

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

B.V.A. DEGREE : VISUAL ARTS

COURSES OF STUDY OFFERED

(Effective from the academic year 2011 - 2012)

CHOICE BASED CREDIT SYSTEM

Year	Subject Code	Title of Course	Credits	Total Hours			Exam Hours	Marks		
				Lecture Hours (L)	Tutorial Hours (T)	Practical Hours (P)		Continuous Assessment	End Semester	Maximum
	11FA/MC/D253	Illustration Techniques - Practical	3	2	0	4	-	50	-	100
	11FA/MC/P353	Figure Composition - Practical	3	2	0	4	-	50	-	100
	OR									
	11FA/MC/D353	Design from Art Sources - Practical	3	2	0	4	-	50	-	100
IV	Semester - VI									
	11FA/MC/MW64	Modern Art in the West (20th Century)	4	4	1	0	3	50	50	100
	11FA/ME/WA63	Writing about Art	3	3	1	0	-	50	-	100
	OR									
	11FA/ME/LA63	Looking at Art	3	3	1	0	-	50	-	100
	11FA/MC/P464	Creative Explorations - Practical	4	1	0	6	-	50	-	100
	OR									
	11FA/MC/D464	Typography - Practical	4	1	0	6	-	50	-	100
	11FA/MC/P564	Traditional Painting - Practical	4	1	0	6	-	50	-	100
	OR									
	11FA/MC/D564	Processes of Graphic Design Development - Practical	4	1	0	6	-	50	-	100
	Semester - VII									
	11FA/MC/MM74	Mural and Miniature Traditions of India	4	4	1	0	3	50	50	100
	11FA/MC/MI74	Modern Indian Art	4	4	1	0	3	50	50	100
	11FA/MC/P673	Portrait Painting - Practical	3	2	0	4	-	50	-	100
	OR									
	11FA/MC/D673	Textile Studies - Practical	3	2	0	4	-	50	-	100
	11FA/MC/P774	Modernist Painting - Practical	4	1	0	6	-	50	-	100
	OR									
	11FA/MC/D774	Surface Embellishment of Textiles - Practical	4	1	0	6	-	50	-	100
	11FA/MC/P874	Creative Expressions - Practical OR	4	1	0	6	-	50	-	100
	11FA/MC/D874	Graphic Design - Practical	4	1	0	6	-	50	-	100
	Semester - VIII									
11FA/MC/IF84	Indian Folk Art - Visual Traditions	4	4	1	0	-	50	-	100	
11FA/MC/PM84	Post Modern Art in the West and Post Colonial Art in India	4	4	1	0	3	50	50	100	
11FA/MC/P988	Project - Painting OR	8	2	4	6	-	50	-	100	
11FA/MC/D988	Project - Design	8	2	4	6	-	50	-	100	
11FA/SL/AC82	Art for Children	2	2	0	0	-	50	-	100	

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	General Elective Courses									
	11FA/GE/FA32	Fabric Art	2	0	0	2	-	50	-	100
	11FA/GE/CL44	Collage - Practical	4	1	0	3	-	50	-	100
	11FA/GE/JA44	Jewellery From Alternate Materials - Practical	4	1	0	3	-	50	-	100
	11FA/GE/SL44	Still Life Composition - Practical	4	1	0	3	-	50	-	100
	Independent Elective Courses									
	11FA/UI/NC23	Art of Native Cultures	3	-	-	-	3	-	50	100
	11FA/UI/TD23	Three Dimensional Art - Practical	3	-	-	-	3	-	50	100

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

B.A. / B.Sc. / B.Com / B.C.A. / B.V.A. / B.S.W. DEGREE

SYLLABUS

(Effective from the Academic Year 2011 – 2012)

ENVIRONMENTAL STUDIES

CODE : 11FA /GC/ES 12

CREDIT : 2

L T P : 2 0 0

TOTAL TEACHING HOUR : 26

OBJECTIVES OF THE COURSE

- To create an awareness about Current environmental issues
- To educate the students about conservation and management of natural resources
- To make the students ecosensitive and ecofriendly.

Unit 1 (6 Hrs)

Introduction

- 1.1 Components of the environment – Classification and characteristics of resources – Renewable and non – renewable resources
- 1.2 Need for Public awareness in conservation of natural resources
- 1.3 Energy Flow in ecosystems – aquatic and terrestrial – food chain and food web.

Unit 2 (10 Hrs)

Pollution and Socio Economic Aspects of the Environment

- 2.1. Types of pollution – Air, Water, Solid Waste, Noise
- 2.2. Problems - green house effect – depletion of the ozone layer – climate change
- 2.3. Bio diversity - Definition - Loss of bio diversity – Threats to biodiversity and Conservation of biodiversity.
- 2.4. Human behaviour: - Population – urbanization – poverty (as cause and result of pollution and degradation)
- 2.5. Technology: - Agriculture and industry – deforestation. Use, Misuse and Abuse of the resources
- 2.6. Effects and consequences of environmental problems.

Unit 3 (10 Hrs)

Sustainable Development, Remedies and Policy Implications

- 3.1 Environmental disasters natural and human made – Bhopal gas Tragedy – Chernobyl Accident – Fukushima Nuclear Crisis - Gulf War – Love Canal Episode – Tsunami – Volcanic eruptions.
- 3.2 Methods evolved to measure and check environmental degradation and pollution – carbon footprint, carbon credit, ecological footprint, and ecological shadow.

- 3.3 Environmental movements in India – Chipko movement, Narmada bachao Andolan, Sethu Samudram Project
- 3.4 Environmental Acts – Policy measures with respect to India.
- 3.5 International environmental agreement – Stockholm Conference – Montreal protocol – RIO Meet – Kyoto Conference – UN conference on Climate change (Copenhagen)

Field visit

Eco initiatives at the campus : Garbage segregation and Vermicomposting – Graywater recycling – Rainwater harvesting – Solar powered lights – Bio diversity.

TEXT BOOK

Bharucha, E., Textbook of Environmental Studies, (1st edition), Hyderabad, Universities Press, 2005.

BOOKS FOR REFERENCE

Ignacimuthu, S. Environmental Awareness and Protection, New Delhi., Phoenic Publishing House, 1997.

Jadhav, H and V. M. Bhosale. Environmental Protection and Laws, New Delhi, Himalaya Publication House, 1995.

Odum, E.P. Fundamentals of Ecology, W.B. Sauders Co., U.S.A. 1971.

Mies, M. and V. Shiva. Ecofeminism, London. Zed Books, 1989.

Singh, H.R., Environmental Biology, (1st edition), New Delhi, S.Chand and Co., Ltd., 2005.

PATTERN OF EVALUATION (Totally Internal)

CONTINUOUS ASSESSMENT (CA): One Hour Test – 25 Marks
One Component – 25 Marks

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**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

ANCIENT TO MEDIEVAL ART IN THE WEST

CODE: 11FA/MC/AM14

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVES

- To enable a critical appreciation of select art works from the ancient, classical and medieval periods of the west
- To understand ancient, classical and medieval cultures, ideologies and styles in the context of art history

Unit 1

(18 hrs)

The Ancient Near and Middle East

1.1 Mesopotamian art

Ziggurat at Ur; Statuettes from Temple at Eshnunna, Tell Asmar; Standard of Ur; Gudea statue from Girsu; Stele of Hammurabi; Lamassu from Dur Sharrukin; Relief of Ashurbanipal Hunting Lions, Nineveh

1.2 Egyptian art

1.2.1 Architecture: Evolution of pyramid from mastaba; Great Pyramids, Gizeh, Pylon Temple of Horus, Edfu; Mortuary Temple of Hatshepsut, Deir el-Bahri

1.2.2 Sculpture: Palette of Narmer; Khafre enthroned, Gizeh; Seated scribe, Saqqara; Statue of Akhenaton, Karnak, Portrait of Nefertiti

1.2.3 Painting: Fowling Scene from Tomb of Nebamun, Thebes

1.3 Aegean art

1.3.1 Architecture: Palace at Knossos; Lion Gate, Mycenae

1.3.2 Pottery: Harvester's Vase, Hagia Triada; Warriors Vase, Mycenae

1.3.3 Sculpture: Cycladic idols – Figurine of a Woman, Lute Player

1.3.4 Painting: Bull-leaping fresco, Palace at Knossos

Unit 2 (15 hrs)

Ancient Greece

- 2.1 Architecture: Doric, Ionic and Corinthian orders; temples plans; Parthenon
- 2.2 Sculpture: Parthenon sculptures, Charioteer of Delphi, Discobolos, Doryphoros, Apoxyomenos, Hermes and the Infant Dionysus, Aphrodite of Knidos, Nike of Samothrace, Laocoön and his Sons

Unit 3 (15 hrs)

The Roman Empire and Late Antiquity

3.1 Roman Art

- 3.1.1 Architecture: Concrete construction and arcuate system, Colosseum, Pantheon, Pont Du Gard, Roman Forum, Basilica Ulpia, Baths of Caracalla, Roman House
- 3.1.2 Commemorative monuments: Ara Pacis Augustae, Arch of Titus, Column of Trajan
- 3.1.3 Portrait Sculpture: Augustus, Vespasian, Hadrian, Equestrian statue of Marcus Aurelius, Caracalla

3.2 Early Christian Art

- 3.2.1 Architecture: Catacombs; rectilinear and central church plans; Old St. Peter's Basilica, Rome; Santa Constanza, Rome
- 3.2.2 Mosaic: Technique; Parting of Lot and Abraham, Santa Maria Maggiore, Rome; Christ as the Good Shepherd, Mausoleum of Galla Placidia, Ravenna; Miracle of the Loaves and Fishes, Sant' Apollinare Nuovo, Ravenna

Unit 4 (5 hrs)

Byzantine Art

- 4.1 Architecture: Pendentive construction; Hagia Sophia, Istanbul; San Vitale, Ravenna
- 4.2 Mosaics: Apse mosaics from San Vitale, Ravenna

Unit 5 (12 hrs)

Romanesque and Gothic Art

5.1 Romanesque Art

- 5.1.1 Architecture: Structural innovations in church architecture; Saint-Sernin, Toulouse; Saint-Étienne, Caen
- 5.1.2 Portal sculpture: West tympanum of St. Lazare, Autun

5.2 Gothic Art

- 5.2.1 Architecture: Structural innovations in church architecture; Chartres cathedral
- 5.2.2 Sculpture: Royal Portal and Porch of Confessors, Chartres Cathedral
- 5.2.3 Stained glass: Technique; Notre Dame de la Belle Verrière, Chartres Cathedral

BOOK FOR STUDY

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

BOOKS FOR REFERENCE

Beckwith, John. Early Christian and Byzantine Art. London: Penguin Books, 1979.

Bentman, Von Reinhard and Heinich Licks. Medieval Churches. London: Cassell Ltd., 1979.

Coarelli, Filippo. Monuments of Civilization: Rome. London: Cassell Ltd., 1978.

Elsner, Jaś. Imperial Rome and Christian Triumph. Oxford: Oxford University Press, 1988.

Kahle, Heinz. The Art of Rome and Her Empire. New York: Greystone Press, 1965.

Osborne, Robin. Archaic and Classical Art. Oxford: Oxford University Press, 1988.

Palmer, J C. Sir Banister Fletcher's A History of Architecture. London: Athlone Press, 1975.

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

Warren, Peter. The Aegean Civilizations. New York: Elsevier Phaidon, 1975.

Yanagi, Munemoto, et. al. Byzantium. London: Cassell Ltd., 1978.

EVALUATION

- Testing will be based on
 - critical appreciation of art works
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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)

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**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

CONTOUR DRAWING – PRACTICAL

CODE: 11FA/MC/P114

CREDITS: 4

LTP: 1 0 6

TOTAL HOURS: 91

OBJECTIVES

- To enable an understanding of basic drawing methodology
- To develop contour drawing skills using various drawing media

Unit 1

Basic exercises

- 1.1 Lines, doodling
- 1.2 Use of thick and thin lines to create forms

Unit 2

Contours

- 2.1 Basic shapes
- 2.2 Positive and negative space

Unit 3

Perspective

- 3.1 One, two and three point perspective
- 3.2 Rectilinear and curvilinear forms
- 3.3 Crating

Unit 4

Contour drawing - Still life compositions

Unit 5

Contour drawing - Out door compositions

GUIDELINES

- Use of pencil as a measuring tool and use of viewfinder to create compositions are to be practiced.
- Memory drawing and problem solving exercises to be conducted after every unit.

BOOKS FOR REFERENCE

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

Douet, Valerie, C., (ed.). Drawing for Pleasure. Kent: Search Press, 2001.

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

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

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

EVALUATION

- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100

Duration: 3 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

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**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

ART FUNDAMENTALS

CODE: 11FA/AC/AF14

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an understanding of the elements, principles and fundamental concepts of art for comprehension of the undergraduate course content

Unit 1 (16 hrs)

Basis of art history

- 1.1 Orientation to art and art history
- 1.2 Definition of art, art history and culture
- 1.3 Overview of art through the ages

Unit 2 (10 hrs)

Elements of form

- 2.1 Line, shape, value, texture and space
- 2.2 Colour - physical properties, colour relationships, emotional and psychological use of colour

Unit 3 (9 hrs)

Principles of organization

Harmony, rhythm, variety, balance, proportion, dominance, movement and economy

Unit 4 (12 hrs)

Definition of concepts in art history

Aesthetics, representation, the objective, the subjective, humanism, realism, idealism, rationalism, empiricism, feminism, connoisseurship, pop culture, mass culture, capitalism, nationalism, modernism and formalism

Unit 5**(18 hrs)****Context, content and style in select art expressions****5.1 Architecture**

5.1.1 Pyramid, catacomb, Islamic tomb, stupa

5.1.2 Kandariya Mahadeo temple; Chartres Cathedral

5.1.3 Louis Sullivan's 'Wainwright Building'; Frank Lloyd Wright's 'Kaufmann House'

5.2 Sculpture

5.2.1 Chola Nataraja; Greek Apollo

5.2.2 'Meenakshi Thirukalyanam', Meenakshi Sundareshvarar Temple, Madurai;
Gianlorenzo Bernini's 'Ecstasy of St. Teresa', Santa Maria Della Vittoria,
Rome

5.2.3 Sheela Gowda's 'Installation'; David Hammons' 'Public Enemy'

5.3 Painting

5.3.1 Vasanta Raga, Kangra; Master Hugo's 'Moses Expounding the Law'; Leonardo da Vinci's 'Virgin of the Rocks'

5.3.2 'Apsaras', Ajanta caves; 'Sybils', Sistine Chapel

5.3.3 Abanindranath Tagore's 'Death of Shah Jahan'; Eugene Delacroix's 'Death of Sardanapalus'

5.3.4 Pablo Picasso's 'Guitar Player'; Piet Mondrian's 'Broadway Boogie Woogie'

5.3.5 Salvador Dali's 'Persistence of Memory'; Jackson Pollock's 'Autumn Rhythm'

5.3.6 Amrita Sher-Gil's 'Bride's Toilette'; Frida Kahlo's 'The Two Fridas'

5.3.7 M.F. Husain's 'Mother Teresa'; S.H. Raza's 'Bindu'; K.C.S. Panikkar's 'Words and Symbols'

BOOKS FOR STUDY

Faulkner, R. and Ziegfeld, H. Art Today. New York: Holt, Rinehart and Winston, 1956.

Kleiner, Fred S. and Christin J. Mamiya. Gardners' Art through the Ages, 13th ed. (Introduction only), Belmont: Wadsworth Publishing, 2009.

Ocvirk, Otto, G. et. al., Art Fundamentals: Theory and Practice. New York: McGraw Hill, 1998.

BOOKS FOR REFERENCE

Dehejia, Vidya. Indian art. London: Phaidon Publications, 2002.

Faulkner, Sarah. Inside Today's Home. New York: Holt, Rinehart and Winston, 1968.

Mitter, Partha. History of Indian Art. New York: Oxford University Press, 2001.

Stone Terry, Sean Adams and Noreen Morioka. Colour Design Workbook. Gloucester: Massachusetts Rockfort Publishers, 2006.

EVALUATION

- Testing should be based on
 - critical appreciation of architecture, painting and sculpture
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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)

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

SYLLABUS
(Effective from the academic year 2011-2012)

THREE DIMENSIONAL ART – PRACTICAL

CODE:11FA/UI/TD23

CREDITS: 3

OBJECTIVES

- To explore different materials for the understanding of three dimensional art
- To enable an understanding of space in the construction of three dimensional objects

Unit 1
Collages

Unit 2
Cube Designs

Unit 3
Clay Modelling

Unit 4
Paper Relief Sculptures

Unit 5
Installation Art

BOOKS FOR REFERENCE

Visser, Jill Michael Flinn, Stencilling: Techniques for Interior Furnitures and Objects. London, Mcdonald Orbis, 1988.

Lively Kate, ed. Making Great Papercrafts, Origami, Stationary and Gift Wraps. New Delhi: Om Books International, 2008.

Bishop, Adele, Cile Lord. The Art of Decorative Stenciling, London: Thames and Hudson, 1976.

Gill Martha. Colour Harmony, Naturals. Gloucester: Rockport Publishers, Inc., 2000.

Holtzschue, Linda. Understanding Colour: An Introduction for Designers. New Jersey: John Wiley & Sons, 2006.

Bawden, Juliet. The Art and Craft of Applique. London: Mitchell Beazley, 1991.

Ziegler, Katheleen and Nick Greco. Paper Sculpture: Step by Step Guide. Massachusetts, Dimensional Illustrators Inc., 1994.

END SEMESTER EXAMINATION

Total Marks : 100 Duration: 3 Hours

QUESTION PAPER PATTERN

One question with or without internal choice.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

ART OF NATIVE CULTURES

CODE: 11FA/UI/NC23

CREDITS: 3

OBJECTIVE

- To provide an understanding of the concepts, styles and forms of the native arts of the Americas, Africa, and Oceania

Unit 1

Introduction

Characteristics of Native Cultures

Unit 2

Prehistoric art

Unit 3

Native arts of the Americas

3.1 Meso America

3.2 South America

3.3 North America

Unit 4

Native arts of Africa

Unit 5

Native arts of Oceania

5.1 Polynesia

5.2 Melanesia

5.3 New Zealand and Australia

BOOKS FOR STUDY

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

Kleiner, Fred S. and Christin J. Mamiya. Gardners' Art through the Ages, 12th ed, Belmont: Wadsworth Publishing, 2005.

BOOKS FOR REFERENCE

Adam Leonhard. Primitive Art. London: Cassell, 1963.

Burland, Cottie. North American Indian Mythology. Middlesex: Hamlyn, 1965.

Carson, Beatrice M. (ed.) et al, Encyclopaedia of World Art. 15 vols. New York: McGraw Hill, 1968.

Huyghe, Rene (gen. ed.), Larousse Encyclopaedia of Prehistoric and Ancient Art. (Art and Mankind), London: Hamlyn, 1970.

Nicholson, Krene. Mexican and Central American Mythology. London: Paul Hamlyn, 1967.

Osborne, Harold. South American Mythology. Middlesex: Paul Hamlyn, 1968.

Poignant, Roslyn. Oceanic Mythology. Middlesex: Hamlyn Publishing, 1967.

Parrinder, Geoffrey. African Mythology. Middlesex: Paul Hamlyn, 1967.

EVALUATION

- Testing will be based on
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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)

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VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

INDIAN ARCHITECTURE AND SCULPTURE - I

CODE: 11FA/MC/IA24

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an understanding of the concepts of Buddhist and early Hindu art and their stylistic variations

Unit 1 (6 hrs)

Art of the Indus Valley

- 1.1 Architecture: Citadel layout, Great Bath, Granaries, Lothal dock layout
- 1.2 Sculpture: Dancing girl, Bearded man

Unit 2 (18 hrs)

Buddhist art

- 2.1 Introduction to Buddhism
- 2.2 Architecture: Stupa – Sanchi, Amaravati; Chaitya – Karle, Ajanta Cave 26; Vihara Ajanta Cave 1, Ellora Cave 12
- 2.3 Sculpture: Stambha – Asoka pillar, Sarnath; Eastern torana – Sanchi; Mahakapi and Ruru Jataka, Bharhut vedika; Kubera yaksha; Didarganj yakshi; Standing Buddha, Hoti Mardan; Seated Buddha, Mathura; Seated Buddha, Sarnath; Standing Buddha, Sarnath; Veneration of Buddha's begging bowl, Mandata Chakravartin, Amaravati; Copper Buddha, Sultanganj

Unit 3 (7 hrs)

Hindu art

- 3.1 Introduction to Hinduism
- 3.2 Architecture - concept, plan, elevation and socio-cultural functions of the temple

3.3 Types of temples: Rock cut and Structural temples

3.4 Classification of styles: Nagara, Vesara, Dravida

Unit 4 (16 hrs)

Formative period

4.1 Architecture: Dasavatara temple, Deogarh; Ladh Khan temple, Aihole; Durga temple, Aihole; Virupaksha temple, Pattadakal; Kailasa temple, Ellora

4.2 Sculpture: Dasavatara temple, Deogarh, Ravana shaking Mt. Kailasa, Ellora

Unit 5 (18 hrs)

South Indian Temples

5.1 Architecture: Trimurti Cave temple, Mandagapattu, Varaha mandapa, Mamallapuram; Five rathas, Mamallapuram; Shore temple, Mamallapuram; Kailasanatha temple, Kanchipuram; Brihadisvara temple, Thanjavur

5.2 Sculpture: Kiratarjuniyam, Mamallapuram; Trivikrama panel, Bhu Varaha panel, Varaha mandapa, Mamallapuram; Mahisasuramardini panel, Mamallapuram; Somaskanda panel, Dharmaraja Ratha, Mamallapuram; Chandesanugrahamurti, Gangaikondacholapuram; Nataraja, Tiruvalangadu; Vrishabhantikamurti, Tiruvalangadu; Parvathi, Freer gallery, Washington

BOOKS FOR STUDY

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

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

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

Tömöry, Edith. A History of Fine Arts in India and the West. Madras: Orient Longman, 1982.

BOOKS FOR REFERENCE

Bachhofer, L. Early Indian Sculpture. Delhi: Munshiram Manoharlal Oriental Publishers, New 1973.

Cunningham A. The Stupa at Bharhut. Varanasi: Indological Book House, 1962.

- Dehejia, Vidya. Early Buddhist Rock Temples. London: Thames and Hudson, 1972.
- De Lippe, Aschwin, Indian Medieval Sculpture, Amsterdam: North Holland Publishing, 1978.
- Dehejia, Vidya. Indian Art. London: Phaidon Press, 1997.
- Dehejia, Vidya. Early Stone Temples of Orissa. New Delhi: Vikas Publishing House, 1979.
- Deva, Krishna. Temples of North India. India: National Book Trust, 1985.
- Mehta, Rustam J. Konarak: The Sun Temple of Love. Bombay: D.B. Taraporevala Sons & Co., 1969.
- Fergusson, J. and Burgess, J. Cave Temples in India. New Delhi: Oriental Books, 1969.
- Ghosh, D.P. Indian Painting: Eastern School. New Delhi: Sundeep Prakashan, 1982.
- Gupte, R.S. and Mahajan, B.D. Ajanta and Ellora. Bombay: D.B. Taraporevala Sons & Co., 1962.
- Harle, J.C. Gupta Sculpture. Oxford: Clarendon Press, 1974.
- Kail, Owen, C. Buddhist Cave Temples of India. Bombay: D.B. Taraporevala Sons & Co., 1975.
- Rao, S.R. Lothal and the Indus Civilisation. London: Asia Publishing House, 1973.
- Sivaramamurti, C. Indian Sculpture. Bombay: Allied Publications, 1961.
- Wheeler, Mortimer. The Indus Civilisation. Cambridge: Cambridge University Press, 1968.
- Srinivasan, K.R. Temples of South India. New Delhi: National Book Trust, 1972.
- Michell, George. The Hindu Temple: An introduction to its meaning and forms. New Delhi: B.I publications, 1977.
- Champakalakshmi, R. The Hindu Temple. New Delhi: Roli and Janssen B V, 2001.

EVALUATION

- Testing should be based on
 - critical appreciation of architecture and sculpture
 - comprehension of architectural terminology
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- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

DRAWING AND RENDERING – PRACTICAL

CODE: 11FA/MC/P223

CREDITS: 3

LTP: 1 0 4

TOTAL HOURS: 65

OBJECTIVE

- To develop drawing and rendering skills and an understanding of composition using various drawing media

Unit 1

Drawing methodology

Observation and selection

Unit 2

Drawing media and rendering techniques

2.1 Pencil, colour pencil, charcoal, pen and ink, oil and dry pastels

2.2 Hatching, cross hatching, stippling, squiggles

Unit 3

Rendering of single three dimensional forms

3.1 Light and shade

3.2 Cast shadow

3.3 Reflection

3.4 Textures

Unit 4

Still life Compositions

4.1 Space

4.2 Depth

Unit 5

Outdoor Compositions

5.1 Space

5.2 Depth

5.3 Atmospheric Perspective

GUIDELINES

- Use of pencil as a measuring tool and use of viewfinder to create compositions is to be practiced.
- Memory drawing and problem solving exercises to be conducted after every unit.

BOOKS FOR REFERENCE

Carrier, Francisco, Ascensio. Pastels for Beginners. Cologne: Konemann, 1999.

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

Learn to Paint and Draw. Bath: Victoria House Publishing, 1981.

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

EVALUATION

- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100

Duration: 3 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

BASIC DESIGN – PRACTICAL

CODE: 11FA/MC/P323

CREDITS: 3

LTP: 1 0 4

TOTAL HOURS: 65

OBJECTIVE

- To develop an understanding of two-dimensional design through practical exercises

Unit 1

Sources of design

- 1.1 Nature
- 1.2 Art history

Unit 2

Types of design

- 2.1 Organic and Biomorphic
- 2.2 Zoomorphic and Anthropomorphic

Unit 3

Selection and synthesis

Unit 4

Elements of design

- 4.1 Line
- 4.2 Shape
- 4.3 Value
- 4.4 Colour
- 4.5 Space
- 4.6 Texture

Unit 5

Principles of design

- 5.1 Balance
- 5.2 Emphasis
- 5.3 Rhythm
- 5.4 Unity and variety
- 5.5 Proportion and scale

GUIDELINES

- Coursework will comprise of exercises which will be a combination of elements and principles of design.

BOOKS FOR REFERENCE

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

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

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

Ernst, Bruno. Optical Illusions. Cologne: Taschen, 1989.

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

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

Shibukawa, Ikuyoshi and Yumi Takahashi. Designers' Guide to Colour. vols. 2-5, San Francisco: Chronicle Books, 1986.

EVALUATION

- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100 Duration: 6 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

PORTRAIT STUDIES – PRACTICAL

CODE: 11FA/AC/P124

CREDITS: 4

LTP: 2 0 3

TOTAL HOURS: 65

OBJECTIVES

- To enable an understanding of the structure and form of the human head
- To draw and render portraits using various drawing media

Unit 1

Structure and proportion of human head and neck

- 1.1 Skeletal structure of skull and musculature of head
- 1.2 Anterior, posterior, profile and three quarter view

Unit 2

Proportional relationship of facial features

- 2.1 Relative proportions of facial features at different angles and levels
- 2.2 Ideal proportions of facial features (male, female and child)

Unit 3

Study of facial features

- 3.1 Study of eyes, nose, lips, ears in different views and angles
- 3.2 Study of different expressions

Unit 4

Planar structure of head and bust

- 4.1 Blocking of planes of face at different angles and levels
- 4.2 Anterior, posterior, profile and three quarter view

Unit 5

Rendering of portraits

BOOKS FOR REFERENCE

Buchan, Jack and Baker Jonathan. Step by Step Art School Portraits. London: Hamlyn, 1995.

Dunlop, James, M. Anatomical Diagrams for the Use of Art Students. New York: Macmillan, 1946.

Fernandes, John. The Gallery. Mumbai: Grace Prakashan, 2006.

Lasalle, Charles. How to draw and paint heads & figures in charcoal. Walter Foster Publishing, California: 1989.

Raynes, John. Human Anatomy for the Artist. London: Hamlyn, 1979.

Tupe, Shivaji. Sketchbook. Mumbai: Jyotsna Prakashan, 2007.

EVALUATION

- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100

Duration: 4 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

INDIAN ARCHITECTURE AND SCULPTURE – II

CODE: 11FA/MC/IA34

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an understanding of the concepts of later Hindu art and Islamic art and their stylistic variations

Unit 1

(8 hrs)

Expansion of the south Indian temple

1.1 Architecture: South gopuram, Meenakshi Sundareshwara temple, Madurai, North gopuram, Nataraja temple, Chidambaram, Horse Court, Ranganathaswamy temple, Srirangam, Vithalaswami temple, Hampi.

1.2 Sculpture: Monolithic Narasimha, Hampi; Ramayana reliefs, Hazara Rama temple, Hampi; Meenakshi Sundareshwara marriage group, Meenakshi Sundareshwara temple, Madurai.

Unit 2

(12 hrs)

Temples in the North

2.1 Architecture

2.1.1 Latina temples – Mukteswara temple, Lingaraja temple, Bhuvaneshwar; Sun temple, Konarak

2.1.2 Sekharika temples – Khandariya Mahadeo temple, Khajuraho

2.1.3 Maru Gurjara temples – Sun temple, Modhera; Tejjal temple, Mt. Abu

2.2 Sculpture

Alasa kanyas; Dholak player, wheel, Konarak; Surasundaris; ceiling sculpture, Mt. Abu

Unit 3 (4 hrs)
Temples in the Deccan
3.1 Architecture: Kesava Temple, Somnathpur
3.2 Sculpture: Plinth reliefs, Hoysalesvara temple, Halebid; Darpana sundari, Chenna
Kesava, Belur

Unit 4 (1 hr)
Introduction to Islamic Architecture
4.1 Religious concepts
4.2 Types of architecture: Religious and secular

Unit 5 (20 hrs)
Imperial style
Quwat-ul-islam mosque, Qutb minar, Delhi; Arhai-din-ka-jhompra, Ajmer; Tomb of Iltutmish, Alai Darwaza, Tomb of Ghias-ud-din Tughlaq, Tughlaqabad, Kotla Feroz Shah, Tomb of Feroz Shah, Moth-ki-Masjid, Square tombs, octagonal tombs – Mubarak Shah sayyid, Mohammed Shah sayyid and Sikander Lodi, Tomb of Sher Shah Sur at Sasaram, Qila-I-Kuhna Masjid, Delhi

Unit 6 (20 hrs)
Mughal Style
6.1 Introduction – Social and cultural background
6.2 Tomb of Humayun; Forts at Agra - Jehangiri Mahal; Lahore, Fatehpur Sikri, Jodhabai Palace, Birbal's Palace, Palace of Turkish Sultana, Palace of Miriam, Jami Masjid, Tomb of Salim Chisti; Tomb of Akbar, Sikandra; Tomb of Jehangir, Lahore; Tomb of Itmad ud-Daulah, Agra; Fortress at Agra – Moti Masjid, Khas Mahal; Red Fort, Delhi; Diwan I-Am, Diwan-I-Khas, Shish Mahal, Jami Masjid, Delhi; Taj Mahal, Agra; Mughal Gardens, Kashmir

BOOKS FOR STUDY

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.

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

of Art series, Penguin Books, 1986.

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

Tömöry, Edith. A History of Fine Arts in India and the West. Madras: Orient Longman, 1982.

BOOKS FOR REFERENCE

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

Brown, Percy. Indian Painting under the Mughals. New York: Hacker Art Books, 1975.

Bunce, W. Frederik. Islamic Tombs in India: The Iconography and the Genesis of their Design. New Delhi: D.K. Printworld (P) Ltd., 2004.

Crowes, Sylvia and Sheila Haywood. The Gardens of Mughal India. New Delhi: Vikas Publishing House, 1973.

Goel, Vikram Chandra. Fatehpur Sikri: The City of Victory and Harmony. New Delhi: Kitab Mahal, 2000.

Grover, Satish. Islamic Architecture in India. New Delhi: Galgotia Publishing Co., 1996.

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

Koch, Ebba. Mughal Architecture. New Delhi: Oxford University Press, 2002.

Lall, John and D.N. Dube. Taj Mahal and the Glory of Mughal Agra. New Delhi: Lustre Press, 1985.

Mehta, Rustam J. Masterpieces of Indo-Islamic Architecture. Bombay: D.B. Taraporevala Sons & Co., 1976.

Mitter, Partha. Indian Art. New York: Oxford University Press, 2000.

Nath, R. Agra and its Monumental Glory. Bombay: D.B. Taraporevala Sons & Co., 1977.

Nath, R. History of Sultanate Architecture. New Delhi: Abhinav Publications, 1978.

Rajasekhara, S. Masterpieces of Vijayanagara Art. Bombay: D.B. Taraporevala Sons & Co., 1983.

Rizvi, Saiyid and Akthar Abbas. Fatehpur Sikri, New Delhi: Archaeological Survey of India, 1972.

EVALUATION

- Testing should be based on
 - critical appreciation of architecture and sculpture
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

BASIC PAINTING – PRACTICAL

CODE: 11FA/MC/P433

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVES

- To provide an exposure to basic painting techniques using watercolour, oil and acrylic
- To enable rendering of naturalistic forms through still life compositions

Unit 1

Materials and methods

- 1.1 Supports, grounds, brushes, mediums, palette knives
- 1.2 Wash and opaque techniques, use of brush and palette knife

Unit 2

Value and colour studies

- 2.1 Black and white painting, monochrome painting
- 2.2 Colour mixing

Unit 3

Painting in watercolours

- 3.1 Studies
- 3.2 Compositions

Unit 4

Painting in oils

- 4.1. Studies
- 4.2 Compositions

Unit 5

Painting in acrylics

5.1 Studies

5.2 Compositions

BOOKS FOR REFERENCE

Daniels, Alfred. An Introduction to Painting with Acrylics. London: Apple Press, 1988.

Dawley, Joseph. The Second Painters' Problem. London: Pitman Publishing, 1978.

Hogarth, Paul. Artists' Manual. London: QED Publishing, 1980.

Januszezak, Waldemar. Techniques of the World's Great Painters. London: Tiger Books International, 1987.

Mullik, Milind. Sketch Book. Pune: Jyotsna Prakasan, 2007.

Pearsall, Ronald. Practical Painting. Belgium: Connoisseur, 1983.

Pearsall, Ronald, Introduction to Watercolour, Gouache and Tempera. London: Grange Books, 1993.

Simpson, Jan. Complete Painting Course. London: Harper Collins Publishers, 1993.

Whittle, Janet. Painting Flowers and Plants. Kent: Search press, 2005.

Susan E. Meyer, (ed.). 20 oil painters and how they work, United States: Watson- Guptil publication, 1978.

EVALUATION

- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100

Duration: 6 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

MODERN PAINTING IN THE WEST

CODE:11FA/AC/MP34

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an awareness of the concepts and characteristics of modern painting movements in the west

Unit 1 (5 hrs)

Introduction

- 1.1 Modernism in Context
- 1.2 Rise of Modernism in the west

Unit 2 (20 hrs)

19th century art movements

- 2.1 Realism – Edouard Manet
- 2.2 Impressionism –Claude Monet, Edgar Degas
- 2.3 Post Impressionism – Paul Cezanne, Georges Seurat, Paul Gauguin, Vincent Van Gogh

Unit 3 (15 hrs)

Art movements before World War I

- 3.1 Fauvism - Henri Matisse
- 3.2 Expressionism - Bridge Group, Blue Rider Group
- 3.3 Cubism –Pablo Picasso
- 3.4 Futurism - Umberto Boccioni

Unit 4 (15 hrs)

Art movements during and between the World wars

- 4.1 De Stijl - Piet Mondrian
- 4.2 Abstract Art - Wassily Kandinsky
- 4.3 Dada - Marcel Duchamp
- 4.4 Surrealism - Salvador Dali

Unit 5

(10 hrs)

Art movements in the 50s & 60s

5.1 Abstract Expressionism - Jackson Pollock

5.2 Pop Art - Roy Lichtenstein, Andy Warhol

5.3 Op Art – Victor Vasarely, Bridget Riley

BOOKS FOR STUDY

Kleiner, Fred S. and Christin J. Mamiya. Gardners' Art through the Ages. 13th ed. Belmont: Wadsworth Publishing, 2009.

BOOKS FOR REFERENCE

Stangos, Nikos. ed. Concepts of Modern Art. 2nd ed. London: Thames and Hudson, 1994.

Millard, R. Dictionary of Modern Painting. New York: Tudor Publishing, n.d.

Weston N. Kaleidoscope of Modern Art, London: George G. Harrap & Co., 1968.

Evans, Mike. Defining moments in Art. London: Octopus Publishing Group Ltd, 2008.

Meecham Pam and Sheldon Julie. Modern art: a Critical introduction. London: Routledge, 2000.

Acton, Mary. Learning to look at Modern Art. London: Routledge, 2004.

EVALUATION

- Testing should be based on
 - formal appreciation of modern painting
 - understanding of fundamental concepts
 - contextualization of the works of art within the socio-cultural framework
- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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
General Elective Courses offered by Department of Fine Arts for students of
B.A. / B.Sc. / B Com. /B.C.A. / B.S.W. Degree Programmes

SYLLABUS

(Effective from the academic year 2011-2012)

FABRIC ART

CODE: 11FA/GE/FA32

CREDITS: 2

LTP: 0 0 2

TOTAL HOURS: 26

OBJECTIVES

- To provide an exposure into applied ornamentation of textiles

Unit 1 (14 hrs)

Stitched embellishments

Embroidery

Unit 2 (6 hrs)

Textile construction

2.1 Applique

2.2 Textile Collage

Unit 3 (6 hrs)

Tie- Dyeing

Fabric Painting

BOOKS FOR REFERENCE

Blake, Jill and Joan Fisher. The Complete Book of Handicrafts. London: Octopus Books, 1973.

Maile, Anne. Tie & Dye made Easy. London: Mills & Boon Ltd., 1971.

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

Bawden, Juliet. The Art and Craft of Applique. London: Mitchell Beazley, 1991.

Hemingway, Karen. Encyclopedia of Stitches. U.K: New Holland Publishers Ltd, 2004.

GUIDELINES

- The course will have 100% continuous assessment.
- Prescribed course work completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.
- A portfolio comprising of prescribed number of works will be evaluated by the course teacher and external examiner only for candidates who qualify with the required attendance.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

ART IN EUROPE (1400AD-1800AD)

CODE: 11FA/MC/AE44

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an understanding of the concepts and characteristics of the art of the Renaissance, Baroque and Rococo periods

Unit 1 (3 hrs)

Fourteenth Century

1.1 Introduction to Renaissance

1.2 Italy: Giotto

Unit 2 (12 hrs)

Fifteenth Century

2.1 Italy: Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, Masaccio, Sandro Botticelli

2.2 Flanders: Jan van Eyck, Rogier van der Weyden, Hieronymus Bosch

Unit 3 (22 hrs)

Sixteenth Century

3.1 Italy: Michelangelo, Raphael, Leonardo da Vinci, Titian

3.2 Flanders: Pieter Bruegel the Elder

3.3 Germany: Albrecht Dürer

3.4 Spain: El Greco

Unit 4 (18 hrs)

Seventeenth Century

4.1 Introduction to Baroque

4.2 Italy: Gianlorenzo Bernini, Caravaggio

4.3 Spain: Diego Velasquez

4.4 Flanders: Peter Paul Rubens

4.5 Holland: Rembrandt van Rijn, Frans Hals, Jan Vermeer

4.6 France: Nicolas Poussin, Claude Lorrain

Unit 5

(10 hrs)

Eighteenth Century

5.1 France: Antoine Watteau, Jean-Baptiste Simeon Chardin

5.2 England: William Hogarth, Thomas Gainsborough

BOOK FOR STUDY

Kleiner, Fred S. and Christin J. Mamiya. Gardners' Art through the Ages. 13th ed. Belmont: Wadsworth Publishing, 2009.

BOOKS FOR REFERENCE

Berenson, Bernard. The Italian Painters of the Renaissance. London: Phaidon Press, 1959.

Brown, Dale, et. al. The World of Velazquez. New York: Time-Life Books, 1975.

Coughlan, Robert, et. al. The World of Michelangelo. New York: Time-Life Books, 1972.

De Tolnay, Charles. Michelangelo: Sculptor Painter Architect. London: Princeton University Press, 1975.

Dewald, Ernest T. Italian Painting 1200-1600. New York: Holt, Rinehart and Winston, 1961.

Eimerl, Sarel, et. al. The World of Giotto. New York: Time-Life Books, 1974.

Fanelli, Giovann. Brunelleschi. Florence: Becocci Editore, 1980.

Gregory, Clive and Sue Lyon, ed. The High Renaissance. Great Artists of the Western World series, New York: Marshall Cavendish, 1987.

Gregory, Clive and Sue Lyon, ed. The Early Renaissance. Great Artists of the Western World series. New York: Marshall Cavendish, 1988.

Kitson, Michael. The Age of Baroque. Landmarks of the World's Art series. London: Paul Hamlyn, 1967.

Orlandi, Euzo, ed. The Life and Times of Raphael. Portraits of Greatness series. Middlesex:

Paul Hamlyn, 1967.

Palmes, J.C. Sir Banister Fletcher's A History of Architecture. London: Athlone Press, 1975.

Russel, Francis, et. al. The World of Dürer. Netherlands: Time-Life International, 1975.

Salvini, Roberto. The Hidden Michelangelo. Oxford: Phaidon Press, 1978.

Wadia, Bettina. Botticelli. The Colour Library of Art series. Middlesex: Paul Hamlyn, 1968.

Wallace, Robert, et. al. The World of Bernini. New York: Time-Life Books, 1973.

Wallace, Robert, et. al. The World of Leonardo. New York: Time-Life Books, 1975.

Wallace, Robert, et. al. The World of Rembrandt. Netherlands: Time-Life International, 1976.

Wedgwood, C.V., et. al. The World of Rubens. Netherlands: Time-Life International, 1973.

Williams, Jay, et. al. The World of Titian. New York: Time-Life Books, 1975.

EVALUATION

- Testing should be based on
 - critical appreciation of painting and sculpture
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework
- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

COLOUR – PRACTICAL

CODE: 11FA/MC/P543

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To understand and express colour concepts and emotions from direct observation and personal experience

Unit 1

Introduction

Colour theory – brief history (19th and 20th centuries)

Unit 2

Properties of colour

2.1 Colour terminology

2.2 Structure of colour – hue, value, saturation

Unit 3

Colour as experience

3.1 Psychological experience of colour

3.2 Symbolism in cultural contexts

3.3 Colour and music

Unit 4

Mass communication and colour

4.1 Use of colour in politics (Indian and western)

4.2 Colour and branding

Unit 5

Colour in the Indian context

5.1 Pancha varna

5.2 Bhavachitra

5.3 Folk art, murals and miniatures

BOOKS FOR REFERENCE

Chijiwa, Hideaki. Colour Harmony, Pastels: A Guide Book for Creating Great Colour Combinations. Korea: Rockport, 1994.

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

Horung, David. Colour: A Workshop for Artists and Designers. London: Lawrence King, 2005.

Gill Martha. Colour Harmony, Naturals: A Guide Book for Creating Great Colour Combinations. Massachusetts: Rockport, 2000.

Lazzari, Margaret and Dona Schlesier. Exploring Art: A Global Thematic Approach. Australia: Thompson, 2002.

Shibukawa Ikuyoshi and Yumi Takahashi. Designers' Guide to Colour. Vols. 2-5. San Francisco: Chronicle Books, 1986.

Morioka, Adams and Terry Stone. Colour Design Workbook: A real-world guide for using colour in Graphic Design. Massachusetts: Rockport, 2006.

Carter, David E. ed. The New Big Book of Colour in Design. New York: Collins Design, 2006.

EVALUATION

- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100

Duration: 6 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

FIGURE DRAWING – PRACTICAL

CODE: 11FA/MC/P643

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVES

- To enable an understanding of the structure and movement of the human body
- To draw and render the human form using various drawing media

Unit 1

Proportional relationship between human head and body

- 1.1 Head as a unit of measurement
- 1.2 Structure and proportion of the head in relation to body
- 1.3 Ideal proportions (male, female and child)

Unit 2

Structure and form of the human body

- 2.1 Skeletal structure
- 2.2 Musculature

Unit 3

Rendering limbs

- 3.1 Proportions, postures and rendering of hands and feet
- 3.2 Detailed rendering of hands and feet

Unit 4

Rendering full figures

- 4.1 Quick sketches of figures in different poses
- 4.2 Copy of nude male and female forms
- 4.3 Detailed rendering of full figures

Unit 5

Human body in motion

5.1 Quick studies of figures in motion

5.2 Detailed rendering of human figure in motion from photographs

BOOKS FOR REFERENCE

Bridgman, George, B. The Book of a Hundred Hands. New York: Dover Publications, 1962.

Dunlop, James, M. Anatomical Diagrams for the Use of Art Students. New York: Macmillan, 1946.

Lasalle, Charles. How to draw and paint heads & figures in charcoal. California: Walter Foster Publishing, 1989.

Loomis, Andrew. How to draw and paint - figures in action. California: Walter Foster Publishing, 1943.

Raynes, John. Human Anatomy for the Artist. London: Hamlyn, 1979.

Sachs, Paul, J. The Pocket Book of Great Drawings. New York: Pocket Books, 1951.

Zaidenberg, Arthur. Drawing Self-Taught. New York: Cornerstone Library Publication, 1968.

EVALUATION

- Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100

Duration: 4 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
STILL LIFE PAINTING – PRACTICAL**

CODE: 11FA/MC/P143

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To enhance competency in painting realistic still life compositions

Unit 1

Introduction

- 1.1 Overview of still life painting by the Dutch Masters
- 1.2 Colour - value, interaction, harmony, contrast, mood, expression
- 1.3 Composition: space, movement, balance, rhythm, shapes, proportion and lighting

Unit 2

Painting methodology and techniques

- 2.1 Preparatory pencil sketches; painted colour and texture studies as preliminary steps in the painting process
- 2.2 Painting techniques: wash, allaprima, glaze, impasto, scumbling and blending

Unit 3

Painting in watercolour

- 3.1 Wash technique
- 3.2 Pen and Ink and Wash

Unit 4

Painting in oil

- 4.1 Brush painting
- 4.2 Knife painting

Unit 5

Painting in acrylic

5.1 Transparent technique

5.2 Opaque technique

GUIDELINE

- The painting techniques mentioned in unit 2.2 will be applied wherever relevant. Preparation of canvas (stretching and priming) are mandatory.
- The course work will comprise five paintings as class work other than assignments.
- All prescribed assignments should be submitted with preliminary sketches and painting studies.

BOOKS FOR REFERENCE

Daniels, Alfred. An Introduction to Painting with Acrylics. London: Apple Press, 1988.

Dawley, Joseph. The Second Painters' Problem. London: Pitman Publishing, 1978.

Hogarth, Paul. The Artists Manual. London: QED Publishing, 1980.

Pearsall, Ronald. Practical Painting. Belgium: Connoisseur, 1983.

Pearsall, Ronald. Introduction to Watercolour, Gouache and Tempera. London: Grange Books, 1993.

Shelar, Sanjay. Still life. Mumbai: Jyotsna Prakashan 2008.

Simpson, Jan. Complete Painting Course. London: Harper Collins Publishers, 1993.

Web, David. Still Life in Water Colour. Great Britain: Search Press Ltd., 2005.

Whittle, Janet. Painting Flowers and Plants. Great Britain: Search Press, 2005.

Susan E. Meyer, ed. 20 Oil Painters and How they Work. New York: Watson- Guptil publication, 1978.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**DESIGN SPECIALISATION
DRAWING FOR DESIGN – PRACTICAL**

CODE: 11FA/MC/D143

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To develop drawing skills and rendering techniques towards design needs

Unit 1

Lines

- 1.1 Lines in various drawing media
- 1.2 Quick line drawings
- 1.3 Drawing with guidelines and grids

Unit 2

Drawing in three dimensions

- 2.1 One, two and three point perspective
- 2.2 Circles and spheres in perspective
- 2.3 Oblique, isometric and planometric views
- 2.4 Crating

Unit 3

Drawing and rendering

- 3.1 Contour drawings of simple shapes
- 3.2 Linear and solid shapes
- 3.3 Light and shade, cast shadows, reflections and highlights
- 3.4 Rendering techniques

Unit 4**Representational drawing**

Drawings from life and actual sources

Unit 5**Concept-based drawing**

Exploring styles - naturalistic, decorative, regional and historical

GUIDELINES

- Students are expected to participate in periodic reviews that will be conducted throughout the semester

BOOKS FOR REFERENCE

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

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

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

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

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086
B.V.A. DEGREE
VISUAL ARTS

SYLLABUS
(Effective from the academic year 2011-2012)
DIGITAL PHOTOGRAPHY

CODE: 11FA/AC/P254

CREDITS: 4

LTP: 2 0 3

TOTAL HOURS: 65

OBJECTIVES

- To explore the creative dimension of digital photography
- To enhance images using computer software

Unit 1

Understanding the camera

- 1.1 Selecting a camera
- 1.2 Camera controls
- 1.3 Shutter speed
- 1.4 Aperture

Unit 2

Light

- 2.1 Natural and artificial (studio)
- 2.2 Front, side, back, bottom and fill
- 2.3 Reflectors and flash

Unit 3

Colour

- 3.1 Monotones – black and white, sepia and tungsten
- 3.2 Hue, value and intensity

Unit 4

Composition

- 4.1 Rule of Thirds
- 4.2 Focus and depth of field
- 4.3 Nature
- 4.4 Urban

4.5 Still Life

Unit 5

Image enhancement

5.1 Image editing

5.2 Image revitalising

BOOKS FOR REFERENCE

London, Barbara and Stone, Jime. A Short Course in Digital Photography. United States: Prentice Hall Publication, 2010.

Ang, Tom. Digital Photography. London: Octopus Publishing, 1999.

Bush, David. Mastering Digital SLR photography. Boston: Thomas course technology PTR, 2005.

Freeman, John. The Photographer's Manual. London: Herman House, 1998.

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

Warren, Bruce. Photography. 2nd ed. Columbia: Delmar, 2002.

Hicks, Roger and Schultz Frances. Still Life. London: Quarto Book, 1996.

Hicks, Roger and Schultz Frances. Learning to Light. London: Collins & Brown, 1998.

Hope, Terry. Better Picture Guide to Black & White Photography 2. Switzerland: Rotovision, 2001.

Art Director's Index to Photographers. 24. Vols I and II. United Kingdom: Rotovision, 1999.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

TERRACOTTA ART – PRACTICAL

CODE: 11FA/ME/P153

CREDITS: 3

LTP: 1 0 3

TOTAL HOURS: 52

OBJECTIVE

- To explore the terracotta medium through the creation of objects and sculptural forms

Unit 1

Introduction

1.1 Composition of Clay

1.2 Properties of Clay

Unit 2

Shaping Methods

2.1 Slab

2.2 Coiling

2.3. Modelling

Unit 3

Wheel-thrown pottery

Unit 4

Decorating Methods

4.1 Incised designs

4.2. Stamped designs

4.3. Applied details

4.4 Carving

Unit 5

Pit Firing

BOOKS FOR REFERENCE

Colbek, John, Pottery: The Technique of Throwing, London: B.T. Batsford, 1986.

Cooper, Emmanuel, A Handbook of Pottery, London: Longman, 1970.

Johnson, Peter D. (ed.), Clay Modelling for Everyone, Kent: Search Press, 1988.

Kenny, John, Ceramic Design, London: Chitton Book Co., 1971.

Warring, Ron, The Amateur Potter, London: Hutchinson, 1974.

EVALUATION

- A minimum of 6 works presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100

Duration: 3 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

PAPER ART – PRACTICAL

CODE: 11FA/ME/P253

CREDITS: 3

LTP: 1 0 3

TOTAL HOURS: 52

OBJECTIVE

- To explore paper as a creative medium of expression

Unit 1

Introduction

- 1.1 Process of papermaking
- 1.2 Types of paper and their use

Unit 2

Decorative techniques

- 2.1 Marbling
- 2.2 Frottage
- 2.3 Stamping
- 2.4 Decoupage

Unit 3

Paper cutting techniques

- 3.1 Cut work
- 3.2 Papier colle

Unit 4

Paper construction

- 4.1 Paper pop-ups
- 4.2 Origami
- 4.3 Paper sculpture

Unit 5
Papier mache

BOOKS FOR REFERENCE

Jackson, Paul. Paper Pop-Ups. Rockport: Rockport Publishers, 1997.

Lively, Kate. (ed.), Making Great Papercrafts Origami Stationery and Gift Wraps, New Delhi: OM Books International, 2008.

Maflin, Andrea. Decorative Paper. London: Conran Octopus, 1995.

Rozelle, Lew. Origami Ornaments. New York: St. Martins Press, 2000.

Soterious, Alexandra. Gift of Conquerors: Hand Papermaking in India, Ahmedabad: Mapin Publishing, 1999.

Ziegler, Kathleen and Nick Greco. Paper Sculpture: A Step-by-Step Guide. Rockport: Rockport Publishers Inc, 1994.

EVALUATION

- A minimum of 8 works presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks.

END SEMESTER EXAMINATION

Total Marks : 100 Duration: 3 Hours

QUESTION PAPER PATTERN

One question with/without internal choice for 100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
FIGURE COMPOSITION – PRACTICAL**

CODE: 11FA/MC/P353

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To enhance understanding of figure composition using different painting media

Unit 1

Overview of realistic figure compositions by artists of the High Renaissance

Unit 2

Figure studies of models

Studies of seated, standing and reclining figures

Unit 3

Composition with single figure in specific setting

Unit 4

Composition with two figures in specific setting

Unit 5

Group compositions with many figures

5.1 Preparatory studies using models and reference photographs in specific settings.

5.2 Painting of group compositions based on preparatory studies

GUIDELINES

- Drawing from live models can be supported where ever necessary with reference photographs.
- All prescribed assignments should be submitted with preliminary sketches and painting studies.

BOOKS FOR REFERENCE

Dunlop, M. James. Anatomical Diagrams for the Use of Art Students. New York: Macmillan, 1946.

Pearsall, Ronald. Practical Painting. Belgium: Winchmore Publishing, 1983.

Perard, Victor. Anatomy and Drawing. Bombay: Grace Prakashan, 2000.

Raynes, John. Human Anatomy for the Artist. London: Hamlyn, 1979.

Schider, Fritz. An Atlas of Anatomy for Artists. New York: Dover Publications, 1954.

Smith, Stan, ed. The Artists' Manual. London: Macdonald Education, 1980.

Smith, Stan. Anatomy, Perspective and Composition for the Artist. London: Macdonald & Co., 1984.

Simpson, Ian. Collins Complete Painting Course. London: Harper Collins Publishers, 1993.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**DESIGN SPECIALISATION
ILLUSTRATION TECHNIQUES – PRACTICAL**

CODE:11FA/MC/D253

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To develop illustration skills and techniques towards creative and personal styles of rendering
- To emphasize upon hand rendering skills

Unit 1

Dry media

1.1 Chalk

1.2 Crayon

1.3 Colour pencil

Unit 2

Painting media

2.1 Photo colours

2.2 Poster colours

Unit 3

Cut paper

Unit 4

Mixed media

Unit 5

Digital media

GUIDELINES

- Students are expected to participate in periodic reviews that will be conducted throughout the semester.

BOOKS FOR REFERENCE

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

Daniels, Alfred. An Introduction to Painting with Acrylics. London: Apple Press, 1988.

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

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

Leach, Sid Delmar. Techniques of Interior Design Rendering and Presentation. New York: Architecture Record Books, 1978.

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

Mulherin, Jenny. Presentation Techniques for the Graphic Artist. Ohio: Quarto Publishing, 1987.

Robinson, Lynne and Richard Lowther. Stencilling. London: Conran Octopus, 1995.

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

Smith, Stan, e.d. The Artists' Manual. London: Macdonald & Co., 1980.

Ward, Dick. Illustration for Advertising. London: Macdonald & Co., 1988.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
LANDSCAPE PAINTING – PRACTICAL**

CODE: 11FA/MC/P253

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To enhance competency in realistic landscape painting

Unit 1

Introduction

- 1.1 Overview of landscape paintings by Dutch and English masters
- 1.2 Elements of landscape – atmospheric perspective, weather, lighting selection and composition

Unit 2

Landscapes

- 2.1 Study of trees, water bodies, skies and clouds
- 2.2 Rendering landscapes

Unit 3

Seascapes

- 3.1 Study of waves, rocks beaches and boats
- 3.2 Rendering seascapes

Unit 4

Urbanscapes

- 4.1 Study of streets and buildings
- 4.2 Rendering urbanscapes

Unit 5

Ruralscapes

5.1 Study of houses, fields, animals

5.2 Rendering ruralscapes

GUIDELINES

- Unit 1 will comprise visual presentations.
- Copies of paintings and photographs to be referred to wherever necessary.

BOOKS FOR REFERENCE

Halliday, Frank. Laying a Watercolour Wash. UK: Search Press Limited, 1999.

Herniman, Barry. Painting Moods & Atmosphere. UK: Search Press Limited, 2004.

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

Mulick, Milind. Methods & Techniques: Opaque Colour. Mumbai: Jyotsna Prakashan, 2005.

Mulick, Milind. Sketchbook. Mumbai: Jyotsna Prakashan, 2004.

Mulick, Milind. Watercolour. Mumbai: Jyotsna Prakashan, 2000.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012 onwards)

**DESIGN SPECIALISATION
DESIGN FROM ART SOURCES – PRACTICAL**

CODE: 11FA/MC/D353

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To develop an awareness of designs from historical sources

Unit 1

Ancient Civilizations

Egypt and Mesopotamia

Unit 2

Western Art

2.1 Classical and Medieval periods

2.2 Select Modern Art movements - Arts & Crafts Movement, Art Nouveau, Bauhaus,
Art Deco

Unit 3

Indian Art

3.1 Traditional, folk and tribal sources

Unit 4

Oriental and Middle Eastern Traditions

4.1 Art of China and Japan

4.2 Art of Islamic Cultures

Unit 5

Art of Native Cultures

5.1 Americas

5.2 Oceania and Australia

5.3 Africa

GUIDELINES

- Coursework will comprise of motif compilation and design derivation from the specified sources.
- Students are expected to participate in periodic reviews that will be conducted throughout the semester.

BOOKS FOR REFERENCE

Kleiner, Fred S. and Christin J. Mamiya. Gardner's Art through the Ages. 13th ed. Belmont: Wadsworth Publishing, 2009.

Laing, John, and David Wire. Encyclopedia of Signs and Symbols. UK: Studio, 1993.

Benedictus, Edouard. Art Deco Designs, Poster art series. London: Bracken Books, 1988.

Gillow, Norah. William Morris, Designs and Patterns, Poster art series. London: Bracken Books, 1988.

Ad. and Verneuil M.P. Abstract Art, Patterns and Designs, Poster art series. London: Bracken Books, 1988.

Lemmen Hans Van. Decorative Tiles throughout the Ages, Poster art Series. London: Bracken Books, 1988.

Mookerjee, Ajit, ed. 5000 Designs and Motifs from India. New York: Dover Publications, 1996.

Wuhua, Pan. 1500 Chinese Design Motifs. New York: Dover Publications, 1983.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

NINETEENTH CENTURY ART IN EUROPE

CODE: 11FA/MC/NE54

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an understanding of the concepts of nineteenth century art movements in Europe through the works of select artists

Unit 1 (1 hr)

Setting the context

Age of Enlightenment; Industrial Revolution

Unit 2 (24 hrs)

Painting - early nineteenth century

2.1 Neo-Classicism - Jacques Louis David, Jean Auguste Dominique Ingres

2.2 Romanticism – William Blake, Francisco Goya, Theodore Gericault, Eugene Delacroix, John Constable, Joseph Turner

2.3 Barbizon School

Unit 3 (35 hrs)

Painting – mid-nineteenth century

3.1 Realism - Gustave Courbet, Jean Francois Millet, Edouard Manet

3.2 Impressionism - Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Henri de Toulouse Lautrec

3.3 Post Impressionism - Georges Seurat, Paul Cezanne, Vincent van Gogh, Paul Gauguin

3.4 Arts and Crafts Movement; Art Nouveau

Unit 4 (2 hrs)
Sculpture
August Rodin

Unit 5 (3 hrs)
Architecture
Sainte-Genevieve Library, Crystal Palace, Eiffel Tower

BOOKS FOR STUDY

Kleiner, Fred S. and Christin J. Mamiya. Gardners' Art through the Ages. 13th ed. Belmont: Wadsworth Publishing, 2009.

BOOKS FOR REFERENCE

Encyclopedia of World Art. 15 vols. (relevant articles). New York: McGraw Hill, 1968.

Hirsch, Diana et. al. The World of Turner. New York: TimeLife, 1969.

Huyghe, Rene, ed. Larousse Encyclopedia of Modern Art. New York: Hamlyn, 1974.

Master of Colour series. London: Eglemoss Publication, 1985.

Murphy, W. Richard et. al. The World of Cezanne. New York: Time-Life Books, 1972.

Prideaux, Tom, et. al. The World of Delacroix. Netherlands: Time-Life International, 1975.

Schikel, Richard, et. al. The World of Goya. New York: Time-Life, 1974.

Schneider, Pierre, et. al. The World of Manet. New York: Time-Life, 1975. .

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

The 19th Century: Romanticism and Impressionism. The Great Artists: Their Lives, Works and Inspiration. Vol. I. London: Marshall Cavendish, 1985.

Tömöry, Edith. History of Fine Arts in India and the West. Madras: Orient Swan, 2009.

Wallace, Robert. et. al. The World of Van Gogh. New York: Time-Life Books, 1974.

EVALUATION

- Testing should be based on
 - critical appreciation of painting, architecture and sculpture
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012 onwards)

MODERN ART IN THE WEST (20th CENTURY)

CODE: 11FA/MC/MW64

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an understanding of the concepts and characteristics of twentieth century painting, sculpture and architecture

Unit 1	(3 hrs)
Introduction Early twentieth century developments	
Unit 2	(28 hrs)
Painting in Europe and United States (1900 – 1940) 2.1 Fauvism - Henri Matisse 2.2 Cubism – Analytical and Synthetic - Pablo Picasso 2.3 Futurism - Umberto Boccioni, Marcel Duchamp 2.4 Expressionism - Bridge Group, Blue Rider Group 2.5 De Stijl - Piet Mondrian 2.6 Abstract Art - Wassily Kandinsky, Paul Klee 2.7 Dada - Marcel Duchamp 2.8 Surrealism - Salvador Dali, Joan Miro	
Unit 3	(5 hrs)
Painting in Europe and United States (1940s – 1960s) 3.1 Abstract Expressionism - Jackson Pollock	

- 3.2 Pop Art - Roy Lichtenstein, Andy Warhol
- 3.3 Op Art – Victor Vasarely, Bridget Riley

Unit 4 (16 hrs)

Sculpture in Europe and United States (1900 – 1960s)

- 4.1 Introduction
- 4.2 Cubism - Alexander Archipenko, Jacques Lipchitz
- 4.3 Futurism - Umberto Boccioni
- 4.4 Abstraction - Constantin Brancusi
- 4.5 Constructivism - Nuam Gabo, Vladimir Tatlin
- 4.6 Dada – Marcel Duchamp
- 4.7 Surrealism - Alberto Giacometti
- 4.8 England - Henry Moore
- 4.9 USA - Alexander Calder

Unit 4 (13 hrs)

Architecture in Europe and United States

- 5.1 Pioneers - Louis Sullivan
- 5.2 The Bauhaus
- 5.3 Masters - Frank Lloyd Wright, Le Corbusier, Mies van der Rohe
- 5.4 Finland - Alvar Aalto
- 5.5 Italy - Pier Luigi Nervi

BOOKS FOR STUDY

Kleiner, Fred S. and Christin J. Mamiya. Gardners’ Art through the Ages. 13th ed. Belmont: Wadsworth Publishing, 2009.

Stangos, Nikos, ed. Concepts of Modern Art. 2nd ed. London: Thames and Hudson, 1994.

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.

Elson, Albert E. Origins of Modern Sculpture: Pioneers and Premises. Oxford: Phaidon Press, 1978.

Evans, Mike. Defining moments in Art. London: Octopus Publishing Group Ltd., 2008.

Foster, Hal. Art Since 1900. London: Thames & Hudson, 2004.

Hofmann, Werner and Udo Kultermann. Modern Architecture in Colour. London: Thames and Hudson, 1970.

Meecham Pam and Sheldon Julie. Modern art: a Critical introduction. London: Routledge, 2000.

Millard, R. Dictionary of Modern Painting. New York: Tudor Publishing, n.d.

Read, Herbert. A Concise History of Modern Sculpture. London: Thames and Hudson, 1989.

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

Walther, Ingo F. Art of the 20th Century. Vol I & II. London: Taschen, 1998.

Weston N. Kaleidoscope of Modern Art. London: George G. Harrap & Co., 1968.

EVALUATION

- Testing will be based on
 - critical appreciation of art works
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

B.V.A. DEGREE

**VISUAL ARTS
SYLLABUS**

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
CREATIVE EXPLORATIONS – PRACTICAL**

CODE:11FA/MC/P464

CREDITS: 4

LTP: 1 0 6

TOTAL HOURS: 91

OBJECTIVES

- To work in various materials, mediums and techniques using representational idiom in two dimensional art leading to personal expression

Unit 1
Exploration of painting techniques, textures, layering

Unit 2
Creative use of varied materials

Unit 3
Experimentation with digital mediums and creative photography

Unit 4
Experimentation with techniques of printmaking - Monoprints, monotypes and collage prints

Unit 5
Concept based personal expressions

GUIDELINES

- Students should develop a body of work that shows evidence of a variety of concepts and approaches to problem solving and ideation. A variety of techniques and mediums are used to develop and illustrate ideas.

BOOKS FOR REFERENCE

Ades, Dawn. Photomontage. London: Thames and Hudson, 1986.

Andrews, Michael F. Creative Printmaking. USA: Englewood cliffs, Prentice-Hall Inc. 1964.

Ang, Tom. Digital Photography. London: Mitchell Beazley, 1999.

Collier, Graham. Form, Space and Vision. New Jersey: Prentice-Hall, 1963.

Cooper, Cyril Mary. Simple Printmaking. New York: Watson-Guptill Publications, 1966.

Fleming, William. Arts & Ideas. UK: Thomson Learning Inc., 2005.

Gleick, James. Nature's Chaos. London: Cardinal Books, 1990.

Herbert, Kurt. The Complete Book of Artist's Techniques. London: Thames and Hudson, 1958.

Martin, Judy. Encyclopedia of Printmaking Techniques. London: Headline Book Publishing, 1993.

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 50 marks for continuous assessment. Assessment will lay emphasis on innovative approaches to various mediums and completion of work to meet deadlines.
- Prescribed number of concept based works (4-6 works) along with a concept note, process documentation and visual presentation will be critiqued and evaluated by the course teacher and subject expert for 50 marks only for candidates who qualify with the required attendance at the end of the semester. A written proposal is to be presented at the concept development stage itself.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**DESIGN SPECIALISATION
TYPOGRAPHY – PRACTICAL**

CODE: 11FA/MC/D464

CREDITS: 4

LTP: 1 0 6

TOTAL HOURS: 91

OBJECTIVE

- To create an awareness of type as a form of design

Unit 1

Introduction to typography

Historical overview

Unit 2

Terminology of typography

2.1 Type anatomy

2.2 Type categories

2.3 Type styles and families

Unit 3

Type usage

Contrast, emphasis, hierarchy, appropriateness, legibility, readability, colour, alignment, column width, letter spacing, word spacing, leading

Unit 4

Basic calligraphy

Unit 5

Typographic exercises

GUIDELINES

- Units 1-3 will be theory based. Unit 4 will be practical exercises. Unit 5 will be practical exercises based on units 2 and 3.
- Students are expected to participate in periodic reviews that will be conducted throughout the semester.

BOOKS FOR REFERENCE

Appelhof, Marian. Typography 14. New York: Watson Guptill Publications, 1993.

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

Ruegg, Ruedi. Basic Typography: Design with Letters. New York: Van Nostrand Reinhold, 1989.

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

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
TRADITIONAL PAINTING – PRACTICAL**

CODE: 11FA/MC/P564

CREDITS: 4

LTP: 1 0 6

TOTAL HOURS: 91

OBJECTIVE

- To develop painting skills in Western naturalistic and traditional Indian painting styles through copying masterworks

Unit 1

Western Still Life compositions

- 1.1 Dutch Still Life
- 1.2 French Still Life

Unit 2

Western Landscape compositions

- 2.1 Dutch Landscapes
- 2.2 English Landscapes
- 2.3 French Landscapes

Unit 3

Western Figure compositions

- 3.1 Dutch figure compositions
- 3.2 English figure compositions

Unit 4

Indian Murals

Kerala Murals

Unit 5
Indian Miniatures
Rajput Miniatures

BOOKS FOR REFERENCE

Anand, Mulk Raj. Album of Indian Painting. India: National Book Trust, 1973.

Barrett, Douglas and Basil Grey. Indian Painting. London: Skira Macmillan, 1978.

Brijbhushan, Jamila. The World of Indian Miniatures. Tokyo: Kodansha International, 1979.

Januszezak, Waldemar. Techniques of the World's Great Painters. London: Tiger Books International, 1987.

Lobos, Ludvik. Painting Techniques: The Methods and Materials of Painting. London: Octopus Books, 1987.

Pearsall, Ronald. Practical Painting. Belgium: Connoisseur, 1983.

Simpson, Jan. Collins Complete Painting Course. London: Harper Collins Publishers, 1993.

Singh, Madanjeet, ed. Ajanta: Painting of the Sacred and Secular. Switzerland: Lausanne, 1965.

Sivaramamurti C. South Indian Paintings. New Delhi: National Museum, 1968.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**DESIGN SPECIALISATION
PROCESSES OF GRAPHIC DESIGN DEVELOPMENT – PRACTICAL**

CODE: 11FA/MC/D564

CREDITS: 4

LTP: 1 0 6

TOTAL HOURS: 91

OBJECTIVE

- To understand the process of graphic design as a tool for visual communication

Unit 1

Processes of design development

Defining, gathering, ideating, synthesizing, realizing

Unit 2

Form

Graphic form – representational and abstract

Unit 3

Structure

Modular design and grid systems

Unit 4

Idea and Image

Pictorial symbols and meaning

Unit 5

Presentation

5.1 Preparation of artwork for presentation

5.2 Presentation formats

GUIDELINES

- Students are expected to participate in periodic reviews that will be conducted throughout the semester.

BOOKS FOR REFERENCE

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

Fiell, Charlotte and Peter. Graphic Design for the 21st Century: 100 of the World's Best Graphic Designers. Cologne: Taschen, 2003.

Rand, Paul. Design, Form and Chaos. New Haven: Yale University Press, 1993.

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

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

WRITING ABOUT ART

CODE: 11FA/ME/WA63

CREDITS: 3

LTP: 3 1 0

TOTAL HOURS: 52

OBJECTIVE

- To introduce basic styles and approaches towards developing competency in writing about art through visual experience

Unit 1		(2 hrs)
Art Terminologies		
Unit 2		(12 hrs)
Narrative and Descriptive method of writing		
Unit 3		(8 hrs)
Formal Analysis		
3.1 Analysis of art works through colour and values		
3.2 Analysis of art works through lines and textures		
Unit 4		(20 hrs)
Approaches to writing		
4.1 Formalism		
4.2 Compare / Contrast		
Unit 5		(10 hrs)
Independent Analysis		

GUIDELINES

- Citations and Bibliography to be included as mandatory independent exercises.

BOOKS FOR REFERENCE

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

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

Encyclopaedia of World Art. 15 vols. London: McGraw-Hill, 1958.

Gibaldi, Joseph and Walter S. Achtert. MLA Handbook for Writers of Research Papers. 7th ed. New Delhi: Affiliated East-West Press, 2009.

Gowing, Lawrence, ed. The Encyclopaedia of Visual Art. London: Encyclopedia Britannica International, 1983.

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

Janson, H.W. and Anthony F. Janson. A History of Art. 5th ed. London: Thames and Hudson, 1997.

Kleiner, Fred S. and Christin J. Mamiya. Gardners' Art through the Ages. 13th ed. Belmont: Wadsworth Publishing, 2009.

EVALUATION

- There will be no end semester examination.
- A minimum of five written assignments (approx. 1000 word limit) to be submitted for internal evaluation through the semester for 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

LOOKING AT ART

CODE:11FA/ME/LA63

CREDITS: 3

LTP: 3 1 0

TOTAL HOURS: 52

OBJECTIVES:

- To introduce students to different ways in which art can function
- To contextualize looking at art and enhance writing skills

Unit 1		(6 hrs)
	Interpreting art	
	1.1 Formal analysis	
	1.2 Contextual analysis	
	1.3 Art as documentation	
Unit 2		(10 hrs)
	Art and economy	
	2.1 Connoisseurs, patrons and commissions	
	2.2 Role of museums and galleries	
Unit 3		(10 hrs)
	Art and gender	
	3.1 Gender in art history	
	3.2 Women artists	
Unit 4		(16 hrs)
	Art and identity	
	4.1 Power, propaganda and authority	
	4.2 Ownership	
	4.3 Art at the confluence of cultures: Orientalism, postcolonialism, multiculturalism	
Unit 5		(10 hrs)
	Art and culture	
	5.1 Art and contested space	
	5.2 Art in public spaces	

COURSE GUIDELINES

A writing journal is to be maintained through the semester.

BIBLIOGRAPHY

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

Barker, Emma, ed. Contemporary Cultures of Display. Art and its Histories series. New Haven: Yale University Press, 1999.

Barker, Emma, Nick Webb and Kim Woods, eds. The Changing Status of the Artist, Art and its Histories series. New Haven: Yale University Press, 1999.

Brown, Rebecca M., and Deborah S. Hutton, eds. Asian Art, Blackwell Anthologies in Art History. Oxford: Blackwell Publishing, 2006.

Davis, Richard H. Lives of Indian Images. Princeton: Princeton University Press, 1997.

D'Alleva, Anne. Look! The Fundamentals of Art History. 2nd ed. New Jersey: Prentice Hall, 2006.

Guha-Thakurta, Tapati, Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India. Delhi: Permanent Black, 2004.

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

King, Catherine ed. Views of Difference: Different Views of Art. Art and its Histories series, New Haven: Yale University Press, 1999.

Mattick, Paul. Art in its Time: Theories and Practices of Modern Aesthetics. London: Routledge, 2003.

McEnroe, John C. and Deborah Frances Pokinski. Critical Perspectives on Art History. New Jersey: Prentice Hall, 2002.

Nochlin, Linda. Why have there been no great Women Artists?. ArtNews, Issue 69, January 1971.

Perry, Gill, ed. Gender and Art, Art and its Histories series. New Haven: Yale University Press, 1999.

Perry, Gill and Colin Cunningham, eds. Academies, Museums and Canons of Art, Art and its Histories series. New Haven: Yale University Press, 1999.

Pooke, Grant and Diana Newall. Art History: The Basics, Routledge. London, 2008.

Qaisar, Ahsan Jan and S. P. Verma, eds. Art and Culture: Painting and Perspective. Vol II. New Delhi: Abhinav Publications, 2002.

MLA Handbook for Writers of Research Papers, 7th ed. New Delhi: Affiliated East – West Press Pvt Ltd., 2009.

EVALUATION

- There will be no Assessment Tests or End Semester examination
- A minimum of five written assignments (approx. 1000 word limit) to be submitted for internal evaluation through the semester for 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012 onwards)

MURAL AND MINIATURE TRADITIONS OF INDIA

CODE: 11FA/MC/MM74

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To enable an understanding of the mural and miniature traditions of India

Unit 1	(3 hrs)
Stone Age painting	
1.1 Themes and Methods	
1.2 Bhimbetka	
Unit 2	(2 hrs)
Traditional mural painting	
Materials and techniques	
Unit 3	(20 hrs)
Mural traditions	
3.1 Materials and Techniques	
3.2 Satavahana and Vakataka – Ajanta Caves 10, 17, 1	
3.3 Pallava, Pandya and Chola - Kanchipuram, Sittanavasal and Thanjavur	
3.4 Vijayanagara and Nayaka - Lepakshi and Chidambaram	
3.5 Kerala - Mattancheri Palace	
Unit 4	(25 hrs)
Miniature traditions	
4.1 Materials, Techniques and themes	
4.2 Jaina Miniatures of Western India	

4.3 Rajput miniatures

4.3.1 Bhakti Movement

4.3.2 Rajasthani Schools - Mewar, Bundi, Kishangarh

4.3.3 Pahari Miniatures - Basholi, Kangra

Unit 5

(15 hrs)

Islamic miniature traditions

5.1 Mughal Miniatures of Akbar and Jehangir

5.2 Deccani Miniatures of Ahmednagar

BOOKS FOR STUDY

Anand, Mulk Raj. Album of Indian Painting. New Delhi: National Book Trust, 1973.

Brijbhushan, Jamila. The World of Indian Miniatures. Tokyo: Kodansha International, 1979.

Tömöry, Edith. A History of Fine Arts in India and the West. Bombay: Orient Longman, 1982.

Singh, Madanjeet. Ajanta: Painting of the Sacred and Secular. Switzerland: Edita Lausanne, 1965.

Sivaramamurti C. South Indian Paintings. New Delhi: National Museum, 1968.

Welch, Stuart Cary. Imperial Mughal Painting. New York: George Braziller, 1978.

BOOKS FOR REFERENCE

Archer, W.G. Indian Painting in Bundi and Kotah. London: Her Majesty's Stationary Office, 1959.

Barrett, Douglas, and Basil Grey. Indian Painting. London: Skira Macmillian, 1978.

Brown, Percy. Indian Painting Under the Moghuls 1550-1750 AD. New York: Hacker Art Books, 1975.

Chaitanya, Krishna. A History of Indian Painting: Pahari Tradition. New Delhi: Abhinav Publications, 1982.

Chaitanya, Krishna. Rajasthani Traditions. New Delhi: Abhinav Publications, 1982.

Ghosh, A. Ajanta Murals. New Delhi: Archaeological Survey of India, 1967.

Goswamy, B.N. ed. Indian Painting: Essays in honour of Karl J. Khandawala. New Delhi: Lalit Kala Akademi, 1995.

Michel, George and Mark Zebrowski. The New Cambridge History of India, Architecture and Art of Deccan Sultanates. New Delhi: Cambridge University Press, 1999.

Nardi, Isabella. The Theory of Citrasutras in Indian Painting: A critical re-evaluation of their uses and interpretations. London: Routledge, 2006.

EVALUATION

- Testing should be based on
 - critical appreciation of painting
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

MODERN INDIAN ART

CODE: 11FA/MC/MI74

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVES

- To provide an understanding of modern art in India through a critical appraisal of the works of select painters and sculptors

Unit 1 (5 hrs)

Nineteenth century

- 1.1 End of tradition and beginning of Company Painting
- 1.2 Establishment of art schools - Madras, Calcutta, Bombay, Lahore
- 1.3 Academic naturalism - Raja Ravi Varma

Unit 2 (10 hrs)

Painting – 1900 to 1940

- 2.1 The Bengal School - Abanindranath Tagore, Nandalal Bose
- 2.2 Jamini Roy
- 2.3 Rabindranath Tagore, Santiniketan
- 2.4 Amrita Shergil
- 2.5 Gaganendranath Tagore
- 2.6 K.K.Hebbar, Shiavax Chavda, N.S.Bendre, Sailoz Mukherjea

Unit 3 (10 hrs)

Artist Collectives - 1940s to 50s

- 3.1 The Calcutta Group
- 3.2 Delhi Silpi Chakra

3.3 Progressive Artists Group (PAG), Bombay

Unit 4 (10 hrs)

Art in the South 1960s to 70s

4.1 Pioneers – D. P. Roy Choudhary, K. C. S. Paniker, Cholamandal Artists Village

4.2 The Madras Art Movement – S. Dhanapal, Redappa Naidu, R. Sreenivasulu, L. Munuswamy, A. P. Santhanaraj, Alphonso Doss, K. M. Adimoolam, R. B. Bhaskaran, S. G. Vasudev, P. Gopinath, P. V. Janaki Ram, S. Nandagopal

4.3 Andhra Pradesh – Laxma Goud, P. T. Reddy

Kerala – Kanhai KunhIRaman

Karnataka – Balan Nambiar

Unit 5 (30 hrs)

Art in urban centres - 1970s

5.1 Bombay – Sudhir Patwardhan, Prabhakar Kolte, Gieve Patel, Ram Kumar, V.S. Gaitonde, Akbar Padamsee

5.2 Baroda: K.G. Subramanyan, Gulam Mohommed Sheikh, Bhupen Khakkar, Jyoti Bhatt,

5.3 Delhi - Ram Kumar, J. Swaminathan, Krishen Khanna, A. Ramachandran, Manjit Bawa, Anjolie Ela Menon, Meera Mukherjee, Madhvi Parekh, Vivan Sundram

5.4 Calcutta - Shyamal Dutta Ray, Shuvaprasanna, Ganesh Pyne, Ganesh Haloi, Sunil Das, Jogen Chowdhary, Bikas Bhattacharjee, Mrinalini Mukherjee

BOOKS FOR STUDY

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 Publications, 2009.

Major Trends in Indian Art. New Delhi: Lalit Kala Akademi, 1997.

BOOKS FOR REFERENCE

Appasamy, Jaya. Abanindranath Tagore and the Art of his Times. New Delhi: Lalit Kala Akademi, 1968.

Appasamy, Jaya. An Introduction to Modern Indian Sculpture. ICCR, New Delhi: Vikas Publications, 1970.

Appasamy, Jaya et. al. Nandalal Bose Centenary Exhibition. New Delhi: National Gallery of Modern Art, 1983.

Bartholomew, R.L. Nandalal Bose Centenary Volume. New Delhi: Lalit Kala Akademy, 1983.

Bickelmann, Ursula and Ezekiel Mission, eds. Artists Today. Bombay: Marg Publications, 1987.

Chawla, Rupika. Surface and Depth. New Delhi: Viking Penguin, 1995.

Dalmia, Yashodhara, et. al. Indian Contemporary Art: Post Independence. New Delhi: Vadhera Art Gallery, 1997.

Gujral, Satish. The World of Satish Gujral in his own Words. New Delhi: UBS Publishers, 1993.

EVALUATION

- Testing will be based on
 - critical appreciation of art works
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework
- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
PORTRAIT PAINTING – PRACTICAL**

CODE: 11FA/MC/P673

CREDITS: 3

LTP: 2 0 4

TOTAL HOURS: 78

OBJECTIVE

- To enable students to render portraits in various painting mediums

Unit 1

Historical overview of realistic portrait paintings – Indian and western

Unit 2

Portraits of models from life in watercolour

Unit 3

Portraits of models from life in acrylics

Unit 4

Portraits of models from life in oils

Unit 5

Portraits from photographs in any medium

GUIDELINES

- Students are required to paint models from different age groups
- The course work will comprise of a minimum of five paintings as class work other than assignments.

BOOKS FOR REFERENCE

Buchan, Jack and J. Baker. Step-by-Step Art School Portraits. London: Hamlyn, 1995.

Fernandes, John. John Fernandes and his Art. Mumbai: Navneet Publications, 2000.

Kulkarni K.B. K.B. Kulkarni and his Art. Mumbai: Navneet Publications, 2001.

Perard, Victor. Anatomy and Drawing. Mumbai: Grace Prakashan, 2000.

Knapp, Stephen. Portrait Inspirations: Collection of Drawing and Painting Ideas for Artists. Massachusetts: Rockport Publishers, 1997.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011 -2012)

**DESIGN SPECIALISATION
TEXTILE STUDIES**

CODE: 11FA/MC/D673

CREDITS: 3

L T P: 2 0 4

TEACHING HOURS: 78

OBJECTIVES

- To enable an awareness of fibre, yarn and textile structures
- To understand principles of weaving
- To relate fabrics to their properties and potential for diverse end uses

Unit 1

Fibres and yarns

- 1.1 Classification of natural and manufactured fibres
- 1.2 Properties of major textile fibres - cotton, silk, wool, rayon, nylon, polyester
- 1.3 Yarns - spun staple, filament and novelty

Unit 2

Fabrics

- 2.1 Textile constructions - felts; looped, knotted and braided structures; wovens; knits; films; nonwovens
- 2.2 Fabric types
- 2.3 Factors that influence textile choices and fabric performance

Unit 3

Woven fabrics (theory and coursework)

- 3.1 Parts of the handloom
- 3.2 The weaving process - warping, shedding, weft insertion
- 3.3 Elementary weaves and their variations - plain, twill, sateen structures
- 3.4 Colour and pattern in woven fabrics - stripes and checks; colour and weave effects;

dobby, jacquard and supplementary warp/weft structures; ikat weaves

Unit 4

Creative weaving

Woven construction on the frame loom

Unit 5

Textile applications (theory and coursework)

5.1 Apparel

5.2 Home textiles

5.3 Accessories

5.4 Textile art

GUIDELINES

- Units 1 and 2 will be evaluated on the basis of tests.
- Coursework for unit 3 will comprise weaving with paper or yarn to illustrate elementary structures and an assignment on woven textiles.
- Unit 4 will be an exercise focusing on concept based exploration of yarn and other materials, colour and structure.
- Coursework for unit 5 will focus on designing for a textile product or art work.
- Students are expected to maintain 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

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

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

Grosicki, Z. Watson's Textile Design and Colour: Elementary Weaves and Figured Fabrics. 7th 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.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
MODERNIST PAINTING – PRACTICAL**

CODE: 11FA/MC/P774

CREDITS: 4

LTP: 1 0 6

TOTAL HOURS: 91

OBJECTIVE

- To understand and develop painting skills within the context of modern and contemporary art

Unit 1

Overview of Modern art in the West and in India

Unit 2

Landscape painting

- 2.1 Impressionist painting
- 2.2 Post impressionist painting
- 2.3 Cubist painting
- 2.4 Expressionist painting

Unit 3

Still Life painting

- 3.1 Impressionist painting
- 3.2 Post impressionist painting
- 3.3 Fauvist painting
- 3.4 Cubist painting

Unit 4

Figurative painting

- 4.1 Expressionist painting
- 4.2 Madhubani and Warli paintings

Unit 5

Non-objective painting

- 5.1 Abstract painting
- 5.2 Abstract expressionist painting
- 5.3 Neo-Tantric art

GUIDELINES

- Students are required to explore modern and contemporary styles of painting.

BOOKS FOR REFERENCE

Chalen, Anthea. Techniques of the Impressionists. London: Tiger Books International, 1988.

Encyclopedia of World Art. 15 vols. (relevant articles). New York: McGraw Hill, 1968.

The Great Artists: Their Lives, Works and Inspiration series. London: Marshall Cavendish, 1985.

Huyghe, Rene, ed. Larousse Encyclopedia of Modern Art. New York: Hamlyn, 1974.

Januszezak, Waldemar. Techniques of the World's Great Painters. London: Tiger Books International, 1987.

Pearsall, Ronald. Practical Painting. Belgium: Connoisseur, 1983.

Robb, M. David. The Harper History of Painting. New York: Harper and Brothers, 1951.

Simpson, Jan. Collins Complete Painting Course. London: Harper Collins Publishers, 1993.

Time-Life Library of Art series. New York: Time Life, 1975.

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

B.V.A. DEGREE

VISUAL ARTS

SYLLABUS

(Effective from the academic year 2011 -2012)

DESIGN SPECIALISATION

SURFACE EMBELLISHMENT OF TEXTILES

CODE: 11FA/MC/D774

CREDITS: 4

L T P: 1 0 6

TEACHING HOURS: 91

OBJECTIVES

- To understand design principles as applied to textiles
- To provide an awareness of textile surface embellishment

Unit 1

Design for textiles

- 1.1 Exploring motifs and patterns
- 1.2 Layouts

Unit 2

Design rendering for textile application

Designs in poster paint, water colour, pen, cut paper and mixed media

Unit 3

Patterning with dyes

- 3.1 Natural dyes
- 3.2 Classification of chemical dyes
- 3.3 Dyeing at yarn and fabric stages - resist and piece dyeing techniques

Unit 4

Textile Printing

- 4.1 Printing styles - direct, mordant, resist and discharge
- 4.2 Print processes - stencil, block, screen, transfer and digital prints
- 4.3 Special techniques - flock, devoré, foil, expanding ink

Unit 5

Stitched embellishments

- 5.1 Embroidery
- 5.2 Appliqué, patchwork and quilting
- 5.3 Trims and value additions

GUIDELINE

- Students are expected to maintain a journal which documents their assimilation of the course content further enhanced with designs, fabric samples and relevant illustrations.

BOOKS FOR REFERENCE

Barnden, Betty. The Embroidery Stitch Bible. Kent: Search Press, 2004.

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

Hemingway, Karen. The Encyclopedia of Stitches. London: New Holland Publishers, 2004.

Leitner, Christina. Paper Textiles. London: A & C Black, 2005.

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

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

Robinson, Lynne and Richard Lowther. Stencilling. London: Conran Octopus, 1995.

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

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

Wilson, Althea. The Ultimate Stencil Book. London: Conran Octopus,1995.

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

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
CREATIVE EXPRESSIONS – PRACTICAL**

CODE: 11FA/MC/P874

CREDITS: 4

L T P: 1 0 6

TEACHING HOURS: 91

OBJECTIVE

- To work in two-dimensional and three-dimensional mediums, assemblage, installation or digital mediums and arrive at an individual expression

Unit 1

Overview of new media - performance art, video art, assemblage and installation in Indian and western art

Unit 2

Exploring materials in three dimensional art – papier mache, fiberglass, metal, stone wood

Unit 3

Assemblage and Installation

Unit 4

Digital mediums - Videographic and photographic projections

Unit 5

Personal expressions

GUIDELINES

- The student is expected to develop a body of work that shows evidence of a variety of concepts and approaches to problem solving and ideation.

- A variety of techniques and mediums should be used to develop and illustrate ideas.
- A written proposal is to be presented at the concept development stage.
- Workshops/Inputs are to be conducted on performance art, video art and installation and three dimensional art.
- Social themes, environmental themes can be explored.
- Found objects can be used.

BOOKS FOR REFERENCE

Collier, Graham. Form, Space and Vision. New Jersey: Prentice Hall, 1963.

Dawson, Robert and Joan. Sculpture with Simple Materials. California: Lane Books, 1972.

Edmonds, Laurie. How to Draw and Paint, Beginning Sculpture. California: Walter Foster Publishing, 1984.

Kenny, John B. Ceramic Design. Canada: Pitman Publishing, 1963.

Lefteri, Chris. Materials for Inspirational Design. Switzerland: Rotovision, 2006.

Lion, Henry. Sculpture for Beginners. California: Walter Foster Publishing, 1983.

Lion, Helen H. How to do Ceramics. California: Walter Foster Publishing, 1983.

Manovich, Lev. The Language of New Media. Massachusetts: The MIT Press, 2001.

Martin, Sylvia. Video Art. London: Taschen, 2006.

Marzonz, Daniel. Minimal Art. London: Taschen, 2004.

Schurian, Walter. Fantastic Art. London: Taschen, 2005.

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 50 marks for continuous assessment. Assessment will lay emphasis on innovative approaches to various mediums and completion of work to meet deadlines.
- Prescribed number of concept based works (4-6 works) along with a concept note, process documentation and visual presentation will be critiqued and evaluated by the course teacher and subject expert for 50 marks, only for candidates who qualify with the required attendance. A written proposal is to be presented at the concept development stage itself.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**DESIGN SPECIALISATION
GRAPHIC DESIGN – PRACTICAL**

CODE: 11FA/MC/D874

CREDITS: 4

LTP: 1 0 6

TOTAL HOURS: 91

OBJECTIVES

- To create an awareness of graphic design development from concept to finish

Unit 1
Overview of Graphic Design

Unit 2
Brand Identity
2.1 Logo
2.2 Stationery

Unit 3
Publishing Design
3.1 Grids and Page layout
3.2 Invitation
3.3 Book cover design

Unit 4
Surface graphics for packaging design

Unit 5
Advertising
Newspaper and magazine advertisement

GUIDELINES

- Students are expected to participate in periodic reviews that will be conducted throughout the semester

BOOKS FOR REFERENCE

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

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.

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

Graphic Design that Works: Secrets for Successful Logo, Magazine, Brochure, Promotion and Identity Design. Massachusetts: Rockport Publishers, 2004.

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

Miller, Anistatia and Jared Brown. Logos: Making a Strong Mark: 150 Strategies for Logos that Last. Massachusetts: Rockport Publishers, 2004.

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

Shibukawa, Ikuyoshi, and Yumi Takahashi. Designer's Guide to Color. 5 vols. California: Chronicle Books, 1984.

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

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 75 marks.
- One mandatory component to be evaluated at the end of the semester for 25 marks with an external examiner.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

INDIAN FOLK ART - VISUAL TRADITIONS

CODE: 11FA/MC/IF84

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an overview of visual art forms in Indian folk traditions

Unit 1		(10 hrs)
Floor decoration		
Aripana, Alpona, Kolam, Mugulu, Pookkolam, Mandana, Rangoli		
Unit 2		(10 hrs)
Wall decoration		
2.1 Madhubhani		
2.2 Warli		
2.3 Pithora		
Unit 3		(12 hrs)
Painting on wood, glass, cloth and paper		
3.1 Wood - Thanjavur, Mysore		
3.2 Cloth - Kalamkari, Pichwai of Nathdwara, Phad Paintings		
3.3 Paper - Patachitra, Pata painting		
Unit 4		(8 hrs)
Puppets		
Leather puppets of Andhra Pradesh		
Unit 5		(25 hrs)
Images and toys		
5.1 Terracotta of Tamil Nadu, Bengal		

- 5.2 Wood - Bhuta figures of Karnataka, toys of Tamil Nadu, Andhra Pradesh, Karnataka
5.3 Tribal bronzes of Madhya Pradesh, West Bengal and Orissa

BOOKS FOR REFERENCE

- Anand, Mulk Raj. Madhubani Painting. New Delhi: Publications Division, Ministry of Information and Broadcasting, 1984.
- Appasamy, Jaya. Tanjavur Painting of the Maratha Period. New Delhi: Abhinav Publications, 1980.
- Aryan, K.C. Indian Folk Bronzes. New Delhi: Rekha Prakashan, 1991.
- Bhasin, Mridul. Handicrafts of Rajasthan. New Delhi: Rupa, 1998.
- Chattopadhyay, Kamaladevi. Handicrafts of India. New Delhi: Indian Council for Cultural Relations, 1975.
- Dalmia, Yashodara. The Painted World of the Warlis. New Delhi: Lalit Kala Akademi, 1988.
- Dhamija, Jasleen. Indian Folk Arts and Crafts. New Delhi: National Book Trust, 1970.
- Jaitly, Jaya, ed. Crafts of Kashmir, Jammu and Ladakh, Living Traditions of India. Ahmedabad: Mapin Publishing, 1990.
- Jain, Jyotindra and Aarti Aggarwala. National Handicrafts and Handlooms Museum. Ahmedabad: Mapin Publishing, 1989.
- Marg: Magazine of Art. Homage to Kalamkari. 31:4. Sept. 1997.
- Marg: Magazine of Art. Tribal Arts of Eastern India. 43:4, 1998.
- Postel, Michel, Cooper, Zarine. Bastar Folk Art: Shrines, Figurines and Memorials. Mumbai: Indian Cultural Studies Publication, 1999.
- Saraf, D.N. Indian Crafts: Development and Potential. Sahibabad: Vikas, 1982.
- Thakur, Upendra. Madhubani Painting. New Delhi: Abhinav Publications, n.d.
- Varadarajan, Lotika. South Indian Tradition of Kalamkari. Bombay: Perennial Press, 1982.

EVALUATION

- Testing should be based on
 - critical appreciation of painting and sculpture
 - comprehension of craft processes
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

- Assessment will be based on tests and written assignments carrying 75 marks and design assignments carrying 25 marks.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

POSTMODERN ART IN THE WEST AND POSTCOLONIAL ART IN INDIA

CODE: 11FA/MC/PM84

CREDITS: 4

LTP: 4 1 0

TOTAL HOURS: 65

OBJECTIVE

- To provide an understanding of the concepts and characteristics of the Postmodern and Postcolonial condition in art in the West and in India

Unit 1 (10 hrs)

From the Modern to the Postmodern

- 1.1 Superrealism - Chuck Close, Duane Hanson
- 1.2 Feminist art - Judy Chicago, Cindy Sherman, Barbara Kruger, Ana Mendieta
- 1.3 Social and Political Art - Kiki Smith, Lorna Simpson, Chris Offili, Magdalena Abakanowicz

Unit 2 (2 hrs)

The Postmodern context

Political, social, economic and cultural context

Unit 3 (15 hrs)

Postmodern Art in the West

- 3.1 Environmental art - Robert Smithson
- 3.2 Site Specific art - Christo and Jeanne-Claude
- 3.3 Performance art - John Cage, Joseph Beuys, Jean Tinguely
- 3.4 Conceptual art - Joseph Kosuth, Bruce Nauman
- 3.5 New Media
 - 3.5.1 Video – Nam June Paik, Adrian Piper
 - 3.5.2 Computer Graphics – David Em, Tony Oursler
- 3.6 Commodity Culture - Jeff Koons

3.7 Critique of Art History - Mark Tansey, Hans Haacke

Unit 4 (4 hrs)

The Postcolonial context in India (70s onwards)

4.1 Nehruvian Socialism, economic and cultural context

4.2 Galleries, auction houses, art fairs

4.3 New mediums - Printmaking, Painting, Sculpture, Photography, Installations, Assemblages, Multimedia, Digital art

Unit 5 (34 hrs)

Art in the 1980s to 2010

Nasreen Mohommedi, Vivan Sundaram, Rumana Hussain, Neelima Sheikh, Nalini Malani, Gogi Saroj Pal, Arpita Singh, Arpana Kaur, Navjot Altaf, Sheela Gowda, Vasudha Thozur, Rekha Rodwittiya, Dayanita Singh, Jayashree Chakravarty, N. Pushpamala, Surekha, Anita Dube, Shilpa Gupta, Ranjani Shettar, Bharti Kher, George K., Muralidharan, C. Douglas, Bala. A, Atul Dodiya, N. Rimzon, B.V. Suresh, Ravinder Reddy, Chintan Upadhyay, Baiju Parthan, Farhan Mujib, Fawad Tamahat, Shibu Natesan, Surendran Nair, Subodh Gupta, Bose Krishnamachari, N. Sreenivasan, Nataraj Sharma, Jitish Kallat, N. Ramachandran, B.V. Suresh, Sudharshan Shetty, T.V.Santosh, N.S.Harsha, Jagannath Panda, Riyas Komu, Jehangir Jani, Krishnaraj Chonat

BOOKS FOR STUDY

Kleiner, Fred S. and Christin J. Mamiya. Gardners' Art through the Ages. 13th ed. Belmont: Wadsworth Publishing, 2009.

Sinha, Gayatri, ed. Voices of Change: Twenty Indian Artists. Mumbai: Marg Publications, 2010.

BOOKS FOR REFERENCE

Walther, Ingo F. Art of the 20th Century. Vol. I & II. London: Taschen, 1998.

Martin, Sylvia. Video Art. London: Taschen, 2006.

Foster, Hal. Art Since 1900. London: Thames & Hudson, 2004.

Dalmia, Yashodhara, ed. Contemporary Indian Art: Other Realities. Mumbai: Marg

Publications, 2002.

Panikkar, Shivaji, ed. Twentieth Century Indian Sculpture: The Last Two Decades. Mumbai: Marg Publications, 2000.

Achar, Deeptha, Parul Dave Mukherjee and Shivaji K. Panikkar, eds. Towards a New Art History: Studies in Indian Art. New Delhi: D.K. Printworld [p] Ltd., 2003.

James, Josef, ed. Cholamandal: An Artists Village. New Delhi: Oxford University Press, 2004.

EVALUATION

- Testing will be based on
 - critical appreciation of art works
 - comprehension of architectural terminology
 - understanding of fundamental art concepts
 - contextualization of the works of art within the socio-cultural framework

- Continuous Assessment will include two tests and a third component comprising of seminar/assignment/project/objective test. The final continuous assessment mark will be the average of any two best marks of the tests and third component.

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

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**PAINTING SPECIALISATION
PROJECT**

CODE: 11FA/MC/P988

CREDITS: 8

LTP: 2 4 6

TOTAL HOURS: 156

OBJECTIVES

- To enable students to build on experiences gained in previous courses and undertake a major project
- To encourage students to develop a personal style through a body of work done in media of their choice

PROJECT GUIDELINES

- The project can feature two-dimensional and/or three-dimensional art forms, digital art, installations and assemblage
- Students will present proposals stating various options to a faculty panel at the end of the seventh semester
- The proposals will be approved and project guides assigned at the commencement of the eighth semester
- Students will present their ongoing work at periodic reviews held during the semester
- The project accompanied by a written documentation (approximately 1500 words) will be presented for display and assessment on the date specified
- Final assessment will be done by the project guide and an external examiner
- Students who are unable to complete the project within the scheduled time or are absent for final assessment will have to reapply for evaluation

- **Continuous assessment by project guide** : 50 marks

- **End semester evaluation**

Evaluation by project guide : 25 marks

Evaluation by external examiner : 25 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

**B.V.A. DEGREE
VISUAL ARTS**

SYLLABUS

(Effective from the academic year 2011-2012)

**DESIGN SPECIALISATION
PROJECT**

CODE: 11FA/MC/D988

CREDITS: 8

LTP: 2 4 6

TOTAL HOURS: 156

OBJECTIVE

- To enable students to build on experiences gained in previous courses and undertake a major project

PROJECT GUIDELINES

- The project can be based graphics or textile related areas.
- Students will present proposals stating various options to a faculty panel at the end of the seventh semester
- The proposals will be approved and project guides assigned at the commencement of the eighth semester
- Student work will be reviewed every fortnight during the semester
- The project accompanied by a written documentation (approximately 1500 words) will be presented for display and assessment on the date specified
- Final assessment will be done by the project guide and an external examiner
- Students who are unable to complete the project within the scheduled time or are absent for final assessment will have to reapply for evaluation

Continuous assessment by project guide : 50 marks

End semester evaluation

Evaluation by project guide : 25 marks

Evaluation by external examiner : 25 marks