the Department of Fine Arts**  
**for M.A. / M.Com. / M.Sc. Degree Programmes**

**SYLLABUS**  
(Effective from the academic year 2011 - 2012)

**CREATIVE DESIGN**

**CODE : 11FA/PE/P234**

**CREDITS : 4**

**L T P : 4 0 0**

**TOTAL HOURS : 52**

**OBJECTIVE**

- To give an exposure to basic design applications for varied uses and on varied supports.

**Unit 1**

Pottery painting

**Unit 2**

Fabric painting

**Unit 3**

` Glass painting

**Unit 4**

Designing with paper

**Unit 5**

Designing with recycled materials

**BOOKS FOR REFERENCE**

Innes, Miranda. Fabric Painting. London: Dorling Kindersley, 1996.

Foster, Viv. The Stained Glass Handbook. London: Quantum Publishing Ltd., 2006.

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

**EVALUATION**

- There will be no end semester examination.
- All course work will be periodically assessed through the semester for 100 marks.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE**

**BRANCH X - FINE ARTS**

**SYLLABUS**

(Effective from the academic year 2011-2012 onwards)

**CONCISE HISTORY OF ART**

**CODE: 11FA/IE/CH24**

**CREDITS: 4**

**OBJECTIVE**

- To provide an understanding of the concepts, styles and forms of traditional art in India and the West

**Unit 1**

**Indian art: Pre-historic period**

1.1 Indus Valley civilization

**Unit 2**

**Indian art: Historic period**

2.1. Architecture: Stambha, stupa, chaitya hall, vihara, Hindu temples in the north and south, Islamic architecture

2.2. Sculpture: Maurya, Sunga, early Andhra, Gandhara, Mathura, later Andhra, Gupta sculpture and Chola bronzes

2.3 Painting: Ajanta, Mughal and Rajput Schools

**Unit 3**

**Western art: Ancient and Classical periods**

3.1. Egyptian art

3.2. Greek art

3.3 Roman art

**Unit 4**

**Western art: Medieval period**

4.1 Early Christian art

4.2 Byzantine art

4.3 Romanesque and Gothic art

**Unit 5**

**Western art: Renaissance period**

5.1 Italian art

5.2 Flemish art

5.3 German art

5.4 Dutch art

5.5 Spanish art

5.6 English art

5.7 French art

## BOOKS FOR STUDY

Tömöry, Edith. A History of Fine Arts in India and the West. Chennai: Orient Blackswan, 2009.

## BOOKS FOR REFERENCE

Barret, Douglas and Basil Gray. Indian Painting. London: Skira, Macmillan, 1978.

Brown, Percy. Indian Architecture Vol. I: Buddhist and Hindu. Bombay: D.B. Taraporevala Sons & Co., 1971.

Brown, Percy. Indian Architecture Vol. II: Islamic Architecture. Bombay: D.B. Taraporevala Sons & Co., 1971.

Champakalakshmi, R. The Hindu Temple. New Delhi: Roli and Janssen B V, 2001.

Harle, J.C. The Art and Architecture of the Indian Subcontinent. Middlesex: The Pelican History of Art series, Penguin Books, 1986.

Janson, H.W. A History of Art. London: Thames and Hudson, 1979.

Kleiner, Fred S. Gardners' Art through the Ages. 13<sup>th</sup> ed. Belmont: Wadsworth Publishing, 2009.

Michell, George. The Hindu Temple: An introduction to its meaning and forms. New Delhi: B.I publications, 1977.

Rowland, Benjamin. Art and Architecture of India. Middlesex: The Pelican History of Art series, Penguin Books, 1953.

## EVALUATION

- Testing will be based on
  - critical appreciation of art works
  - contextualization of the works of art within the socio-cultural framework

## END SEMESTER EXAMINATION

Total Marks : 100

Duration : 3 Hours

## QUESTION PAPER PATTERN

**Section A** – 4 x 10 = 40 marks (4 out of 6 questions to be answered)

**Section B** – 3 x 20 = 60 marks (3 out of 4 questions to be answered)

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M.A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS  
(Effective from the academic year 2011 - 2012)**

**SOFT SKILLS**

**CODE :11FA/PK/SS 22**

**CREDITS : 2**

**L T P : 2 0 0**

**TOTAL TEACHING HOURS : 26**

**OBJECTIVES OF THE COURSE**

- To empower and create opportunities for self development
- To instill confidence and face challenges.

**Unit 1**

**(6 hrs)**

**Behavioural Traits**

- 1.1 Self Awareness
- 1.2 Communication Skills – Verbal and Non Verbal
- 1.3 Leadership Qualities
- 1.4 Etiquette and mannerisms
- 1.5 Experiential Learning – Based on activities

**Unit 2**

**(5 hrs)**

**Team Work**

- 2.1 Interpersonal Skills
- 2.2 People Management
- 2.3 Creative Thinking
- 2.4 Critical Thinking
- 2.5 Experiential Learning – Based on activities

**Unit 3**

**(5 hrs)**

**Time Management**

- 3.1 Importance of time management
- 3.2 Planning and Prioritizing
- 3.3 Organizing skills
- 3.4 Action Plan

3.5 Experiential Learning – Based on activities

## **Unit 4**

**(5 hrs)**

### **Conflict Resolution**

- 4.1 Reasons for conflict
- 4.2 Consequences of conflict
- 4.3 Managing emotions
- 4.4 Methods of resolving conflicts
- 4.5 Experiential Learning – Based on activities

## **Unit 5**

**(5 hrs)**

### **Career Mapping**

- 5.1 Goal setting
- 5.2 Career Planning
- 5.3 Resume writing
- 5.4 Handling Interviews
- 5.5 Experiential Learning – Based on activities

### **BOOKS FOR REFERENCE**

Khera, Shiv, (2002), **You Can Win**, Macmillan India Ltd., Delhi.

Mishra, Rajiv K., (2004), **Personality Development : Transform Yourself**, Rupa and Co., New Delhi.

Newstrom, John W. and Scannell, Edward E., (1980), **Games Trainers Play: Experiential Learning**, Tata McGraw Hill, New Delhi.

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

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**SUMMER INTERNSHIP**

**CODE: 11FA/PN/SI32**

**CREDITS: 2**

**OBJECTIVE**

- To create an awareness and provide the student a first-hand experience of the working environment in a design house, publishing or advertising agency

The student will undergo a mandatory internship at any design house, publishing or advertising agency for a minimum duration of one month. The student is required to complete the internship in the city of Chennai at the completion of the second semester during the summer vacation. The internship will be sourced and selected by the student.

The student is required to document her internship experience and submit a report on completion of the same. The student will submit an attendance certificate from the agency.

**EVALUATION**

Log book: 10 marks

Report: 50 marks

Presentation: 40 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN - DESIGN FOR TEXTILES**

**CODE: 11FA/PC/T124**

**CREDITS: 4**

**LT P: 1 0 5**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To highlight design research as an essential beginning for textile design
- To enable an understanding of textile design development

**Unit 1 (3 hrs)**

**Design research**

- 1.2 Problem analysis, research questions and objectives
- 1.3 Demographic and psychographic research - target market and client profile
- 1.3 Data collection and market survey - tabulation and organisation
- 1.4 Research ethics

**Unit 2 (9 hrs)**

**Design development methodology**

- 2.1 Design approaches – historical; conceptual; trend, market and client oriented
- 2.2 Mood boards
- 2.3 Concept note
- 2.4 Documentation – text and image
- 2.5 Presentation

**Unit 3 (30 hrs)**

**Design rendering**

- 3.1 Motif derivation – floral, geometric, conversational
- 3.2 Exploring style, value and colour
- 3.3 Rendering techniques- poster paint, watercolour, pen, pencil, pastel and mixed media; resist, photocopy and cut-paper
- 3.4 Design editing and development as CAD artwork

**Unit 4 (6 hrs)**

**Colour in textiles**

- 4.1 Colour forecasting - process and service providers
- 4.2 Colour names, semantics and communication



- 4.3 Staple and fashion colours; colour cycles
- 4.4 Colour story development and presentation
- 4.5 Pantone for fashion and home palette

## **Unit 5 (30 hrs)**

### **Croquis and repeat**

- 5.1 Layout – direction and density
- 5.2 Layout categories - all over, stripe, engineered, composite overlays, borders
- 5.3 Putting designs in repeat - construction on paper and CAD
- 5.4 Colourways and coordinates

### **GUIDELINES**

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys.
- Unit 3 will focus on motif derivation from observed and historical sources, as well as concepts. Drawing and hand rendering will be integral to design development.
- Students are required to use Photoshop and Illustrator software for artwork presentation.

### **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.

Tomita, H. ed. Active Design for Print Design Planning: Vol 5, Geometric and Abstract. Kyoto: Kyoto Shoin, 1990.

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

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

### **EVALUATION**

- There will be no end semester examination.
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 100 marks.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE**

**BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**

(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN – WEAVING**

**CODE: 11FA/PC/T224**

**CREDITS: 4**

**LT P: 1 0 5**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To enable an understanding of the weaving process
- To understand elementary weave structures through weaving practice
- To create an awareness of patterned and complex weaves

**Unit 1 (10 hrs)**

**Weaving – looms and processes**

- 1.1 Development of weaving
- 1.2 The hand loom - throw shuttle, fly shuttle and pit loom
- 1.3 Automation of weaving and modern weaving processes
- 1.4 Loom operations – primary, secondary and ancillary motions
- 1.5 Yarn transport methods in shuttle looms and shuttleless weaving machines
- 1.6 Selvedges
- 1.7 Control of loom motions - tappet, dobby and jacquard shedding
- 1.8 Heald calculations and denting

**Unit 2 (6 hrs)**

**Representation of woven fabric structure**

- 2.1 Weave repeat
- 2.2 Drafting and lifting plans

**Unit 3 (28 hrs)**

**Elementary weaves and simple structures**

- 3.1 Plain weaves and variations including rib, cord and hopsack constructions; ornamentation of plain weaves
- 3.2 Twill weaves - regular twills, weaves constructed on twill bases
- 3.3 Satin and sateen weaves
- 3.4 Stripe and check weave combinations
- 3.5 Simple colour and weave effects
- 3.6 Miscellaneous elementary structures - crepe weaves, honey comb weaves, huckaback weaves, mock leno weaves

**Unit 4** (9 hrs)

**Figured weaves**

- 4.1 Simple spot designs and dobby structures
- 4.2 Jacquard structures
- 4.3 Tapestry structures
- 4.4 Supplementary warp and weft structures
- 4.5 Piqué, matelassé, brocade, lampas, double cloth and triaxial structures

**Unit 5** (25 hrs)

**Creative weaving**

**GUIDELINES**

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys.
- Sample looms and frame looms will be used for weaving practice.
- Students are required to submit a journal which documents their assimilation of the course content, further enhanced with weave samples and relevant illustrations.

**BOOKS FOR REFERENCE**

Alderman, Sharon. Mastering Weave Structures. Loveland: Interweave Press, 2004.

Braddock, Sarah E. and Marie O'Mahony. Techno Textiles: Revolutionary Fabrics for Fashion and Design. London: Thames and Hudson, 2001.

Colchester, Chloe. The New Textiles: Trends and Traditions. London: Thames and Hudson, 1993.

Collier, Billie J. and Phyllis G. Tortora. Understanding Textiles. 6<sup>th</sup> ed. New Jersey: Prentice Hall, 2001.

Gale, Colin and Jasbir Kaur. Fashion and Textiles. Oxford: Berg, 2004.

Grosicki, Z. Watson's Textile Design and Colour: Elementary Weaves and Figured Fabrics. 7<sup>th</sup> ed. London: Butterworth and Co., 1975.

Elsasser, Virginia Hencken. Textiles: Concepts and Principles. New York: Fairchild Publication, 2007.

Lebeau, Caroline. Fabrics: The Decorative Art of Textiles. London: Thames and Hudson Ltd., 2004.



**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN - PRINT DESIGN**

**CODE: 11FA/PC/T334**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To create an awareness of textile dyeing and printing
- To develop creative design skills for printed textiles

**Unit 1 (8 hrs)**

**Dyes and pigments**

- 1.1 Natural dyestuffs and dyeing techniques
- 1.2 Synthetic dyes and pigments
- 1.3 Dye classes
- 1.4 Dyeing at different processing stages

**Unit 2 (8 hrs)**

**Printing styles and techniques (theory)**

- 2.1 Styles – direct, discharge, mordant and resist styles; warp printing
- 2.2 Special techniques - flock, devoré, foil, expanding ink, photographic, electrostatic

**Unit 3 (12 hrs)**

**Printing processes (theory)**

- 3.1 Block printing - woodblocks; coppered and pinned blocks; wax blocks
- 3.2 Copper-plate printing
- 3.3 Engraved roller printing
- 3.4 Screen printing - hand screen, automatic flat bed, rotary screen
- 3.5 Dry printing processes – transfer and digital prints

**Unit 4 (25 hrs)**

**Artwork for print applications**

**Unit 5 (25 hrs)**

**Printing**

- 5.1 Hand screen prints

- 5.2 Wood block prints
- 5.3 Transfer prints
- 5.4 Digital prints

## **GUIDELINES**

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys.
- Unit 5 will require product implementation for specific end uses.

## **BOOKS FOR REFERENCE**

Collier, Billie J. and Phyllis G. Tortora. Understanding Textiles, 6<sup>th</sup> ed. New Jersey: Prentice Hall, 2001.

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.

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

Tomita, H. ed. Active Design for Print Design Planning. Vol 5. Geometric and Abstract. Kyoto: Kyoto Shoin, 1990.

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.

## **EVALUATION**

- There will be no end semester examination.
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 100 marks
  - Test on units 1, 2 and 3: 20 marks
  - Collection of printed textiles and products that are designed and fabricated by the student with professional expertise: 80 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN - WEAVE DESIGN**

**CODE: 11FA/PC/T434**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To understand weave design development for yarn dyed and patterned woven structures
- To develop creative design skills for diverse woven applications
- To understand weave design simulation in CAD

**Unit 1 (8 hrs)**

**Designing for yarn dyed fabrics**

Stripe and check combinations in elementary weaves

**Unit 2 (10 hrs)**

**Simple spot and other dobby designs**

**Unit 3 (15 hrs)**

**Jacquard designs**

3.1 The jacquard loom

3.2 Motif drawing and point paper development

3.3 Design development for CAD – motif drawing, editing, colouring, weave mapping, float checking, assigning yarn and colour, fabric simulation

**Unit 4 (15 hrs)**

**Extra warp and weft constructions**

4.1 Designs for bordered cloth

4.2 Designs for saris

**Unit 5 (30 hrs)**

**Concept based design development**

Artwork for a line of woven textiles comprising yarn dyeds, dobbies and jacquards that will work together for a specific end use

## **GUIDELINES**

- Students are required to participate in periodic reviews, group work, educational trips and market surveys.
- Coursework for units 1 – 3 will be in the form of exercises.

## **BOOKS FOR REFERENCE**

Alderman, Sharon. Mastering Weave Structures. Loveland: Interweave Press, 2004.

Braddock, Sarah E. and Marie O, Mahony. Techno Textiles: Revolutionary Fabrics for Fashion and Design. London: Thames and Hudson, 2001.

Colchester, Chloe. The New Textiles: Trends and Traditions. London: Thames and Hudson, 1993.

Grosicki, Z. Watson's Textile Design and Colour: Elementary Weaves and Figured Fabrics. 7<sup>th</sup> ed. London: Butterworth and Co., 1975.

Watson, William. Advanced Textile Design. London: Longman's Green and Co. Ltd., 1948.

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

## **EVALUATION**

- There will be no end semester examination.
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 100 marks.



**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE**

**BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**

(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN – TEXTILE PRODUCTS**

**CODE: 11FA/PC/T534**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To give an understanding of product development
- To provide an overview of textiles products

**Unit 1 (3 hrs)**

**Factors essential for product development**

- 1.1 Aesthetic and technological considerations
- 1.2 Market research and consumer demand
- 1.1 Selection of materials - performance characteristics, aesthetics, cost
- 1.2 Manufacturing methods- one-off, batch and mass production
- 1.3 Safety specification standards

**Unit 2 (5 hrs)**

**Overview of product development**

- 2.1 Design conceptualisation - mood, sample and colour boards
- 2.2 Designing a line – editing and assessing
- 2.3 Sourcing and scheduling
- 2.4 Product data management and design worksheet
- 2.5 Sampling, testing and quality standards
- 2.6 Costing and pricing – cost of production, price point and product price
- 2.7 Labeling and branding
- 2.8 Quality assessment, packaging, visual merchandising

**Unit 3 (35 hrs)**

**Apparel**

- 3.1 Fashion terminology
- 3.2 Cycles and adoption theories (trickle-down, trickle-up and trickle-across theories)
- 3.3 Western and Indian garment styles in womenswear and menswear
- 3.4 Clothing construction – fabric preparation, sizes, pattern layout, cutting, stitches, seams, fullness, making up methods
- 3.5 Apparel sub-materials and accessories – interlining, sewing threads, fastenings and Trims

- 3.6 Appreciation of silhouette, proportion, texture, pattern and prints, colour, fabric, cut and details

**Unit 4 (20 hrs)**

**Home Textiles – types, characteristics and construction**

- 4.1 Upholstery and drapery
- 4.2 Wall and floor coverings
- 4.3 Bedding
- 4.4 Table and kitchen textiles
- 4.5 Trims

**Unit 5 (15 hrs)**

**Accessories**

- 5.1 Fashion accessories
- 5.2 Lifestyle accessories

**GUIDELINES**

- Students are expected to participate in group work, educational trips and market surveys.
- Students are required to submit an illustrated journal which documents their assimilation of the course content, for end semester assessment.

**BOOKS FOR REFERENCE**

Baker, Wendy. Curtain and Fabric Selector. London: Collins and Brown, 2000.

Braddock, Sarah E. and Marie O. Mahony. Techno Textiles: Revolutionary Fabrics for Fashion and Design. London: Thames and Hudson, 2001.

Callan, Georgina O'Hara. The Thames and Hudson Dictionary of Fashion and Fashion Designers. London: Thames and Hudson, 2008.

Colchester, Chloe. The New Textiles: Trends and Traditions. London: Thames and Hudson, 1993.

Collier, Billie J. and Phyllis G. Tortora. Understanding Textiles. 6<sup>th</sup> ed. New Jersey: Prentice Hall, 2001.

Diamond, Jay and Ellen Diamond. Fashion Apparel, Accessories and Home Furnishings. New Delhi: Dorling Kindersley, 2008.

Frings, Gini Susan. Fashion: From Concept to Consumer. New Delhi: Dorling Kindersley, 2008.

Gale, Colin and Jasbir Kaur. Fashion and Textiles. Oxford: Berg, 2004.

Ireland, Patrick John. Encyclopedia of Fashion Details. London: B.T. Batsford Ltd., 1995.

Lebeau, Caroline. Fabrics: The Decorative Art of Textiles. London: Thames and Hudson Ltd., 2004.

Yates, Marypaul. Fabrics: A Guide for Interior Designers and Architects. New York: W.W. Norton & Company, 2002.

## **EVALUATION**

- 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 100 marks
  - Journal 30 marks
  - Coursework 40 marks
  - Product fabrication 30 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN – TEXTILES IN INDIA**

**CODE: 11FA/PC/T644**

**CREDITS: 4**

**L T P: 3 1 2**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To create an awareness of select Indian traditional textiles
- To provide an overview of the Indian textile sector and highlight emerging issues and trends

**Unit 1 (20 hrs)**

**Select woven traditions**

- 1.1 North India - Brocades of Varanasi, Kani shawls
- 1.2 Western India - Paithani, Maheshwari, Mashru, Himru and Chanderi weaves
- 1.3 Eastern India - Jamdani, Baluchari and Tangail weaves
- 1.4 South India - Textiles from Kanchipuram, Arni, Chettinad, Bhavani, Madurai, Kodali Karupur, Upada, Gadwal and Venkatagiri; Kerala Kasavu

**Unit 2 (15 hrs)**

**Select embroidery traditions**

- 2.1 North India - Zardosi, Phulkari, Kashmiri Kashida, Chikan
- 2.2 Western India - Kutchi work
- 2.3 East India - Kantha
- 2.4 South India - Toda, Kasuti

**Unit 3 (15 hrs)**

**Painted, dyed and printed traditions**

- 3.1 Painted textiles - Pichhawai and Kalamkari
- 3.2 Dyed textiles - Bandhani, Leheria, Patola and Ikat
- 3.3 Printed textiles - Bagh, Sanganer, Bagru and Machilipatnam prints; Ajrakh; dabu prints

**Unit 4 (15 hrs)**

**Overview of the Indian textile industry**

- 4.1 The Khadi movement
- 4.2 Handloom, powerloom and mill sectors

- 4.3 Government bodies and regulations
  - 4.3.1 IPR and the Design Act
  - 4.3.2 Textile standards and legislations

**Unit 5 (13 hrs)**

**Emerging concerns**

- 5.1 Textiles and the environment
- 5.2 Green textiles
- 5.3 Organic textiles
- 5.4 Sustainability in the textile industry
- 5.5 Recycling and repurposing

**GUIDELINES**

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys.
- Students are expected to maintain a journal which documents their assimilation of the course content further enhanced with textile samples and relevant illustrations.

**BOOKS FOR REFERENCE**

Brijbhushan, Jamila. Indian Embroidery. Publications Division, New Delhi: Ministry of Information and Broadcasting, Govt. of India, 1990.

Chattopadhyay, Kamaladevi. Indian Embroidery. New Delhi: Wiley Eastern Ltd., 1977.

Chattopadhyay, Kamaladevi. Handicrafts of India. New Delhi: Indian Council for Cultural Relations, 1985.

Chishti, Kapur Rita and Martand Singh. Saris: Tradition and Beyond. New Delhi: Roli Books, 2010.

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

Das, Shukla. Fabric Art Heritage of India. New Delhi: Abhinav Publications; 1992.

Dhamija, Jasleen and Jyotindra Jain. Handwoven Fabrics of India. Ahmedabad: Mapin Publishing Pvt. Lt., 1989.

Dhamija, Jasleen. The Woven Silks of India. Bombay: Marg Publications, 1995.

Gillow, John and Nicholas Barnard. Traditional Indian Textiles. London: Thames and Hudson, 1996.

- Jaitly, Jaya. Crafts of Jammu, Kashmir and Ladakh. Ahmedabad: Mapin Publishing, 1990.
- Katiyar, Vijai Singh. Indian Saris: Tradition-Perspective-Design. New Delhi: Wisdom Tree, 2009.
- Mehta, J, Rustam. Masterpieces of Indian Textiles. Bombay: D.B. Taraporevala & Sons, 1970.
- Murphy, Veronica and Rosemary Crill. Tie-dyed Textiles of India: Tradition and Trade. Ahmedabad: Mapin Publishing, 1991
- Gada, Bhakti et.al. (eds.). Paramparik Karigar. Paramparik Karigar Publication, 2005.
- Roojen,Pepin Van. Indian Textile Prints. Amsterdam: Agile Rabbit Editions, 1999.
- Sarabhai, Mrinalini. Patolas and Resist Dyed Fabrics of India. Singapore: Grantha Corporation, 1988.
- Sethna, H. Nelly. Kalamkari. New York: Mapin International, 1985.
- Shah, Deepika. Masters of the Cloth: Indian Textiles Traded to Distant Shores. Mumbai: Tapi Collection, 2005.
- Shrikant, Usha. Ethnic Embroidery of India. Mumbai: Samata Enterprises, 1998.
- Singh, Martand, ed. Saris of India: Madhya Pradesh. New Delhi: Wiley Eastern Ltd., 1996.
- Singh, Martand, ed. Saris of India: Bihar and West Bengal. New Delhi: Wiley Eastern Ltd., 1995.
- Singh, Martand, ed. Handcrafted Indian Textiles. New Delhi: Roli Books Pvt., Ltd., 2000.
- Varadarajan, Lotika. South Indian Traditions of Kalamkari. Bombay: The Perennial Pvt.Ltd., 1982.

## EVALUATION

- 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 100 marks .
- Assessment will be based on journal, seminars and assignments.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE**

**BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**

(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN – TEXTILE ART**

**CODE: 11FA/PC/T744**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To enable a personal exploration of textile, technique and design
- To build on experiences and present an original collection of textile art

<b>Unit 1</b>	<b>Overview of new textiles and contemporary textile art</b>	<b>(4 hrs)</b>
<b>Unit 2</b>	<b>Two dimensional textile art</b>	<b>(10 hrs)</b>
<b>Unit 3</b>	<b>Three dimensional textile constructions and sculptured forms</b>	<b>(12 hrs)</b>
<b>Unit 4</b>	<b>Expressions in mixed media</b>	<b>(12 hrs)</b>
<b>Unit 5</b>	<b>Personal collection</b>	<b>(40 hrs)</b>

**GUIDELINES**

- Coursework for units 2 – 4 will comprise exploratory studies leading to the final collection.
- Unit 5: Students will select a concept or theme and develop a body of work consisting of exploratory studies and resolved ideas. The range of work to be considered may involve any form of textile expression and/or enhancement - fibre art, textile constructions, soft sculpture, creative weaving, mixed media works, paper textiles, craft textiles, print and paint techniques and stitched embellishments.
- The final submission should consider finishing or mounting to an acceptable level of craftsmanship and include the following

- Workbook documenting ideas, working sketches, exploration of materials and techniques, sampling and implementation
- A written design / artist statement with photographs of the collection
- All coursework must be personally embellished by students –outsourcing of work is not allowed

## BOOKS FOR REFERENCE

Alderman, Sharon. Mastering Weave Structures. Loveland: Interweave Press, 2004.

Braddock, Sarah E., and Marie O'Mahony. Techno Textiles. London: Thames & Hudson, 2001.

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

Gardiner, Wendy. The Encyclopedia of Sewing Techniques. Kent: Search Press, 2004.

Gordon, Maggi McCormick. The Quilting Sourcebook. London: Collins & Brown, 1997.

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, Jennifer. Machine-Embroidered Quilts. Woodinville: Martingale & Company, 2004.

Nelson, Patricia. Stylish Sewing Techniques. Woodinville: Martingale & Company, 2000.

Nussbaum, Terri. Quick-Change Quilts. Woodinville: Martingale & Company, 2002.

Orthasus, Angelika. A Creative Guide to Painting on Silk. London: New Holland Publishers, 1994.

Pinnell, Judith. Take Silk. Kent: Search Press, 2002.

## EVALUATION

- 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 100 marks
  - Exploratory studies for units 2 – 4                      20 marks
  - Final collection
  - Concept and creativity                                      30 marks
  - Technique / fabrication                                    30 marks
  - Workbook and 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 2011 -2012)

**TEXTILE DESIGN – DESIGN DEVELOPMENT**

**CODE: 11FA/PC/T844**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVE**

- To build on experiences and present an original collection of textiles which reflect the student's range of creative and technical ability

<b>Unit 1</b>	<b>(5 hrs)</b>
<b>Design proposal</b>	
1.1 Objectives	
1.2 Product and market identification	
1.3 Functional and aesthetic aspects	
1.4 USP	
<b>Unit 2</b>	<b>(10 hrs)</b>
<b>Survey and research</b>	
Materials, techniques, feasibility	
<b>Unit 3</b>	<b>(10 hrs)</b>
<b>Presentation of ideas</b>	
Concept note, mood boards, sample boards	
<b>Unit 4</b>	<b>(25 hrs)</b>
<b>Sampling, costing and pricing</b>	
<b>Unit 5</b>	<b>(28 hrs)</b>
<b>Product implementation and documentation</b>	

## **GUIDELINES**

- Students are expected to develop a collection of sample swatches, fabrics or textile products.
- There will be class show of the textile collections.
- The student is required to document each stage of the design process.
- The documentation should be presented in a format approved by the course teacher. It should be hardbound.
- A copy of the documentation should be submitted to the department

### **Format of the Documentation**

1. Title Page
2. Contents
3. Project Abstract - Design brief, product and market identification , and concept planning
4. Concept note
5. Photo-documentation of the design process and product execution
6. Product Specifications and Costing
7. Illustrations/ visual documentation (product shots, field visits, market collection)
8. Preparatory & final artworks (with actual size details)

## **EVALUATION**

Continuous Assessment by course teacher	50 marks
End Semester jury evaluation	50 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN – TEXTILE RESEARCH WRITING**

**CODE: 11FA/PC/T944**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To provide an understanding of research methodology and research writing
- To apply appropriate methods of research and information gathering towards the documentation of textiles, traditions or processes
- To provide an opportunity for an original contribution to textile research and its documentation

**INPUTS ON RESEARCH METHODOLOGY**

**Research and writing**

- 1.1 Topic selection
- 1.2 Thesis statement
- 1.3 Data collection - primary and secondary sources
- 1.4 Outlines and drafts
- 1.5 Language and style – clarity, organization and development of ideas
- 1.6 Plagiarism and academic integrity

**The mechanics of writing, formatting and citations**

(Notes and bibliography system as prescribed by the Chicago Style Manual)

**RESEARCH GUIDELINES**

- The student is required to research a textile related topic and document the same.
- The emphasis will be on primary data collection, analysis and consolidation, supported by field visits, interviews and research.
- The main body of writing – introduction, chapters and conclusion – should comprise 40 pages.
- The text should be double-spaced, with the exception of indented block quotes, which can be single-spaced. Bibliographies, endnotes, and itemized lists should also be single spaced.

- The text should be set in a serif font, such as Times New Roman, of 12-point size.
- The documentation will be accepted for submission and assessment only if rough drafts are presented on the appointed days for review.
- The documentation should be presented in a format approved by the faculty supervisor. It should be hardbound.
- A copy of the documentation should be submitted to the department.

## **FORMAT OF THE DOCUMENTATION**

Title Page  
 Certificate Page  
 Acknowledgements  
 Contents  
 Introduction  
 Chapters  
 Conclusion  
 Bibliography  
 Appendix (Optional)  
 Visual documentation

## **EVALUATION**

Continuous Assessment by research supervisor	50 marks
End Semester evaluation and viva voce	50 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN - FABRIC STUDIES**

**CODE: 11FA/PE/T124**

**CREDITS: 4**

**L T P: 3 0 2**

**TOTAL HOURS: 65**

**OBJECTIVES**

- To provide an understanding of fibres and yarns
- To provide an understanding of textile construction, processing and finishes
- To create an awareness of fabric types, use and care

**Unit 1**

**(15 hrs)**

**Textile fibres**

- 1.1 Fibre chemistry and structure
- 1.2 Properties of textile fibres - physical, mechanical, chemical and other Properties
- 1.3 Natural cellulosic and protein fibres – classification and characteristics
- 1.4 Manufactured fibres
- 1.5 Classification and characteristics of regenerated and synthetic fibres
- 1.6 Manufactured fibre formation – extrusion methods, drawing and texturing
- 1.7 Hollow, bicomponent and micro fibres
- 1.8 Fibre blends

**Unit 2**

**(10 hrs)**

**Yarns**

- 2.1 Development of spinning
- 2.2 Spinning staple fibres into yarns – fibre preparation by the cotton, woolen and worsted systems
- 2.3 Yarn twist and its effects
- 2.4 Yarn types
  - 2.4.1 Characteristics and use of single, ply and cord yarns
  - 2.4.2 Classifications of short staple yarns – ring and rotor spun yarns; twistless yarns; wrap, core and friction spun yarns; self twist yarns

- 2.5 Novelty yarns
- 2.6 Effects of yarn structure on fabric durability and appearance
- 2.7 Yarn numbering systems

**Unit 3** **(15 hrs)**

**Textile construction techniques**

- 3.1 Early techniques – felts and bark cloth
- 3.2 Weaving
- 3.3 Looped fabrics – knitting, crochet
- 3.4 Knotted fabrics – laces, nets, macramé, tatting
- 3.5 Braided fabrics
- 3.6 Films and fibrillated films
- 3.7 Nonwovens
- 3.8 Stitch-bonded fabrics

**Unit 4** **(15 hrs)**

**Fabrics types, characteristics and use**

- 4.2 Fabric analysis - design, repeat, draft, and peg plan and yarn characteristics
- 4.2 Standard light, medium and heavy weight fabrics in basic weaves
- 4.3 Figured fabrics
- 4.3 Leno fabrics
- 4.4 Pile fabrics
- 4.5 Factors governing fabric selection – comfort, aesthetics, durability, care and safety
- 4.6 Fabric defects

**Unit 5** **(10 hrs)**

**Textile processing, finishing and care**

- 5.1 Preparation processes – Singeing, desizing, scouring, bleaching, Mercerization
- 5.2 Finishes affecting appearance – surface, design and fabric hand finishes
- 5.3 Finishes affecting performance - shrinkage control; finishes that minimize fabric care; special purpose finishes
- 5.4 Textile care and performance standards

**GUIDELINES**

- Students are expected to participate in group work, educational trips and market surveys
- Students are required to submit a journal which documents their assimilation of the course content further enhanced with fabric samples; fibre and fabric data charts; and relevant illustrations

## BOOKS FOR REFERENCE

- Alderman, Sharon. Mastering Weave Structures. Loveland: Interweave Press, 2004.
- Braddock, Sarah E. and Marie O. Mahony. Techno Textiles: Revolutionary Fabrics for Fashion and Design. London: Thames and Hudson, 2001.
- Colchester, Chloe. The New Textiles: Trends and Traditions. London: Thames and Hudson, 1993.
- Collier, Billie J. and Phyllis G. Tortora. Understanding Textiles. 6<sup>th</sup> ed. New Jersey: Prentice Hall, 2001.
- Grosicki, Z. Watson's Textile Design and Colour: Elementary Weaves and Figured Fabrics, 7<sup>th</sup> ed. London: Butterworth and Co., 1975.
- Elsasser, Virginia Hencken. Textiles Concepts and Principles. New York: Fairchild Publication, 2007.
- Lebeau, Caroline. Fabrics: The Decorative Art of Textiles. London: Thames and Hudson Ltd., 2004.
- Louie, Elaine. Living with Textiles. London: Octopus Publication, 2001.
- Paulicelli, Eugenia and Hazel Clark. The Fabric of Cultures: Fashion, Identity and Globalization. New York: Routledge Publication, 2009.
- Yates, Marypaul. Fabrics: A Guide for Interior Designers and Architects. New York: W.W. Norton & Company, 2002.

## EVALUATION

- 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 100 marks
- Assessment components
  - Tests 40 marks
  - Journal 40 marks
  - Seminar 20 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN – SURFACE EMBELLISHMENT**

**CODE: 11FA/PE/T234**

**CREDITS: 4**

**L T P: 2 0 3**

**TOTAL HOURS: 65**

**OBJECTIVE**

- To enable an understanding of sewing, fabric manipulation and embellishment techniques

**Unit 1 (16 hrs)**

**Sewing techniques and fabric manipulation**

1.4 Basting, darning, fabric tube turning, facing

1.5 Pleats, tucks, gathers, layering, quilting, piping, ruching, frills

**Unit 2 (22 hrs)**

**Stitched embellishment**

2.1 Embroidery - hand and machine embroidery; traditional Indian styles; patterns and textures; beading and sequins

2.2 Appliqué, quilting and patchwork

2.3 Pattern darning

2.4 Cutwork

**Unit 3 (10 hrs)**

**Patterning with dyes and pigments**

Painting, stamping, resist dyeing, space dyeing

**Unit 4 (5 hrs)**

**Accessories, trims and closures**

Laces, ric rac, tassels, fringes, cords, braids, grommets, buttons, buckles, velcro, zippers

**Unit 5 (12 hrs)**

**Product implementation**



## GUIDELINES

- Students are expected to participate in group work, educational trips and market surveys.
- Coursework will comprise sample development of the prescribed techniques. A compilation of samples is to be submitted, along with a brief report on each technique at the end of the semester.
- Students are expected to acquire working knowledge of the sewing machine.
- Unit 5 will require students to fabricate a textile product embellished with techniques of their choice.
- All coursework must be personally embellished by students –outsourcing of work is only allowed for unit 5 in the final fabrication of the product.

## BOOKS FOR REFERENCE

Braddock, Sarah E. and Marie O'Mahony. Techno Textiles. London: Thames & Hudson, 2001.

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

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.

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.

## EVALUATION

- There will be no end semester examination.
- Prescribed coursework completed and presented to the course teacher on schedule dates during the semester will be evaluated for 100 marks
  - Sample book                      75 marks
  - Product development        25 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**M.A. DEGREE  
BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011 -2012)

**TEXTILE DESIGN – MARKETING AND MERCHANDISING**

**CODE: 11FA/PE/T344**

**CREDITS: 4**

**L T P: 4 0 0**

**TOTAL HOURS: 52**

**OBJECTIVES**

- To provide an overview of marketing and retail pricing
- To create an awareness of merchandising in the apparel and home textile sectors
- To create an understanding of entrepreneurship skills

**Unit 1 (10 hrs)**

**Marketing**

- 1.1 Marketing terminology
- 1.2 Target markets
- 1.3 Retail formats
- 1.4 Promotion strategies
- 1.5 Product life cycle

**Unit 2 (6 hrs)**

**Retail pricing – markup and price points**

**Unit 3 (12 hrs)**

**Merchandising**

- 3.1 Definition of merchandising
- 3.2 Merchandising in the apparel and home textile sectors
- 3.3 Organization structure of export and buying houses
- 3.4 Merchandising skills – communication, coordination

**Unit 4 (12 hrs)**

**Visual merchandising**

- 4.1 Display themes
- 4.2 Colour, balance, rhythm and point of emphasis

4.3 Arrangement – merchandise, materials, props, photographs

**Unit 5 (12 hrs)**

**Entrepreneurship**

5.1 Definition of entrepreneurship

5.2 Entrepreneurship and small business

5.3 Preparation of business plan – project identification and feasibility

5.4 Management in entrepreneurship – financial, production, marketing, human resource and quality

5.5 Social responsibility and ethics

**GUIDELINES**

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys

**BOOKS FOR REFERENCE**

Bisht, Snigdha. Costing and Pricing of Craft Products: Training Manual. New Delhi: Aiaca.

Carnes, Suzanne and Mary Cockram, ed. Product Costing and Pricing: Artisan as Entrepreneur Training Module. Geneva: International Trade Centre, 2000.

Pocket Textile Merchandising and Marketing Expert. Oakville: Textile Info Society, 2007.

Rath, Patricia, and Jacqueline Peterson. Introduction to Fashion Merchandising. Cengage Learning, 1994.

Suresh, Jayshree. Entrepreneurial Development. Chennai: Margham Publications, 2007.

**EVALUATION**

- 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 100 marks.
- Assessment will be based on tests, assignments and seminars.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**SPECIALISATION IN GRAPHIC DESIGN**

Graphic designers are professional visual communicators mediating to strengthen and augment the written word to make abstract ideas more comprehensible. Graphic design is a challenge, not only to communicate with people, but also to effectively translate and initiate a thought process that will educate, inform, identify and inspire.

The objectives of this programme are to

- Offer an experience in graphic design education
- Prepare students creatively and technically for professional positions as well as careers in a changing and increasingly competitive workplace
- Help the student develop a marketable graphic design portfolio or prepare for further study
- Instill in the student a sense of social responsibility as a graphic designer

This course is an idea-based discipline that concerns the creation of visual material and involves the union of text and image. The programme makes an ongoing connection between traditional and emerging technologies of visual communication encompassing print media, from corporate and brand identity, packaging, publishing and advertising.

The student is encouraged to develop design skills through theory and practice. Guided by a faculty of practicing professionals, students explore the many ways of thinking, researching and creating a range of design projects. Special lectures, guest speakers, exhibits and workshops will complement the studio work experience.

Students are also required to fulfill a mandatory summer internship that places them in structured positions in industry-related firms.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - ILLUSTRATION**

**CODE: 11FA/PC/G124**

**CREDITS: 4  
LTP: 1 0 5  
TOTAL HOURS: 78**

**OBJECTIVES**

- To create an exposure to illustration techniques and styles
- To develop illustration skills

**Unit 1**  
**Brief overview of illustration styles**

**Unit 2**  
**Drawing for illustration**

- 2.1 Referential and memory drawings
- 2.2 Doodles, cartoons and caricatures
- 2.3 Planometric architectural drawing and rendering

**Unit 3**  
**Traditional media exploration**

- 3.1 Pencils, pastels, pen and ink, water colours, photo colours, poster colours, acrylics
- 3.2 Cut-paper, collage, photography and mixed media
- 3.3 Three-dimensional modelling

**Unit 4**  
**Digital media exploration**  
Adobe Photoshop and Illustrator software

**Unit 5**  
**Application of illustration styles**

- 5.1 Illustrations for print media
- 5.2 Storyboarding - thumbnails, key frames
- 5.3 Illustration for advertising

## **BOOKS FOR REFERENCE**

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

Michael, Fleishman. Exploring Illustration. Australia: Thomson Delmar Learning, 2003.

Seaman, Julian. Fashion Illustration: Basic Techniques. London: B.T. Batsford Ltd., 1996.

Tumminello, Wendy. Exploring Storyboarding. New York: Thomson, 2005.

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - TYPOGRAPHY**

**CODE: 11FA/PC/G224**

**CREDITS: 4  
LTP: 1 0 5  
TOTAL HOURS: 78**

**OBJECTIVES**

- To create an awareness of the history and evolution of typography
- To develop thematic and sequential typographic design applications

**Unit 1**

**History of Type**

**Unit 2**

**Type structure and terminology**

Elements of letterforms

**Unit 3**

**Classification of typefaces**

3.1 Type family categories

3.2 Type styles

**Unit 4**

**Legibility and readability**

4.1 Typographic colour

4.2 Size and shape of type

4.3 Arrangement of letterforms

4.4 Space in layout

**Unit 5**

**Form and content**

5.1 Laws of Gestalt

5.2 Visual hierarchy

## **BOOKS FOR REFERENCE**

Carter, Rob, et. al. Typographic Design: Form and Communication. New Jersey: John Wiley and Sons, 2007.

Cliff, Stafford. The Best in Cutting Edge Typography. Switzerland: Rotovision, 1994.

Dabner, David. Design and Layout: Understanding and Using Graphics. London: Quarto, 2003.

Graham, Lisa. Basics of Design: Layout and Typography for Beginners. New York: Delmar, 2002.

Jeavons, Terry and Michael Beaumont. An Introduction to Typography. New Jersey: Chartwell Books, 1990.

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

Rabinowitz, Tova. Exploring Typography: An In-depth Guide to the Art and Techniques of Designing with Type. New York: Thomson Delmar Learning, 2006.

Silver, Linda. Prints' Best Typography: Winning Designs from Print Magazine's National Competition. New York: RC Publications, 1992.

Walton, Roger, ed. Big Color: Maximize the Potential of Your Design through Use of Color. New York: Harper Collins, 2001.

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks



**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - PUBLISHING DESIGN**

**CODE: 11FA/PC/G334**

**CREDITS: 4**

**LTP: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To provide an overview of publishing design
- To explore problem-solving methods related to different formats

**Unit 1**  
**Introduction**

**Unit 2**  
**Elements of the page**  
2.1 Grid  
2.2 Template  
2.3 Page layout

**Unit 3**  
**Printing Techniques and Processes**

**Unit 4**  
**Newsletter and magazine**  
4.1 Mastheads  
4.2 Newsletter and magazine grids

**Unit 5**  
**Flyer and brochure**  
5.1 Folds  
5.2 Pagination

**BOOKS FOR REFERENCE**

Carter, David E. The Little Book of Layouts: Good Designs and Why They Work. New York: Harper Collins, 2003.

Carter, David E. The Big Book of Design Ideas. New York: Harper Collins, 2005.

Cullen, Cheryl Dangel, et. al. Graphic Design that Works. Massachusetts: Rockport,

2004.

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

Krause, Jim, Design Basics Index, Newton Abbot: David & Charles, 2004.

Matlock, Marshall C. The Best of Newspaper Design. 22<sup>nd</sup> ed. Massachusetts: Rockport, 2001.

Moore, Rodney J. Design Secrets: Layout, 50 Real-Life Projects Uncovered. Massachusetts: Rockport, 2004.

Rivers, Charlotte. Mag-Art: Innovation in Magazine Design. Switzerland: Rotovision, 2006.

Silver, Linda. Print's Best Typography. New York: RC Publications, 1992.

The Best of Brochure Design 4. Massachusetts: Rockport, 1998.

Walton, Roger, ed. Page Layout: Inspiration, Innovation, Information. London: Duncan Baird, 2000.

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - PACKAGING DESIGN**

**CODE: 11FA/PC/G434**

**CREDITS: 4**

**LTP: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To create awareness of package related aspects, marketing strategies and package research
- To enable development of visual aesthetics related to package design and labels

**Unit 1**

**Introduction**

Materials, design considerations, planning and production

**Unit 2**

**Package research**

Marketing considerations

**Unit 3**

**Packaging templates, finishes and effects**

**Unit 4**

**Mock ups**

**Unit 5**

**Packaging application**

**BOOKS FOR REFERENCE**

Blount, Steve and Lisa Walker. Label Designs 2. Massachusetts: Rockport, 1990.

Carter, David E. The Big Book of Design Ideas. New York: Harper Collins, 2005.

Cullen, Cheryl Dangel. Promotion Design that Works: Secrets for Successful Promotion Design. Massachusetts: Rockport, 2001.

Gill, Martha. Color Harmony Naturals. Massachusetts: Rockport, 2000.

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

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

Morgan, Conway Lloyd. Packaging Design. Switzerland: Rotovision, 1997.

Point of Purchase Advertising Institute. Point of Purchase Design Annual 8. New York: Visual Reference Publications Inc., 2001.

Walton, Roger, ed. Big Color: Maximize the Potential of Your Design through Use of Color. New York: HBI, Harper Collins, 2001.

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS  
SYLLABUS**

(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN – WEB PAGE LAYOUT AND DESIGN**

**CODE: 11FA/PC/G534**

**CREDITS: 4**

**LTP: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVE**

- To provide an understanding of visual hierarchy, communication and aesthetic appeal in the development of web page design

**Unit 1**

**Introduction**

Web page layout and composition, colour, texture and imagery

**Unit 2**

**Education**

**Unit 3**

**Hospitality**

**Unit 4**

**Corporate sector**

**Unit 5**

**Service provider**

**GUIDELINES**

- Students are expected to have basic knowledge Adobe Dreamweaver and Adobe Flash.

**BOOKS FOR REFERENCE**

Beaird, Jason. The Principles of Beautiful Web Design. 2<sup>nd</sup> ed. Sitepoint, 2010.

Gordon, Bob and Maggie Gordon, eds. The Complete Guide to Digital Graphic Design. London, Thames and Hudson, 2005.

Krause, Jim. Idea Index: Graphic Effects and Typographic Treatments. Ohio, Cincinnati, How Design Books, 2000.

Krause, Jim. Layout Index. Ohio, Cincinnati, How Design Books, 2001.

Krause, Jim. Design Basics Index. Newton Abbot, David & Charles, 2004.

**EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - CORPORATE AND BRAND IDENTITY**

**CODE: 11FA/PC/G644**

**CREDITS: 4**

**LTP: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVES**

- To understand categories of logos and symbols and their development
- To understand visual hierarchy, readability and communication in the development of corporate identity

**Unit 1**

**Introduction**

Perception, process, practice

**Unit 2**

**Brand Identity**

Ideals and fundamentals

**Unit 3**

**Research and Analysis**

3.1 Understanding the business

3.2 Customer insight

3.3 Creating strategy

**Unit 4**

**Designing Brand Identity**

Designing symbols and logotypes

**Unit 5**

**Building Brand Identity**

Stationery, brochure, packaging, web, signage, vehicles, uniform, ephemera

**BOOKS FOR REFERENCE**

Berger, Craig M. Wayfinding, Designing and Implementing Graphic Navigational Systems. United Kingdom: Hove, 2005.

Dowdy, Clare. Beyond Logos: New Definitions of Corporate Identity. Switzerland: Rotovision, n.d.

Fishel, Catherine. Redesigning Identity: Graphic Design Strategies for Success.

Massachusetts: Rockport, 2000.

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

Kurie, Wayne. International Logos and Trademarks 3. Washington DC: Design Editions, 1997.

Morgan, Conway Lloyd, Logos, Identity, Brand, Culture, Switzerland: Rotovision, 1999.

Mollerup, Per. Marks of Excellence: The History and Taxonomy of Trademarks. London: Phaidon, 1998.

Olins, Wally. Corporate Identity: Making Business Strategy Visible Through Design. London: Thames and Hudson, 1989.

Olins, Wally. On Brand. London: Thames and Hudson, 2003.

Olins, Wolff. The New Guide to Identity: How to Create and Sustain Change Through Managing Identity. Aldershot: Gower Publishing Ltd., 1988.

Parameswaran, M.G. Brand Building Advertising: Concepts and Cases. New Delhi: Tata McGraw-Hill, 2001.

Walker, Lisa and Steve Blount. Letterhead and Logo Designs. Massachusetts: Rockport, 1990.

Rosentswieg, Gerry, ed. The New Typographic Logo. New York: Madison Square Press, 1996.

Thomas, Gregory. How to Design Logos, Symbols and Icons: 24 Internationally Renowned Studios Reveal How They Develop Trademarks for Print and New Media. Cincinnati: How Design Books, F&W Publications, 2000.

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

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - ADVERTISING**

**CODE: 11FA/PC/G744**

**CREDITS: 4  
LTP: 2 0 4  
TOTAL HOURS: 78**

**OBJECTIVES**

- To provide a brief background of advertising
- To focus on the role of advertising, media strategy and research
- To design a comprehensive advertising campaign

**Unit 1**

**Introduction**

- 1.1 Background of Advertising
- 1.2 Roles of Advertising

**Unit 2**

**Agency Structure**

**Unit 3**

**Research**

- 3.1 Target Audience
- 3.2 Market survey
- 3.3 Media strategy

**Unit 4**

**Advertising process**

- 4.1 Copywriting
- 4.2 Visualising
- 4.3 Developing layouts
- 4.4 Adaptation for different media
- 4.5 Print production

**Unit 5**

**Complete campaign**

Press, outdoor, poster, web page design, TV commercial, radio

**BOOKS FOR REFERENCE**

Altstiel, Tom and Jean Grow. Advertising Strategy: Creative Tactics from the Outside/In. London: Sage Publications, 2005.



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

Advertising - Digital Lab: Print and Electronic Design Advertising. Switzerland: Rotovision, 2001.

Cullen, Cheryl Dangel. Promotion Design that Works. Massachusetts: Rockport, 2001.

Dzamic, Lazar. No-Copy Advertising. Switzerland: Rotovision, 2001.

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

Jones, John Philip, ed. How to Use Advertising to Build Strong Brands. California: Sage Publications, 1999.

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

Ogilvy, David. Ogilvy on Advertising. London: Random House, 1985.

Roman, Kenneth, and Jane Maas. How to Advertise: What Works, What Doesn't - and Why. 3<sup>rd</sup> ed. London: Kogan Page, 2003.

Richards, Barry, Iain MacRury et. al. The Dynamics of Advertising. London: Routledge, 2000.

Walton, Roger, ed. Big Color: Maximize the Potential of Your Design through Use of Color. New York: HBI, Harper Collins, 2001.

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

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**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - MEDIA AND PROMOTIONAL DESIGN**

**CODE: 11FA/PC/G844**

**CREDITS: 4**

**LTP: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVE**

- To examine aspects of traditional and innovative media and promotional design

**Unit 1**

**Media strategies and tactics**

- 1.1 Media concepts
- 1.2 Continuity
- 1.3 Advertising budgets

**Unit 2**

**Media**

- 2.1 Traditional – 360 degree advertising
- 2.2 Non-traditional – viral, digital, social network advertising

**Unit 3**

**Direct marketing**

- 3.1 Direct-response marketing
- 3.2 Front-end and back-end advertising
- 3.3 Applications of direct marketing

**Unit 4**

**Public relations and event marketing**

**Unit 5**

**Ethics in media and promotional design**

- 5.1 Advertising and responsibility
- 5.2 Public service advertising

## **BOOKS FOR REFERENCE**

Gordon, Bob and Maggie Gordon, eds. The Complete Guide to Digital Graphic Design. London, Thames and Hudson, 2005.

Roman, Kenneth and Jane Maas. How to Advertise: What works, What Doesn't - and Why. 3<sup>rd</sup> ed. London, Kogan Page, 2003.

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

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - DESIGN RESEARCH WRITING**

**CODE: 11FA/PC/G944**

**CREDITS: 4**

**LTP: 2 0 4**

**TOTAL HOURS: 78**

**OBJECTIVE**

- To demonstrate research and writing skills in the area of graphic design

This course provides an opportunity for applying methods of research leading to a written and illustrated document. The student is permitted to choose an area of study from any of the papers offered in the graphic design course. The topic must be presented for approval at the beginning of the third semester to the faculty body.

The research documentation is produced independently by the student under the guidance of a faculty advisor. While the research need not be an original contribution to knowledge, it must not be merely an uncritical compilation of previously published facts or interpretations. It must make reference to theory, which substantiates the subject. The research document should demonstrate research-writing skills while the viva voce will test articulation and presentation.

**Research Methodology**

Identification of area of study

Data collection

Analysis

Synthesis

Presentation

**Research presentation format**

It is required that the research document be well presented and according to acceptable scholarly standards. The document should comprise approximately 40 – 60 pages of textual content.

**Footnotes / endnotes / parenthetical references**

Use either the MLA Style or the Chicago Style for citation consistently.

**Sequence of the main components of the thesis**

a. Title Page

b. Certification Page

- c. Acknowledgments
- d. Table of Contents setting out the major divisions of textual content: chapters with brief titles; appendices, if any; and bibliography, all with their respective page numbers.
- e. List of Plates / Illustrations / Tables if any
- f. Introduction followed by chapters and conclusion
- g. Appendices if any
- h. Bibliography

### **Formatting Guidelines**

#### **Margins**

1.5 inches on left and 1 inch on the top, bottom and right

#### **Paper**

A4 size; only one side of the paper is to be used for printing

#### **Font and Point Size**

Times New Roman or Helvetica; point size of 11 or 12

#### **Spacing**

The text of the document should be double-spaced. Long quotations, footnotes, appendices and references to be single-spaced.

#### **Photographs and Graphics**

Illustrations should be placed at the end of the textual content. They should not be interspersed throughout the text.

It is required that a copy of the final research document be submitted to the department library.

### **ASSESSMENT**

Periodical reviews during the semester:	20 marks
Research and documentation:	60 marks
Viva voce:	20 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - PHOTOGRAPHY FOR ADVERTISING**

**CODE: 11FA/PE/G124**

**CREDITS: 4**

**LTP: 2 0 3**

**TOTAL HOURS: 65**

**OBJECTIVE**

- To create an awareness of the use of photography for advertising campaigns

**Unit 1**

**Introduction**

Relevance of photography in advertising

**Unit 2**

**Still life**

**Unit 3**

**Products**

**Unit 4**

**Food and drink**

**Unit 5**

**Portraits and Fashion**

**BOOKS FOR REFERENCE**

Art Directors' Index to Photographers 24. 2 Vols. Switzerland, Rotovision, 1999.

Busch, David D. Mastering Digital SLR Photography. Boston, Thomson Course Technology PTR, 2005.

Freeman, John. The Photographers Manual. London, Hermes House, 2000.

Hedgecoe, John. New Book of Photography. New York, Dorling Kindersley, 1994.

Hichs, Roger and Frances Schultz. Food Shots. Switzerland, Rotovision, 1994.

Hichs, Roger and Frances Schultz. Product Shots. Switzerland, Rotovision, 1994.

Larg, Alex and Jane Wood. Night Shots. Switzerland Rotovision, 1997.

Niemetzky, Gerard, et. al. Retouching with Photoshop: A Designer's Notebook. trans., Marie-Laure Clec'h, Sebastopol, CA, O'Reilly Media, 2005.

## **EVALUATION**

- Periodical reviews and critiques during the semester: 100 marks

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - COMMUNICATION DESIGN**

**CODE: 11FA/PE/G234**

**CREDITS: 4**

**LTP: 3 0 2**

**TOTAL HOURS: 65**

**OBJECTIVES**

- To examine contemporary communication as a social process
- To study consumer behaviour and related communication styles
- To understand the role of communication strategies and objectives

**Unit 1**

**The communication process**

1.1 Message source

1.2 The message

1.2.1 Encoding, decoding and noise

1.2.2 Perception and retention of message

**Unit 2**

**Consumer behaviour and communication**

2.1 People as consumers

2.2 Theories of purchase behaviours

2.3 The purchase decision making process

**Unit 3**

**Intercultural communication**

3.1 Culture and marketing

3.2 Culture as communication

3.3 Cross-cultural consumer behaviour

3.4 International strategies

**Unit 4**

**Brand communication**

4.1 Cognitive response to marketing interventions

4.2 Communication behaviour and brand offers

4.3 Social significance of brands



4.4 Brand loyalty, brand preferences

4.5 Perceptual mapping

## **Unit 5**

### **Advertising as communication**

5.1 Advertising objectives, strategies and tactics

5.2 Creative strategies

## **GUIDELINES**

Reading material will be given as handouts for certain units

## **BOOKS FOR REFERENCE**

Nicholls, Andrew, et. al. 100 Ways: A Guide to Visual Communication and Design. Melbourne, Cambridge University Press, 2009.

Palmer, Adrian. Introduction to Marketing: Theory and Practice. Oxford, Oxford University Press, 2004.

Varey, Richard J. Marketing Communication: Principles and Practice. London, Routledge, 2002.

## **EVALUATION**

- There will be no end semester examination for this course.
- Evaluation is by means of seminar presentations and assignments.

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086**

**M. A. DEGREE  
BRANCH X -HISTORY OF FINE ARTS**

**SYLLABUS**  
(Effective from the academic year 2011-2012)

**GRAPHIC DESIGN - MARKETING**

**CODE: 11FA/PE/G344**

**CREDITS: 4**

**LTP: 4 0 0**

**TOTAL HOURS: 52**

**OBJECTIVE**

- To provide an overview of the principles of marketing

**Unit 1**

**Key marketing concepts**

- 1.1 Customers
- 1.2 Needs
- 1.3 Value
- 1.4 Exchange
- 1.5 Markets

**Unit 2**

**The marketing mix**

- 2.1 Product
- 2.2 Price
- 2.3 Place
- 2.4 Physical Evidence
- 2.5 Processes
- 2.6 People
- 2.7 Promotion

**Unit 3**

**Marketing research**

- 3.1 Sampling
- 3.2 Data Collection
- 3.3 Observation Techniques
- 3.4 Survey-based research methods

**Unit 4**

**Market segmentation**

- 4.1 Demographic
- 4.2 Socio-economic
- 4.3 Psychographic
- 4.4 Geodemographic
- 4.5 Situational

## **Unit 5**

### **Role of advertising in marketing**

- 5.1 Advertising media
- 5.2 Media selection and evaluation

## **GUIDELINES**

Reading material will be given as handouts for certain units

## **BOOK FOR REFERENCE**

Palmer, Adrian. Introduction to Marketing: Theory and Practice. Oxford, Oxford University Press, 2004.

## **EVALUATION**

- There will be no end semester examination for this course.
- Evaluation is by means of seminar presentations and assignments.