

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 86

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

COURSES OF STUDY

(Effective from the academic year 2009 - 2010)

CHOICE BASED CREDIT SYSTEM

Subject Code	Title of Course	Credits	Total Teaching Hours			Exam Hours	Continuous Assessment	End Semester	Maximum Marks
			Lecture Hours	Tutorial Hours	Practical Hours / Self Study				
Semester - I									
FA/PC/AC 14	Art Criticism	4	4	1	0	-	100	-	100
FA/PC/P1 15	Drawing	5	1	1	4	4	50	50	100
FA/PC/DH 14	Design History	4	4	1	0	-	100	-	100
FA/PC/P2 14	Design Orientation	4	1	1	3	-	100	-	100
FA/PC/P3 14	Photography	4	1	1	3	-	100	-	100
FA/PE/P1 13	Textile Dyeing and Printing*	3	0	1	3	-	100	-	100
Semester - II									
FA/PC/MP 24	Modernism and Post Modernism in the West and in India	4	4	1	0	-	100	-	100
FA/PE/P2 23	Creative Design*	3	0	1	3	4	50	50	100
FA/PE/T1 23	Textile Design - Design Development	3	1	1	2	-	100	-	100
Or									
FA/PE/G1 23	Graphic Design - Photography for Advertising	3	1	1	2	-	100	-	100
FA/PC/T1 25	Textile Design - Fabric Studies	5	1	0	4	-	100	-	100
Or									
FA/PC/G1 25	Graphic Design - Illustration	5	1	0	4	-	100	-	100
FA/PC/T2 25	Textile Design - Weaving	5	1	0	4	-	100	-	100
Or									
FA/PC/G2 25	Graphic Design - Typography	5	1	0	4	-	100	-	100
FA/PC/T3 25	Textile Design - Design and Layout	5	1	0	4	-	100	-	100
Or									
FA/PC/G3 25	Graphic Design - Publishing Design	5	1	0	4	-	100	-	100

Semester - III										
FA/PC/T4 35	Textile Design - Print Design	5	1	2	4	-	100	-	100	
Or										
FA/PC/G4 35	Graphic Design - Packaging Design	5	1	2	4	-	100	-	100	
FA/PC/T5 35	Textile Design - Weave Design	5	1	2	4	-	100	-	100	
Or										
FA/PC/G5 35	Graphic Design - Corporate and Brand Identity	5	1	2	4	-	100	-	100	
FA/PE/T2 33	Textile Design - Textile Products	3	1	1	2	-	100	-	100	
Or										
FA/PE/G2 33	Graphic Design - Communication Design	3	1	1	2	-	100	-	100	
FA/PE/T3 33	Textile Design - Indian Textiles	3	2	1	1	-	100	-	100	
Or										
FA/PE/G3 33	Graphic Design - Marketing Theory and Practice	3	2	1	1	-	100	-	100	
Semester - IV										
FA/PC/T6 45	Textile Design - Project	5	2	2	3	-	100	-	100	
Or										
FA/PC/G6 45	Graphic Design - Advertising	5	2	2	3	-	100	-	100	
FA/PC/T7 45	Textile Design - Design Research and Development	5	1	2	4	-	100	-	100	
Or										
FA/PC/G7 45	Graphic Design - Design Research and Development	5	1	2	4	-	100	-	100	
FA/PE/T4 43	Textile Design - Textiles in India - Trends and Issues	3	2	1	1	-	100	-	100	
Or										
FA/PE/G4 43	Graphic Design - Principles of Advertising	3	2	1	1	-	100	-	100	
FA/PE/T5 43	Textile Design - Merchandising and Entrepreneurship	3	2	1	1	-	100	-	100	
Or										
FA/PE/G5 43	Graphic Design - Media and Promotional Design	3	2	1	1	-	100	-	100	
FA/PN/T6 42	Textile Design - Internship	2	0	0	0	-	100	-	100	
Or										
FA/PN/G6 42	Graphic Design - Internship	2	0	0	0	-	100	-	100	

*** Common Pool**

All Practical Sessions will extend beyond college working hours.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - ILLUSTRATION

CODE: FA/PC/G125

**CREDITS: 5
LTP: 1 0 4
TOTAL HOURS: 65**

OBJECTIVES

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

Unit 1 History of illustration (3 hrs)

Unit 2 Drawing for illustration (8 hrs)

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

Unit 3 Media exploration (12 hrs)

- 3.1 Pencils, pastels, pen and ink, water colours, photo colours, poster colours, acrylics
- 3.2 Cut-paper, collage, photography and mixed media
- 3.3 Three-dimensional modeling
- 3.4 Adobe Photoshop and Illustrator software

Unit 4 Application of illustration styles (42 hrs)

- 4.1 Illustrations for print media
- 4.2 Storyboarding - thumbnails, key frames
- 4.3 Illustration for advertising

ASSESSMENT

Periodical reviews during the semester: 40 marks
Portfolio presentation and written documentation: 60 marks

Attending periodical reviews/assessments during the semester are mandatory, failing which the

work is ineligible for final jury presentation. Students who do not complete their course work within the scheduled time and/or are not permitted to appear for final jury presentation will have to apply for evaluation in a later semester, after fulfilling all course requirements.

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 & Strongton, 1987.

Larbarestfer, Surion, The Art and Craft of Montage, London, Mitchell Beazley International, 1993.

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

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

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

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

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

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

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - TYPOGRAPHY

CODE: FA/PC/G225

**CREDITS: 5
LTP: 1 0 4
TOTAL HOURS: 65**

OBJECTIVES

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

Unit 1 History of Type	(2 hrs)
Unit 2 Type structure and terminology	(10 hrs)
2.1 Elements of letterforms	
Unit 3 Classification of typefaces	(12 hrs)
3.1 Type family categories	
3.2 Type styles	
Unit 4 Legibility and readability	(21 hrs)
4.1 Typographic colour	
4.2 Size and shape of type	
4.3 Arrangement of letterforms	
4.4 Space in layout	
Unit 5 Form and content	(20 hrs)
5.1 Laws of Gestalt	
5.2 Visual hierarchy	

ASSESSMENT

Periodical reviews during the semester:	40 marks
Portfolio presentation and written documentation:	60 marks

Attending periodical reviews/assessments during the semester are mandatory, failing which the work is ineligible for final jury presentation. Students who do not complete their course work

within the scheduled time and/or are not permitted to appear for final jury presentation will have to apply for evaluation in a later semester, after fulfilling all course requirements.

BOOKS FOR REFERENCE

Appelhof, Marian, Typography 14, New York, Watson Guptin Publications, 1993.

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

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

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

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

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

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

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

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.

Shibukawa, Ikuyoshi, 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.

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - PUBLISHING DESIGN

CODE: FA/PC/G325

**CREDITS: 5
LTP: 1 0 4
TOTAL HOURS: 65**

OBJECTIVES

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

Introduction	(2 hrs)
Unit 1 Elements of the page	(9 hrs)
1.1 Grid	
1.2 Template	
1.3 Page layout	
Unit 2 Newsletter and magazine	(28 hrs)
2.1 Mastheads	
2.2 Newsletter and magazine grids	
Unit 3 Flyer and brochure	(21 hrs)
3.1 Folds	
3.2 Pagination	
Unit 4 Printing Techniques and Processes	(5 hrs)

ASSESSMENT

Periodical reviews during the semester:	40 marks
Portfolio presentation and written documentation:	60 marks

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BOOKS FOR REFERENCE

Appelhof, Marian, Typography 14, New York, Watson Guptin Publications, 1993.

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

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

Coyne, Patrick, Communication Arts, California, Coyne and Beachand, 1996.

Cullen, Cheryl Dangel, et al, Graphic Design that Works, Massachusetts, Rockport, 2004.

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

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

Matlock, Marshall C, The Best of Newspaper Design, 22nd edition, Massachusetts, Rockport, 2001.

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

Rawson, Philip, Creative Design, London, Macdonald and Co., 1987.

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

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

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

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

The Best Calendar Design+Graphics, Massachusetts, Rockport, 1995.

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

**SYLLABUS
(Effective from the academic year 2009-2010)**

GRAPHIC DESIGN - PACKAGING DESIGN

CODE: FA/PC/G435

**CREDITS: 5
LTP: 1 2 4
TOTAL HOURS: 91**

OBJECTIVES

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

Unit 1 Introduction (4 hrs)

Unit 2 Package research (5 hrs)

- 2.1 Legal aspects of packaging
- 2.2 Food labeling mandate

Unit 3 Packaging Templates and Special Processes (10 hrs)

- 3.1 Envisioning patterns
- 3.2 Templates
- 3.3 Die-cutting
- 3.4 Embossing
- 3.5 Perforations
- 3.6 Pop-ups

Unit 4 Mock ups (15 hrs)

- 4.1 Purpose of the mock up

Unit 5 Packaging application (42 hrs)

- 5.1 Food and drink
- 5.2 Leisure and gifts
- 5.3 Cosmetics and beauty products
- 5.4 Healthcare and houseware

Unit 6 Point-of-Purchase Displays (15 hrs)

- 6.1 Types of P-O-Ps
- 6.2 Design for display

ASSESSMENT

Periodical reviews during the semester:	40 marks
Portfolio presentation and written documentation:	60 marks

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BOOKS FOR REFERENCE

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

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

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

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

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

Kouikow, Robert B., Point of Purchase Design, New York, PBC International, Inc., 1985.

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

Point of Purchase Advertising Institute, Point of Purchase Design Annual 5, New York, Retail Reporting Corporation, 1997.

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

Rawson, Philip, Creative Design, London, Macdonald and Co. Ltd., 1987.

Schmitt, Paul, Packaging Design 2: The Best of American Packaging and International Award-Winning Designs, New York, PBC International, Inc., 1985.

Shibukawa, Ikuyoshi, 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, HBI, Harper Collins, 2001.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

M. A. DEGREE
BRANCH X -HISTORY OF FINE ARTS
SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - CORPORATE AND BRAND IDENTITY

CODE: FA/PC/G535

CREDITS: 5
LTP: 1 2 4
TOTAL HOURS: 91

OBJECTIVES

- To understand categories of logos and symbols and their development
- To understand visual hierarchy, readability and communication in the development of corporate identity
- To investigate various approaches towards visual and conceptual components of a design problem related to brand identity

Introduction	(2 hrs)
Unit 1 Brand Identity	(20 hrs)
1.1 Ideals	
1.2 Fundamentals	
Unit 2 Research and Analysis	(20 hrs)
2.1 Understanding the business	
2.2 Customer insight	
2.3 Creating strategy	
Unit 3 Designing Brand Identity	(49 hrs)
3.1 Designing symbols and logotypes	
3.2 Typography and colour	
3.3 Applications	

ASSESSMENT

Periodical reviews during the semester:	40 marks
Portfolio presentation and written documentation:	60 marks

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BOOKS FOR REFERENCE

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

Corporate Profile Graphics: An International Collection of Brochures of Companies, Schools and Facilities, Tokyo, P.I.E. Books, 1998.

Coyne, Patrick, Communication Arts, California, Coyne and Beanchand Inc., 1996.

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

Fishel, Catherine, Redesigning Identity: Graphic Design Strategies for Success, Massachusetts, Rockport, 2000.

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

Kuwayama, Yasaburo, International Logotypes, vol.12, Tokyo, Shrichi Watauabe, 1991.

Letterhead and Logo Design 3, Massachusetts, Rockport, 1994.

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

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

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

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

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

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

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - ADVERTISING

CODE: FA/PC/G645

**CREDITS: 5
LTP: 2 2 3
TOTAL HOURS: 91**

OBJECTIVES

- To create an awareness of the history and background of advertising
- To focus on the role of advertising, media strategy and research
- To formulate a comprehensive advertising campaign

Unit 1 Introduction	(5 hrs)
1.1 History / Background of Advertising	
1.2 Roles of Advertising	
Unit 2 Agency Structure	(2 hrs)
Unit 3 Research	(10 hrs)
3.1 Target Audience	
3.2 Market survey	
3.3 Media strategy	
3.4 Research in advertising	
Unit 4 Advertising process	(14 hrs)
4.1 Copywriting	
4.2 Visualising	
4.3 Developing layouts	
4.4 Adaptation for different media	
4.4 Print production	
Unit 5 Complete campaign	(60 hrs)

ASSESSMENT

Periodical reviews during the semester:	40 marks
Portfolio presentation and written documentation:	60 marks

Attending periodical reviews/assessments during the semester are mandatory, failing which the work is ineligible for final jury presentation. Students who do not complete their course work within the scheduled time and/or are not permitted to appear for final jury presentation will have to apply for evaluation in a later semester, after fulfilling all course requirements.

BOOKS FOR REFERENCE

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

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

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

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

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

Russell, Thomas and Ronald Lane, Kleppner's Advertising Procedure, 13th edition, New Jersey, Prentice-Hall Inc., 1996.

Shibukawa, Ikuyoshi, 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, HBI, Harper Collins, 2001.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - DESIGN RESEARCH AND DEVELOPMENT

CODE: FA/PC/G745

**CREDITS: 5
LTP: 1 2 4
TOTAL HOURS: 91**

OBJECTIVE

- To demonstrate conceptual development, intellectual capability, technical mastery, aesthetic discernment and articulation

This paper will involve research and study, application of design skills and a written and illustrated document of the process. The student is permitted to choose an area of study from any of the papers offered in the graphic design course. The project is produced independently by the student under the guidance of a faculty advisor who will serve on the project committee/jury.

Theory: The project must make reference to theory which substantiates the subject. Theories from other disciplines may also be incorporated if it enhances the project's scope and direction.

Research: The project is an opportunity for applying proper methods of research and information-gathering towards the solution of a particular design problem. It is an opportunity for students to gain greater awareness of the range and availability of the resources and their relevance.

Application: The final result of the study must include a tangible design application that has a meaningful connection to the initial research and process of the study.

It should show evidence of an original contribution.

It is required that a copy be submitted to the department library.

ASSESSMENT

Periodical reviews during the semester:	20 marks
Design research and documentation:	40 marks
Design application:	40 marks

Attending periodical reviews/assessments during the semester are mandatory, failing which the work is ineligible for final jury presentation. Students who do not complete their course work within the scheduled time and/or are not permitted to appear for final jury presentation will have to apply for evaluation in a later semester, after fulfilling all course requirements.

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - PHOTOGRAPHY FOR ADVERTISING

CODE: FA/PE/G123

**CREDITS: 3
LTP: 1 1 2
TOTAL HOURS: 52**

OBJECTIVE

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

Introduction	(2 hrs)
Principles of photography	
Unit 1 Portraits	(10 hrs)
Unit 2 Products	(10 hrs)
2.1 Jewellery, cosmetics, lifestyle, electrical and mechanical devices	
Unit 3 Food and drink	(10 hrs)
Unit 4 Still life	(10 hrs)
Unit 5 Fashion	(10 hrs)

ASSESSMENT

Periodical reviews during the semester:	40 marks
Portfolio presentation and written documentation:	60 marks

Attending periodical reviews/assessments during the semester are mandatory, failing which the work is ineligible for final jury presentation. Students who do not complete their course work within the scheduled time and/or are not permitted to appear for final jury presentation will have to apply for evaluation in a later semester, after fulfilling all course requirements.

BOOKS FOR REFERENCE

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

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

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

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

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - COMMUNICATION DESIGN

CODE: FA/PE/G233

**CREDITS: 3
LTP: 1 1 2
TOTAL HOURS: 52**

OBJECTIVES

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

Introduction to marketing, consumption and communication (1 hr)

Unit 1

The communication process (3 hrs)

- 1.1 Message source
- 1.2 The message
 - 1.2.1 Encoding, decoding and noise
 - 1.2.2 Perception and retention of message
- 1.3 Target audience

Unit 2

Consumer behaviour and communication (10 hrs)

- 2.1 People as consumers
- 2.2 Theories of purchase behaviours
- 2.3 The purchase decision making process

Unit 3

Intercultural communication (10 hrs)

- 3.1 Culture and marketing
- 3.2 Culture as communication
- 3.3 Cross-cultural consumer behaviour
- 3.4 International strategies

Unit 4

Brand communication (10 hrs)

- 4.1 Cognitive response to marketing interventions

- 4.2 Communication behaviour and brand offers
- 4.3 Social significance of brands
- 4.4 Brand loyalty, brand preferences
- 4.5 Perceptual mapping

Unit 5

Advertising as communication

(5 hrs)

- 5.1 Advertising objectives, strategies and tactics
- 5.2 Creative strategies

Unit 6

Communication strategies and objectives

(10 hrs)

- 6.1 Marketing communication objectives
- 6.2 Communication strategy
- 6.3 The strategy document

Unit 7

Professionalism

(3 hrs)

- 7.1 Ethical consumer
- 7.2 Ethical communication
- 7.3 Social responsibilities of marketer

GUIDELINES

Reading material will be given as handouts for certain units

ASSESSMENT

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

BOOKS FOR REFERENCE

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - MARKETING THEORY AND PRACTICE

CODE: FA/PE/G333

**CREDITS: 3
LTP: 2 1 1
TOTAL HOURS: 52**

OBJECTIVES

- To provide an overview of the principles of marketing
- To equip students towards practical application of theories

Introduction (2 hrs)

Unit 1

Key marketing concepts (5 hrs)

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

Unit 2

The marketing mix (5 hrs)

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

Unit 3

Marketing research (15 hrs)

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

Unit 4**Market segmentation****(15 hrs)**

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

Unit 5**Role of advertising in marketing****(10 hrs)**

- 5.1 Advertising media
- 5.2 Media selection and evaluation

GUIDELINES

Reading material will be given as handouts for certain units

ASSESSMENT

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

BOOK FOR REFERENCE

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

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - PRINCIPLES OF ADVERTISING

CODE: FA/PE/G443

**CREDITS: 3
LTP: 2 1 1
TOTAL HOURS: 52**

OBJECTIVES

- To create an awareness of the history and background of advertising
- To provide an overview of the principles of advertising
- To examine the role of advertising strategy
- To highlight the ethical aspects of advertising

Introduction	(2 hrs)
Unit 1 History of advertising	(10 hrs)
Unit 2 Strategy in advertising	(10 hrs)
2.1 The advertising planning cycle	
2.2 Marketing mix	
2.3 Unique Selling Proposition (USP)	
Unit 3 Psycho analytical approaches to advertising	(23 hrs)
3.1 Advertising and mental association	
3.2 Advertising and unconscious anxiety	
3.3 Advertisements, containment and defence	
Unit 4 Ethics of advertising	(7 hrs)
4.1 Understanding ethical critiques of advertising	
4.2 Truth in advertising and lack of deception	
4.3 Ethical issues related to executional techniques	
4.4 Ethics and advertising in the technological era	
4.5 Indian codes of ethics	

GUIDELINES

Reading material will be given as handouts for certain units

ASSESSMENT

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

BOOKS FOR REFERENCE

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

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

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

Richards, Barry, Iain MacRury and Jackie Botterill, The Dynamics of Advertising, London, Routledge, 2000.

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

GRAPHIC DESIGN - MEDIA AND PROMOTIONAL DESIGN

CODE: FA/PE/G543

**CREDITS: 3
LTP: 2 1 1
TOTAL HOURS: 52**

OBJECTIVES

- To examine aspects of traditional and innovative media and promotional design
- To highlight the legal and ethical aspects of media and promotional design

Introduction

(2 hrs)

Unit 1

Media strategies and tactics

(5 hrs)

- 1.1 Media Concepts
- 1.2 Continuity
- 1.3 Advertising budgets

Unit 2

Media

(5 hrs)

- 2.1 Traditional
- 2.2 Non-traditional

Unit 3

Direct marketing

(30 hrs)

- 3.1 Direct-response marketing
- 3.2 Front-end and back-end advertising
- 3.3 Applications of direct marketing
 - 3.3.1 Brochure
 - 3.3.2 Point of purchase
 - 3.3.3 Event marketing
 - 3.3.4 Product publicity

Unit 4

Specialty advertising

(5 hrs)

- 4.1 Purpose of Specialty Advertising

4.2 Types of Specialty Advertising

Unit 5

Ethics in media and promotional design

(5 hrs)

5.1 Advertising and responsibility

5.2 Public service advertising

5.3 Regulation and responsibility

GUIDELINES

Reading material will be given as handouts for certain units

ASSESSMENT

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

BOOKS FOR REFERENCE

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

INTERNSHIP

CODE: FA/PN/G642

CREDITS: 2

OBJECTIVE

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

The student will undergo a mandatory internship at any design house, publishing or advertising agency for a minimum duration of one month. The internship will be sourced and selected by the student.

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009-2010)

SPECIALISATION IN GRAPHIC DESIGN

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

The objectives of this programme are to

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

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

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

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

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN – FABRIC STUDIES

CODE: FA/PC/T125

CREDITS: 5

LTP: 1 0 4

TEACHING HOURS: 65

OBJECTIVES

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

Unit 1 (8 hours)

Textile fibres

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

Unit 2 (8 hours)

Yarns

- 2.1 Development of spinning
- 2.2 Spinning staple fibres into yarns – fibre preparation by the cotton, woolen and worsted systems
- 2.3 Yarn twist and its effects
- 2.4 Yarn types
 - 2.4.1 Characteristics and use of single, ply and cord yarns
 - 2.4.2 Short staple yarns classified on basis of construction
 - 2.4.3 Novelty yarns
- 2.5 Yarn numbering systems
- 2.6 Effects of yarn structure on fabric durability and appearance

Unit 3 (12 hours)

Fabric constructions

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

Unit 4 (30 hours)

Fabrics types, characteristics and use

- 4.1 Standard light, medium and heavy weight fabrics in basic weaves – characteristics and performance
- 4.2 Figured fabrics
- 4.3 Leno fabrics
- 4.4 Pile fabrics
- 4.5 Factors governing fabric selection – comfort, aesthetics, durability, care and safety
- 4.6 Fabric defects
- 4.7 New textiles

Unit 5 (3 hours)

Preparation processes for dyeing and finishing

- 5.1 Cotton and cotton blends – Singeing, desizing, scouring, bleaching, mercerization
- 5.2 Silk and wool

Unit 6 (4 hours)

Fabric finishes

- 6.1 Finishes affecting appearance – surface, design and fabric hand finishes
- 6.2 Finishes affecting performance - shrinkage control; finishes that minimize fabric care; special purpose finishes
- 6.3 New textile finishes

GUIDELINES

- The course plan will combine classroom inputs, workshops, educational visits and studio practice
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Assessment will be based on written tests, assignments and seminars

BOOKS FOR REFERENCE

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

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

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

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

Grosicki, Z, (seventh edition), Watson's Textile Design and Colour: Elementary Weaves and Figured Fabrics, London: Butterworth and Co., 1975.

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN - WEAVING

CODE: FA/PC/T225

CREDITS: 5

LTP: 1 0 4

TEACHING HOURS: 65

OBJECTIVES

- To enable an awareness of the weaving process
- To understand basic weave structures
- To create an awareness of patterned and complex weaves

Unit 1 (8 hours)

The weaving process

- 1.1 Developments from the hand loom to automation of weaving
- 1.2 Modern weaving processes
- 1.3 Loom operations – primary, secondary and ancillary motions
- 1.4 Yarn transport methods in shuttle looms and shuttleless weaving machines
- 1.5 Selvedges
- 1.6 Control of loom motions - cam, dobby and jacquard shedding

Unit 2 (4 hours)

Construction of weave repeat, drafts and lifting plans

- 2.1 Weave repeat unit
- 2.2 Drafting and lifting plans
- 2.3 Relations between design, draft and lifting plan.

Unit 3 (4 hours)

Heald calculations and denting

Unit 4 (40 hours)

Basic weaves and simple structures

- 4.1 Plain weaves and variations including rib, cord and hopsack constructions
- 4.2 Twill weaves - regular twills, weaves constructed on twill bases
- 4.3 Satin and sateen weaves
- 4.4 Stripe and check combinations
- 4.5 Simple colour and weave effects
- 4.6 Crepe weaves
- 4.7 Honey comb weaves

- 4.8 Huckaback weaves
- 4.9 Mock leno weaves

Unit 5

(9 hours)

Patterned and complex weaves

- 5.1 Dobby and jacquard structures
- 5.2 Tapestry weaves
- 5.3 Supplementary warp and weft structures – brocades and lampas
- 5.4 Piqué, matelassé, double cloth and triaxial structures

GUIDELINES

- The course plan will combine classroom inputs, workshops, educational visits and studio practice
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Coursework will be evaluated by the Course Teacher and an External Examiner, and the marks consolidated
- Assessment will be continuous, using evaluation methods that lay emphasis on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
- Assessment will be based on:
 1. Tests based on units 1 – 3 that will account for 30% of the total marks.
 2. A collection of woven and market samples that reflect a creative exploration of yarn, weave, colour and pattern.

Assessment criteria

Internal assessment - 50 marks

Critique - 50 marks

BOOKS FOR REFERENCE

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

Grosicki, Z, (seventh edition), Watson's Textile Design and Colour: Elementary Weaves and Figured Fabrics, London: Butterworth and Co., 1975.

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN - DESIGN AND LAYOUT

CODE: FA/PC/T325

**CREDITS: 5
L T P: 1 0 4
TEACHING HOURS: 65**

OBJECTIVES

- To create original textile croquis and develop repeats of the design
- To explore diverse media and rendering techniques
- To understand the relevance of CAD in Textile design development

- Unit 1 (16 hours)**
Motifs and styles
- Unit 2 (26 hours)**
Developing the textile croquis
2.1 Direction and density
2.2 Layouts
2.3 Set repeats and designs in visual balance
2.4 Grounds
2.5 Colourways
- Unit 3 (8 hours)**
Colour in textiles
3.1 Trends and Forecasts
3.2 Colour story development and presentation
3.3 Pantone colour system
- Unit 4 (15 hours)**
Design rendering and presentation
4.1 Working with gouache, watercolour, pen, pencil and mixed media
4.2 Special design techniques - resist, transfer, photocopy and cut-paper
4.3 CAD - scanning, image editing, colour separation and repeat development

GUIDELINES

- The course plan will combine classroom inputs, workshops, educational visits and studio practice
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Assessment will be continuous, using evaluation methods that lay emphasis on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
- Assessment criteria
 - Internal assessment - 50 marks
 - Critique - 50 marks

BOOKS FOR REFERENCE

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

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

King, Bente Starcke, Botanical Art Techniques, David and Charles, 2004.

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN - PRINT DESIGN

CODE: FA/PC/T435

CREDITS: 5
L T P: 1 2 4
TEACHING HOURS: 91

OBJECTIVES

- To create an awareness of textile dyeing and printing
- To develop creative design skills for printed textiles, with focus on select hand-printing processes
- To develop a collection of hand printed textiles that is fabricated by the student with professional expertise

Unit 1 (6 hours)

Dyes and pigments

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

Unit 2 (5 hours)

Textile printing - Printing styles and techniques

Unit 3 (6 hours)

Mechanical printing processes

- 3.1 Engraved roller printing
- 3.2 Screen printing –automatic, flat-bed and rotary screen printing
- 3.3 Heat transfer printing
- 3.4 Digital printing

Unit 4 (74 hours)

Designing and developing hand printed textiles

- 4.1 Stencil prints
- 4.2 Hand screen prints
- 4.3 Wood block prints
- 4.4 Wax block prints

GUIDELINES

- The course plan will combine classroom inputs, workshops, educational visits and studio practice
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
 - Coursework will be evaluated by the Course Teacher and an External Examiner, and the marks consolidated
 - Assessment will be continuous, using evaluation methods that lay emphasis on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
 - Assessment will be based on:
 1. Written test, seminars / assignments on units 1, 2 and 3 that will account for 20 % of the total marks
 2. Portfolio of print designs
 3. A collection of printed textiles - including swatches/ apparel / home textiles/ textile accessories - that are designed and fabricated by the student with professional expertise
- Assessment criteria
- Internal assessment - 50 marks
 - Critique - 50 marks

BOOKS FOR REFERENCE

Prideaux, Vivien, A Handbook of Indigo Dyeing, Kent: Search press, 2003.

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

Storey, Joyce, , The Thames and Hudson Manual of Textile Printing, London: Thames and Hudson, 1992 (revised edition).

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

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

Yates, Marypaul, Textiles: A Handbook for Designers, New York: WW. Norton and Company, 1995 (revised edition).

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN - WEAVE DESIGN

CODE: FA/PC/T535

CREDITS: 5
L T P: 1 2 4
TEACHING HOURS: 91

OBJECTIVES

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

Unit 1	(20 hours)
Designing for yarn dyed fabrics	
Unit 2	(20 hours)
Designing for Dobby weaves	
Unit 3	(30 hours)
Designing for Jacquard weaves	
Unit 4	(21 hours)
Designs featuring extra warp and weft constructions	

GUIDELINES

- The course plan will combine classroom inputs, workshops, educational visits and studio practice
- Students are required to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Assessment will be based on evaluation methods that lay emphasis on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
- Students will develop a portfolio that includes artwork for home textiles, draped wear and apparel
 - Assessment criteria

Internal assessment - 50 marks
Critique - 50 marks

BOOKS FOR REFERENCE

Grosicki, Z, (seventh edition), Watson's Textile Design and Colour: Elementary Weaves and Figured Fabrics, London: Butterworth and Co., 1975.

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN – PROJECT

CODE: FA/PC/T645

CREDITS: 5
LTP: 2 2 3
TEACHING HOURS: 91

OBJECTIVES

To acquire first hand work experience in the textile industry

To build on experiences and present an original collection of textiles that reflects the student's creative and technical ability

GUIDELINES

- The project should be the outcome of the mandatory 2 credit internship undergone by the student in textile related enterprises / organizations
- The student is expected to develop a collection of sample swatches, fabrics or textile products drawing from her internship experiences
- Project implementation will follow internship and should be completed by the end of March
- The student is required to report to her faculty advisor the progress of the project and present her work at scheduled review sessions
- The student is required to document the project work
- **The project will be accepted for jury evaluation at the end of the fourth semester only if:**
 - The student presents proof of ongoing work at the periodical reviews
 - The collection is put up for display at the appointed place and time
 - The documentation is presented
- The display for the jury will be followed by a class show of the textile collections
- Students who are unable to fulfill internship requirements or complete the project within the scheduled time will have to apply for evaluation in the next semester

DOCUMENTATION

- The student is required to document each stage of the project development, written and supported by visuals in terms of design inspiration, client identification, sourcing, sampling and costing , and product development
- The project documentation will be accepted for submission and assessment only if rough drafts are presented on the appointed days for review
- The documentation should be presented in a format approved by the faculty supervisor. It should be hardbound

- A copy of the documentation should be submitted to the department
- **Format of the Documentation**
 1. Title Page
 2. Certificate Page
 3. Acknowledgements
 4. Certificate of internship
 5. Contents
 6. Project Abstract - Design brief, product and market identification , and concept planning
 7. Presentation of concept
 8. Documentation of Preliminary Research – market survey, research, field visit and product development strategy
 9. Documentation of Working Methodology – work schedule, the design process and product execution
 10. Product Specifications and Costing
 11. Bibliography
 12. Appendix (Optional)
 13. Illustrations/ visual documentation (product shots, product execution, field visits, market collection)
 14. Preparatory & final artworks (with actual size details)

- **Criteria of evaluation**

Continuous assessment by course teacher	50 marks
Critique	
Concept and creativity	10 marks
Execution	20 marks
Presentation	5 marks
Documentation	<u>15 marks</u>
Total	100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

M.A. DEGREE

BRANCH X - HISTORY OF FINE ARTS

SYLLABUS

(Effective from the academic year 2009 -2010)

TEXTILE DESIGN – DESIGN RESEARCH AND DEVELOPMENT

CODE: FA/PC/T745

CREDITS: 5

LTP: 1 2 4

TEACHING HOURS: 91

OBJECTIVES

- To apply appropriate methods of design research
- To develop skills of statement building and presentation
- To encourage creative and original design approaches

GUIDELINES

- The student is required to research and document any aspect of textile design
- The research should lead to a personal design expression
- The subsequent design solution should then be related to a textile product to highlight its application
- The student should finalise her research area in the beginning of the fourth semester in consultation with the faculty advisor
- The student should submit her work for periodic review
- Design developments and application on textile products should be presented as CAD artwork. Swatches and samples may be included wherever necessary
- The documentation should be presented in a size and format approved by the faculty supervisor. It should be hardbound and a copy should be submitted to the department
- **Format of the Documentation**
 - Title Page
 - Certificate Page
 - Acknowledgements
 - Contents
 - Written documentation
 - Design research
 - Design development
 - Design application on product
 - Bibliography
- The documentation will be evaluated by the course teacher and an external examiner, and the marks consolidated.

Continuous assessment by course teacher	50 marks
Critique	
Design research and documentation	15 marks
Design development and application	25 marks
Presentation	<u>10 marks</u>
Total	100 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN - DESIGN DEVELOPMENT

CODE: FA/PE/T123

**CREDITS: 3
L T P: 1 1 2
TEACHING HOURS: 52**

OBJECTIVES

- To enable an understanding of textile design development with particular emphasis on print design
- To highlight design research as an essential beginning for textile design development

Unit 1 (10 hours)

Design approach

- 1.1 Design inspiration - working with traditional and new sources
- 1.2 Dimensions of design – cultural, technical, aesthetic
- 1.3 Design ethics

Unit 2 (12 hours)

Design research

- 2.1 Trends in designs and concepts
- 2.2 Demographic research
- 2.3 Consumer behaviour and market /client definition
- 2.4 Market survey and collection of market samples

Unit 3 (30 hours)

Essential factors in the Design Process

- 3.1 Concept definition
- 3.2 Creating mood boards
- 3.3 Documentation – image and text
- 3.4 Presentation techniques

GUIDELINES

- The course plan will combine classroom inputs, workshops, educational visits and studio practice
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys
- A workshop on photography will be conducted as a requisite for Unit 3

ASSESSMENT

- There will be no end semester examination
- Assessment will be continuous, using evaluation methods that lay emphasis on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines.
- Assessment criteria
 - Internal assessment - 50 marks
 - Critique - 50 marks

BOOKS FOR REFERENCE

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

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

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

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN – TEXTILE PRODUCTS

CODE: FA/PE/T233

**CREDITS: 3
L T P: 1 1 2
TEACHING HOURS: 52**

OBJECTIVES

- To provide an overview of textiles in the apparel and home sectors
- To give an awareness of innovative textile applications and textile art
- To explore the use of textiles in accessories
- To give an awareness of textile care and performance standards

Unit 1 (15 hours)

Apparel

- 1.1 Fashion terminology
- 1.2 Western and Indian garment styles in womenswear and menswear
- 1.3 Clothing construction – fabric preparation, pattern layout, stitches, seams, fullness, making up methods
- 1.4 Apparel sub-materials and accessories - interlining, sewing threads, fastenings and trims
- 1.5 Appreciation of silhouette, proportion, texture, pattern and prints, colour, fabric, cut and details

Unit 2 (15 hours)

Home textiles – types, characteristics and construction

- 2.1 Upholstery and drapery
- 2.2 Wall and floor coverings
- 2.3 Bedding
- 2.4 Table and kitchen textiles
- 2.5 Trims

Unit 3 (5 hours)

Innovative textiles

- 3.1 Industrial, institutional and agricultural textiles
- 3.2 Fibre and textile art

Unit 4 (15 hours)

Accessories

- 4.1 Fashion accessories
- 4.2 Lifestyle accessories

Unit 5 (2 hours)

Textile care and performance standards

- 5.1 Care of textile products - soil removal and care labeling
- 5.2 Textile performance standards

GUIDELINES

- The course plan will combine classroom inputs, workshops and educational visits
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Assessment will be based on assignments and fabrication of products

BOOKS FOR REFERENCE

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

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

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

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

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

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN – INDIAN TEXTILES

CODE: FA/PE/T333

CREDITS: 3

L T P: 2 1 1

TEACHING HOURS: 52

OBJECTIVES

- To create an awareness of select Indian traditional textiles
- To provide an overview of textiles from Tamil Nadu

Unit 1 (17 hours)

Select woven traditions

- 1.1 North India – Brocades of Varanasi, Kani shawls
- 1.2 Western India - Paithani, Maheshwari, Mashru, Himru, Chanderi
- 1.3 Eastern India - Jamdani, Baluchari, Tangail
- 1.4 South India - Upada, Gadwal, Venkatagiri, Kerala Kasavu

Unit 2 (15 hours)

Select embroidery traditions

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

Unit 3 (10 hours)

Painted, dyed and printed traditions

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

Unit 4 (10 hours)

Textiles of Tamil Nadu

- 4.1 Traditional centres - Kanchipuram, Arni, Tribhuvanam, Chettinad, Kodaligaruppur, Madurai, Paramakudi, Coimbatore, Sirumugai, Uraiyur, Bhavani, Kalakshetra, Sikkhinaikanpet
- 4.2 Select centres of commercial textile production - Chennimalai, Karur, Tirupur, Erode

GUIDELINES

- The course plan will combine classroom inputs, workshops and educational visits
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Assessment will be based on seminars, assignments and a collection of Indian embroidery samples

BOOKS FOR REFERENCE

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

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

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

Jaitly, Jaya, Crafts of Jammu, Kashmir and Ladakh Ahmedabad: Mapin Publishing, 1990.

Murphy, Veronica and Rosemary Crill, Tie-dyed Textiles of India: Tradition and Trade, Singapore: Mapin Publishing, Ahmedabad, 1991.

Sarabhai, Mrinalini, Patolas and Resist Dyed Fabrics of India, Singapore: Grantha Corporation, 1988.

Singh, Martand (ed.), Saris of India: Madhya Pradesh, New Delhi: Wiley Eastern Ltd., 1996.

Singh, Martand (ed.), Saris of India: Bihar and West Bengal, New Delhi: Wiley Eastern Ltd., 1995.

Singh, Martand (ed.), Handcrafted Indian Textiles, New Delhi: Roli Books Pvt., Ltd., 2000.

Varadarajan Lotika, South Indian Traditions of Kalamkari, Bombay: The Perennial Pvt.Ltd. 1982.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN - TEXTILES IN INDIA – TRENDS AND ISSUES

CODE: FA/PE/T443

**CREDITS: 3
L T P: 2 1 1
TEACHING HOURS: 52**

OBJECTIVES

- To create an awareness of the contemporary textile scenario in India
- To create an awareness on textile legislation
- To highlight environmental issues in the textile industry

Unit 1 (20 hours)

Overview of the Indian textile industry

- 1.1 The Khadi movement
- 1.2 Handloom, powerloom and mill sectors
- 1.3 Prominent centres of textile production

Unit 2 (6 hours)

Textile legislation

- 2.1 Government bodies and regulations; ISO 9000
- 2.2 IPR and the Design Act

Unit 3 (26 hours)

Textiles and the environment

- 3.1 Green textiles
- 3.2 Environmentally improved textile products and ISO 14000
- 3.3 Fabric life cycle analysis
- 3.4 Environmental and safety legislation
- 3.5 Sustainability in the textile industry

GUIDELINES

- The course plan will combine classroom inputs, workshops and educational visits
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Assessment will be based on seminars and assignments

BOOKS FOR REFERENCE

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

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

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN – MERCHANDISING AND ENTREPRENEURSHIP

CODE: FA/PE/T543

CREDITS: 3
L T P: 2 1 1
TEACHING HOURS: 52

OBJECTIVES

- To create an awareness of merchandising in the apparel and home textile sectors
- To create an understanding of entrepreneurship skills
- To enable an understanding of textile product development

Unit 1 (15 hours)

Merchandising

- 1.1 Definition of merchandising
- 1.2 Merchandising in the apparel and home textile sectors
- 1.3 Organization structure of export and buying houses
- 1.4 Merchandising skills – communication, coordination

Unit 2 (15 hours)

Entrepreneurship in textiles

- 2.1 Definition of entrepreneurship
- 2.2 Entrepreneurship and small business
- 2.3 Preparation of business plan – project identification and feasibility
- 2.4 Management in entrepreneurship – financial, production, marketing, human resource and quality
- 2.5 Social responsibility and ethics

Unit 3 (22 hours)

Textile product development

- 3.1 Market analysis
- 3.2 Design conceptualization
- 3.3 Product development cycle
- 3.4 Sampling, testing and quality standards
- 3.5 Costing and Pricing – cost of production, price point and product price

GUIDELINES

- The course plan will combine classroom inputs, workshops and educational visits
- Students are expected to participate in periodic reviews, group work and educational trips / market surveys

ASSESSMENT

- There will be no end semester examination
- Assessment will be based on one theory test and assignments

BOOKS FOR REFERENCE

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

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

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

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

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

SYLLABUS
(Effective from the academic year 2009 -2010)

TEXTILE DESIGN – INTERNSHIP

CODE:FA/PN/T6 42

CREDITS: 2

OBJECTIVES

To acquire first hand work experience in the textile industry

To acquire design and technical skills that will be directed towards enhancing the final project

GUIDELINES

- Students are required to approach textile related enterprises / organizations in the third semester with their portfolio. They are expected to secure internship and commence their work immediately.
- The internship will be for duration of one month, to be completed by December. During this period, students are required to intern at their respective work places. The period of internship can be extended if required but should be scheduled outside class hours.
- On completion of internship, the student should submit a certificate issued by her work place as proof of internship.
- A faculty advisor will mentor each student through the duration of the internship.

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

SYLLABUS
(Effective from the academic year 2009 -2010)

SPECIALISATION IN TEXTILE DESIGN

Offered against the backdrop of India's rich and varied textile traditions, the Textile Design programme focuses on woven, printed and embellished textiles.

The objectives of the programme are to

- Offer a comprehensive grounding in design skills for woven, printed and embellished textiles for various end uses
- Enable students to blend aesthetics and design proficiency with concept based client/market oriented design approaches
- Expose students to traditional design skills prevalent in Indian textile crafts while keeping pace with contemporary design solutions and market trends
- Equip students with professional and vocational skills to prepare them for independent or industry based design careers

The programme includes courses on fabric studies, textile design development, print and weave design, textile applications, textiles of India, merchandising and entrepreneurship. The courses feature classroom inputs, workshops, educational visits and studio practice. Students have opportunities to liaison with practicing professionals and textile houses and to work on industry specified projects.

Students are required to put together portfolios that reflect original approaches to design solutions for varied textile applications. Students also create a collection of printed, woven and embellished textiles – as fabrics, sample swatches and made ups- over the three semesters.

The programme concludes with design research and documentation as well as an internship leading towards a major project.

Assessment of all coursework is continuous, with evaluation methods that lay emphasis on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines. The focus is on learning through design processes that require innovative approaches to textiles in a contemporary context.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

**SYLLABUS
(Effective from the academic year 2009 - 2010)**

ART CRITICISM

CODE: FA/PC/AC 14

CREDITS: 4

LTP: 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To create an awareness of ideologies and aesthetic concepts in Indian and Western art history.
- To understand principles and problems of Indian and Western art criticism

Unit 1

(3 hours)

Definition of art history, criticism, aesthetics and philosophy

Unit 2

(15 hours)

Western Aesthetics and Philosophy

- 2.1 The Classical Period
Textual Sources (Summary only)
The writings of Plato, Aristotle, Vitruvius
- 2.2 The Medieval Period
Textual sources (summary only)
The writings of St. Augustine and Thomas of Aquinas
- 2.3 The Renaissance
Textual Sources (Summary only)
The writings of Vasari, Alberti, Leonardo Da Vinci
- 2.4 The nineteenth and twentieth centuries
Concepts: empiricism, modernism, semiotics and post modernism
Textual sources (summary only)
The writings of Kant, Hegel, Nietzsche, Jung, Freud, Marx, Foucault, Lacan

Unit 3

(20 hours)

Indian Aesthetics and Philosophy

- 3.1 Introduction to Indian aesthetics and philosophy
- 3.2 Definition of aesthetics and philosophy (against the Indian background)
- 3.3 Vedic: Nyaya, Vaisheshika, Sankhya, Yoga, Mimamsa, Vedanta,
- 3.4 Buddhist (Summary Only)
- 3.4 Jain
- 3.5 Bhakti
- 3.6 Sufi

Unit 4 (10 hours)

Texts with aesthetic reference to art (Summary only)

- 4.1 Bharata's Natyashastra
- 4.2 Chitrasuthra of the Vishnudharmottara
- 4.3 Aesthetic Experience by Abhinavagupta

Unit 5 (10 hours)

Select modern writers

Niharrarjan Ray, Ananda Coomarasamy, Rabindranath Tagore, E.B. Havell,
Gopinath Rao, Stella Kramrisch

Unit 6 (7 hours)

Form and Meaning in Indian Art [Summary only]

- 6.1 Architecture
 - 6.1.1 Symbolism of stupa
 - 6.1.2 Symbolism of temple
- 6.2 Sculpture: iconography, symbols and narration
- 6.3 Painting: narrative, documentative and symbolic aspects

ASSESSMENT

Assessment is by means of paper presentations and assignments spread over the semester. There will be no end semester examination for this course.

BOOKS FOR REFERENCE

Baudelaire, Charles, The Painter of Modern Life and Other Essays, London: Phaidon Press, 1995.

Berger, John, Ways of Seeing, London: Penguin Books, 1977.

Bhattacharya, Ashok K., Citralaksana: A Treatise on Indian Painting, Calcutta: Saraswat Library, 1974.

Feldman, Burke Edmund, Art as Image and Idea, New York: Prentice Hall, 1967.

Fernier, Eric, Art History and its Methods: An Anthology, London: Phaidon Press, 1995.

Fleming, William, Arts and Ideas, New York: Holt Rinehart and Winston, 1961.

Gilbert, Katherine Everette, and Helmut Kuhn, A History of Aesthetics, New York: Dover Book Publications, 1972.

Hauser, Arnold, The Social History of Art, Vol. I to IV, London: Routledge and Kegan, 1977.

Havell, E.B., The Ideals of Indian Art, Varanasi: Indological Book House, 1972.

Hiriyanna, Moo, The Essentials of Indian Philosophy, New Delhi: Motilal Banarsidass Publishers Pvt. Ltd., 1995.

- Janson, H.W. and Anthony F., History of Art, 5th ed. revised, London: Thames and Hudson, 1997.
- Jhanji, Rekha, Aesthetic Meaning: Some Recent Theories, New Delhi: Ajanta Publications, 1980.
- Kleiner, Fred S. and Christin J. Mamiya, Gardners' Art through the Ages, 12th edition, Belmont: Wadsworth Publishing, 2005.
- Kramrisch, Stella The Hindu Temple, Calcutta: University of Calcutta, 1946.
- Kramrisch, Stella, The Presence of Siva, Bombay: Oxford University Press, 1981.
- Meister, Michael J W (ed.), Ananda K.C: Essays in Architectural Theory, New Delhi: Oxford University Press, 1995.
- Michell, George, The Hindu Temple: An Introduction to its Meaning and Form, Bombay: BI Publications, 1977.
- Miller, Barbara Stoler (ed.), Exploring India's Sacred Art: Selected Writings of Stella Kramrisch, New Delhi: Indira Gandhi National Centre for Arts, 1994.
- Mukerjee, Radhakamal, The Flowering of Indian Art, Bombay: Asia Publishing House, 1964.
- Osborne, Harold, The Art of Appreciation, The Appreciation of the Arts 4, London: Oxford University Press, 1970.
- Ray, Niharranjan, Idea and Image, Chandigarh: Punjab University, 1973.
- Ray, Niharranjan, Approach to Indian Art, Chandigarh: Punjab University, 1974.
- Reddy, V.N.K., Eastern and Western Philosophy: An Introduction, Delhi: Bharatiya Vidya Prakasham, 1968.
- Reddy, V.N.K., Eastern and Western Philosophy: An Introduction, Delhi: Bharatiya Vidya Prakasham, 1980.
- Ruskin, John, The Lamp of Beauty: Writings on Art, 3rd edition, London: Phaidon Press, 1995
- Sharma, K.K., Rabindranath Tagore's Aesthetics, New Delhi: Abhinav Publications, 1988.
- Sheikh, Gulam Mohammed, K.G. Subramanyam et al, 'Paroksha' Coomarasamy Centenary Seminar Papers, New Delhi: Lalit Kala Akademi, 1984.
- Sheppard, Anne, Aesthetics: An Introduction to the Philosophy of Art, New York: Oxford University Press, 1987.
- Sivaramamurti, C., Chitrasutra of Vishnudharmottaram, New Delhi: Kanak Publications, 1978.
- Snodgrass, Adrian, Symbolism of the Stupa, New Delhi: Motilal Banarasidas Pvt. Ltd., 1992.
- Stokes, Adrian, Painting and the Inner World, London: Travistock Publications, 1963.

Tagore, Rabindranath, Some Notes on Indian Artistic Anatomy and Sadanga or the Six Limbs of Painting, Calcutta: Indian Society of Oriental Art, 1968.

Tagore, Rabindranath, The Meaning of Art, New Delhi: Lalit Kala Akademi, 1983.

Thay, Rekha, Aesthetic Meaning: Some Recent Theories, Ajanta Publications, New Delhi, 1949.

Tigunait, Pandit Rajmani, Seven Systems of Indian Philosophy, Pennsylvania: The Himalayan International Institute of Yoga, Honesdale, 1983.

Tillotson, G.H.R., Paradigms of Indian Architecture, New Delhi: Oxford University Press, 1998.

Wolfflin, Heinrich, Principles of Art History: The Problem of the Development of Style in Later Art, New York: Dover Publications, 1950.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009 -2010)

DESIGN HISTORY

CODE: FA/PC/DH14

CREDITS : 4

L T P : 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

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

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

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

Unit 1 (3 hrs)

Introduction

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

Unit 2 (10 hrs)

Objects of Study of Design History

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

Unit 3 (10 hrs)

Craft and design

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

Unit 4 (15 hrs)

Design and society

- 4.1 Impact of technology, industrialisation and globalisation on design
 - 4.1.1 New age materials – plastics, metals, glass
- 4.2 The production consumption model

- 4.2.1 Cars and Consumer Durables
- 4.3 Consumption, reception and taste
 - 4.3.1 Specific advertising campaign in India
 - 4.3.2 Kitsch, pastiche and 'retro'

Unit 5

(27 hrs)

Approaches to design history

- 5.1 Materials and techniques
 - 5.1.1 Wood, Ceramics, Stone, Textiles, Printing Technology
- 5.2 The comparative method
 - 5.2.1. *Mcdonalds vs Saravana Bhavan*
 - 5.2.2. Walmart vs Spencer's Daily
 - 5.2.3. The Hindu vs The Deccan Chronicle
- 5.3 Content analysis
 - 5.3.1 Status of Women
 - 5.4.2 Voice of the Subaltern
 - 5.4.3 Design for the challenged
- 5.4 The typological approach
 - 5.4.1 Chair design
- 5.5 Nationalist and global trends in design

5.5.1 Khadi in India

- 5.5.2 Japanese interiors
- 5.5.3 The global brand identity of Coca Cola and Nike
- 5.6 Anthropology and Social History
 - 5.6.1 Tribal Housing
 - 5.6.2 Graffiti
- 5.7 Structuralist and Semiotic approaches
 - 5.7.1 Signage

ASSESSMENT

Assessment is by means of paper presentations and assignments spread over the semester. There will be no end semester examination for this course.

* Pertains to coursework

BOOKS FOR REFERENCE

- Conway, Hazel, Design History- A Student's Handbook, London: Routledge, 1997.
- Sparke, Penny, Design in Context, London: Bloomsbury Publishing Ltd. 1987.
- Sparke, Penny, An Introduction to Design and Culture, London: Routledge Taylor & Francis Group, 2004.
- Walker, A John, Design History and the History of Design, London: Pluto Press, 1989.
- Woodham, Jonathan M., Twentieth Century Design, Oxford: Oxford University Press, 1997.
- Walker, A John, & Sarah Chaplin Visual Culture: an introduction, UK: Manchester University Press, 1997.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

**SYLLABUS
(Effective from the academic year 2009 - 2010)**

MODERNISM AND POST MODERNISM IN THE WEST AND IN INDIA

CODE: FA/PC/MP24

CREDITS: 4

LTP : 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVE OF THE COURSE

- To create an awareness of art trends in modernism and post modernism in the West and in India.

Unit 1 (5 hours)

Definition of the basic concepts involved in the study of modern art history

Representation, structuralism, post-structuralism, psychoanalysis, feminism

Unit 2 (30 hours)

Modernism and Post Modernism in the West (a summary of trends in painting and sculpture)

2.1 Modernism

Impressionism, post-impressionism, symbolism, fauvism, expressionism, cubism, futurism, constructivism, abstraction, dada, surrealism, abstract expressionism

2.2. Late Modernism: 1960s and 1970s

Junk sculpture, environmental art, pop art, op art, minimalist art, performance art, photo realism, conceptual art

2.3 Post-Modernism - trends since the 1970s

Unit 3 (5 hours)

Modernism in India

3.1 Introduction - A historical survey (1850 onwards)

Colonialism, nationalism, revivalism

3.2 Advent of Modernism - The individualists

Gaganendranath Tagore, Rabindranath Tagore, Jamini Roy, Amrita Sher-Gil

Unit 4 (23 hours)

Trends in India from the 1940s to the 1990s

4.1 Painting and sculpture in five main centres - Bombay, Baroda, Delhi, Chennai and Calcutta

4.2 Major problems in modern Indian art: the East and the West tradition and modernity

Unit 5
Modern Indian printmakers (Summary Only)

(2 hours)

ASSESSMENT

Assessment is by means of paper presentations and assignments spread over the semester. There will be no end semester examination for this course.

BOOKS FOR REFERENCE

Appaswamy, Jaya, An Introduction to Modern Indian Sculpture, Indian Council for Cultural Relations, New Delhi: Vikas Publication, 1970

Arnason, H.H, A History of Modern Art, London: Thames and Hudson, 1988.

Britt, David, Modern Art: Impressionism to Post-Modernism, London: Thames and Hudson, 1999.

Emanuel, Muriel, Contemporary Artists, England: Macmillan Publishers, 1983.

Ferrier, Jean-Louis, Art of our Century, UK: Longman Group, 1990.

Fineberg, Jonathan, Art Since 1940, London: Lawrence King Publishing, 1995.

Goldwater, Robert, Symbolism, London: Penguin Books, 1979.

Indian Art Since the Early 40s: A Search for Identity, Chennai: Artists Handicrafts Association, Cholamandal Artists Village, 1994.

James, Josef, Contemporary Indian Sculpture: The Madras Metaphor, Madras: Oxford University Press, 1993.

James, Josef, Contemporary Indian Sculpture: An Algebra of Figuration, Madras: Oxford University Press, 1988.

Joachimides, C.M and Rosenthal, The Age of Modernism, Stuttgart : Verlag Gerd Hatje, 1997.

Kumar, Yvette (ed.), Indian Contemporary Art: Post Independence, New Delhi: Vadehra Art Gallery, 1997.

Lippard, Lucy R., Pop Art, London: Thames and Hudson, 1970.

Mitter, Partha, Art and Nationalism in Colonial India 1850 -1922, Great Britain: Cambridge University Press, 1994.

Pellegrini, Aldo, New Tendencies in Art, New York: Crown Publishers Inc., 1967.

Purohit, Vinayak, Arts of Transitional India in the 20th Century, Vol. 1 & 2, Bombay: Popular Prakasham, 1988.

Read, Herbert, A Concise History of Modern Painting, London: Thames and Hudson Ltd., 1974.

Sen, Geeti, Image and Imagination: Five contemporary Artists in India, Ahmedabad: Mapin Publishing, 1996.

Sheikh, Gulam Mohammed (ed.), Contemporary Art in Baroda, New Delhi: Tulika, 1997.

Sinha, Gayatri, (1996), Expression and Evocations: Contemporary Women Artists of India, Bombay: Marg Publications, 1996.

Stangos, Nikos, Concepts of Modern Art, London: Thames and Hudson, 1981.

Tuli, Neville, The Flamed Mosaic: Indian Contemporary Painting, Singapore: Mapin Publishing, 1997.

Walther, Ingo F. (ed.), Art of the 20th Century, Vol. 1 & 2, Koln: Taschen, 1998.

Zurbrugg, Nicholas, Critical Voices, Australia: G+B Arts International Imprint, 2000.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI- 600 086

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

SYLLABUS
(Effective from the academic year 2009 - 2010)

DRAWING

CODE: FA/PC/P1 15

CREDITS: 5

LTP :114

TOTAL TEACIDNG HOURS: 78

OBJECTIVE OF THE COURSE

- To enable students - both beginners as well as those with exposure to the subject- to acquire proficiency in basic drawing skills.

Unit 1 (5 hours)

Free hand drawing

- 1.1 Doodles
- 1.2 Drawing from life
- 1.3 Drawing from memory

Unit 2 (21 hours)

Drawing in Perspective

- 2.1 Vanishing points and horizon lines
- 2.2 One-point perspective
- 2.3 Two-point perspective
- 2.4 Three-point perspective
- 2.5 Circles and ellipses
- 2.6 Space in perspective

Unit 3 (6 hours)

Crating

- 3.1 Crating as applied to simple objects and complex form
- 3.2 Creative exploration of new forms

Unit 4 (8 hours)

Basic anatomy - full figure only

Unit 5 (8 hours)

Rendering

- 5.1 Light and shade
- 5.2 Cast shadows
- 5.3 Reflections and highlights

Unit 6

(30 hours)

Rendering Techniques

- 6.1 Rendering in dots
- 6.2 Rendering in lines: unidirectional, cross and multi directional hatch
- 6.3 Rendering in black and white drawing media
- 6.4 Rendering in colour drawing media

ASSESSMENT

Assessment is by means of

1. Exercises prescribed for each unit assessed at fixed times during the semester
2. A portfolio comprising of a prescribed number of works.
3. An end semester examination of 4-hour duration.

BOOKS FOR REFERENCE

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

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

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

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

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

SYLLABUS

(Effective from the academic year 2009 - 2010)

DESIGN ORIENTATION

**CREDITS: 4
LTP :1 1 3
TOTAL TEACHING HOURS: 65**

CODE :FA/PC/P214

OBJECTIVE OF THE COURSE

To enable understanding and developing creativity in 'design seeing.'

Unit 1 (15hrs)

Point and line

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

Unit 2

Colour

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

(22 hrs)

Unit 3

Shape and form

- 3.1 Families of forms (organic and inorganic)
- 3.2 Dynamic shapes and forms: figure - ground studies (2D)
- 3.3 Motifs

(18 hrs)

Unit 4

Studio skills and Presentation techniques

(10 hrs)

Guidelines

1. Unit 1, 2 & 3 will be conducted as class and home exercises.
2. Unit 2 & 4 will include workshops conducted by Professionals.

BOOKS FOR REFERENCE

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

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

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

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

Fair, David and Marilyn Kenny Design Graphics - Drawing and Presenting Your Design Ideas, London: Hodder and Stoughton, 1987.

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

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

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

Krause, Jim, Idea Index, Cincinnati: How Design Books, 2000.

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

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

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

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

Taylor, Rod and Dot, Approaching Art and Design, England: Longman Group UK Limited, 1990.

Visual Elements, Marks and Patterns Clip Art, Massachusetts: Rockport Publishers.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

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

SYLLABUS
(Effective from the academic year 2009 - 2010)

PHOTOGRAPHY

CODE :FA/PC/P3 14

CREDITS : 4

L T P : 1 1 3

TOTAL TEACHING HOURS : 65

OBJECTIVES OF THE COURSE

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

Unit 1		(1 hr)
Introduction	- Photography and its usage in today's world	
Unit 2		(4 hrs)
Photographic Equipment	The camera, lens, film, filters, tripod, flash, light meter, lighting equipment	
Unit 3		(21 hrs)
Qualities of Light		
3.1	Direction of light	
3.2	Lighting contrast	
3.3	Colour of light	
3.4	Intensity of a light source	
Unit 4		(18 hrs)
Colour		
4.1	Achromatic colour	
4.2	Monotone colour	
4.3	Bi-tones	
4.4	Colour and contrast	
Unit 5		(21 hrs)
Design		
5.1	Framing	
5.2	Subject Emphasis & Placement	
5.3	Visual Selection	
5.4	Clarity & Simplicity	
5.5	View Points	
5.6	Abstraction	
5.7	Visual Contrast	
5.8	Perception of Depth	

Assessment

Assessment is by means of

1. Exercises prescribed for each unit assessed at fixed times during the semester.
2. A portfolio comprising of a prescribed number of works.

BOOKS FOR REFERENCE

Hedgecoe, John, The Photographers Handbook, London: Ebury Press,1977.

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI- 600 086

M. A. DEGREE
BRANCH X -HISTORY OF FINE ARTS
SYLLABUS
(Effective from the academic year 2009 - 2010)

TEXTILE DYEING AND PRINTING

CODE: FA/PE/P1 13

CREDITS: 3

LTP : 0 1 3

TOTAL TEACHING HOURS: 52

OBJECTIVE OF THE COURSE

To create an awareness of fabric dyeing and printing processes

Unit 1 26 hours
Printing
1.1 Stencil printing
1.2 Block printing

Unit 2 26 hours
Tie-Dye
2.1 Knotting
2.2 Binding
2.3 Trithik

ASSESSMENT

- There will be no end semester examination
- Assessment will be based on class projects

BOOKS FOR REFERENCE

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

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

Maile, Anne, Tie and Dye as a Present Day Craft, New York: Taplinger Pub. Co. Inc., 1963.

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

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

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

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

SYLLABUS
(Effective from the academic year 2009 - 2010)

CREATIVE DESIGN

CODE : FA/PE/P2 23

CREDITS : 3

L T P : 0 1 3

TOTAL TEACHING HOURS : 52

OBJECTIVE OF THE COURSE

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

Unit 1	(18 hrs)
Creative designing for Fabric painting	
Unit 2	(17 hrs)
Creative designing for Painting on pottery	
Unit 3	(17 hrs)
Creative designing for Glass painting	

Duration of Examination : 4 hrs.

BOOKS FOR REFERENCE

Conran, Terence, Terence Conran on Design, London: Common Octopus Ltd., 1996.

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