

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

BUDDHIST ART IN INDIA

CODE: 15FA/MC/BA14

CREDITS: 4

L T P: 4 0 0

TOTAL TEACHING HOURS: 52

OBJECTIVE OF THE COURSE

- To provide an understanding of Buddhist art and its stylistic variations in architecture, sculpture and painting

- Unit 1** (5 hrs.)
Beginnings of Indian Art
1.1 Prehistoric cave paintings of Bhimbetka
1.2 Art of the Indus Valley
 1.2.1 Architecture: Citadel Layout, Great Bath, Granaries, Lothal Dock Layout
 1.2.2 Sculpture: Seals, Dancing Girl, Bearded Man
- Unit 2** (3 hrs.)
Introduction to Buddhism
2.1 Vedic period and its philosophy
2.2 Buddhist philosophy
- Unit 3** (14 hrs.)
Architecture
3.1 Stupa: Stupa No.1, Sanchi
3.2 Chaitya: Bhaja, Karle
3.3 Vihara: Ajanta Cave 1, Ellora Cave 12
- Unit 4** (14 hrs.)
Sculpture
4.1 Stambha: Asoka Pillar, Sarnath
4.2 Didarganj Yakshi
4.3 Bharhut Vedika: Mahakapi Jataka, Chulakoka Yakshini
4.4 Sanchi Thoranas: Capitals evolution; Eastern Thorana- Great Departure, Conversion of Kasyapa Brothers, Salabhanjika
4.5 Gandhara: Standing Buddha, Hoti Mardan; Fasting Buddha; Head
4.6 Mathura: Bodhisattva dedicated by Friar Bala; Seated Buddha, Katra, Head
4.7 Seated Buddha, Sarnath
4.8 Veneration of Buddha's Begging Bowl, Amaravati
- Unit 5** (16 hrs.)
Painting
5.1 Satavahana and Vakataka: Ajanta Caves 10, 17, 1
5.2 Buddhist palm-leaf manuscript illumination of the Pala School

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOKS FOR STUDY

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

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

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

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

BOOKS FOR REFERENCE

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

Chakraverty, Anjan. *Sacred Buddhist Painting*. New Delhi: Roli and Janssen, 2006.

Dehejia, Vidya. *Early Buddhist Rock Temples*. London: Thames and Hudson, 1972.

Dehejia, Vidya. *Indian Art*. London: Phaidon, 1997.

Ghosh, D.P. *Indian Painting: Eastern School*. New Delhi: Sundeep Prakashan, 1982.

Harle, J.C. *Gupta Sculpture*. Oxford: Clarendon, 1974.

Pant, Pushesh. *Ajanta and Ellora Cave Temples of Ancient India*. Holland: Roli, 2007.

Rao, S.R. *Lothal and the Indus Civilisation*. London: Asia Publishing House, 1973.

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

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BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DRAWING – PRACTICAL

CODE: 15FA/MC/P114

CREDITS: 4

L T P: 2 0 4

TOTAL TEACHING HOURS: 78

OBJECTIVE OF THE COURSE

- To provide drawing skills in perspective, form and composition using various drawing media

Unit 1		(4 hrs.)
Line		
1.1 Doodles		
1.2 Thick and thin lines		
Unit 2		(14 hrs.)
Contours		
2.1 Shapes and forms		
2.2 Positive and negative space		
Unit 3		(20 hrs.)
Perspective and Crating		
3.1 One, two and three point perspective of rectilinear and curvilinear objects		
3.2 Memory drawing to reinforce perspective		
Unit 4		(20 hrs.)
Scale and Proportion		
Unit 5		(20 hrs.)
Composition		

GUIDELINES

- The prescribed media are graphite, pen, charcoal and marker pens
- Memory drawing and peer evaluation are to be conducted periodically
- A drawing journal submitted monthly will be a mandatory component of the continuous assessment
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher

PATTERN OF EVALUATION

Continuous Assessment:	50 marks
Journal	10 marks
Classwork	30 marks
Assignment	10 marks

End Semester Examination

Total Marks: 100

Duration: 3 hours

Question Paper Pattern – one out of two questions

BOOKS FOR STUDY

Barber, Barrington, and Peter Gray. *The Ultimate Drawing Workbook*. London: Artcurus, 2009.

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

Huntly, Moira. *The Artist's Drawing Book*. Devon: David and Charles, 1994.

BOOKS FOR REFERENCE

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

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

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

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

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

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

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

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BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

FUNDAMENTALS OF ART HISTORY

CODE: 15FA/AC/FA15

CREDITS: 5

L T P: 5 0 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To provide an orientation to art history as an academic discipline
- To introduce the fundamental methods of art history

Unit 1		(8 hrs.)
Introduction to Art History		
1.1 Vocabulary of art history		
1.2 Art history and related disciplines		
Unit 2		(7 hrs.)
Ways of Seeing		
2.1 Art, aura and authenticity		
Unit 3		(20 hrs.)
Formal Analysis		
3.1 Formal elements: line, colour, scale, composition, space and mass		
3.2 Works of art in different media		
3.3 Writing a comparison		
Unit 4		(20 hrs.)
Contextual Analysis		
4.1 Art in context		
4.2 Museums and art history		
4.3 Style and meaning		
Unit 5		(10 hrs.)
Reading a Painting		
5.1 Subject matter and iconography		
5.2 Patronage		
5.3 Historical context		
5.4 Interpretation		

GUIDELINES

- Units 2 and 3 will include writing components comprising mainly exercises in visual and formal analysis. These will include the following:
 - Formal analysis or compare-contrast essay
 - Thematic essay in response to a quotation or statement
 - Essay using notes, quotes and other materials prepared in advance

PATTERN OF EVALUATION

- There will be no end semester examination

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

Writing components

Evaluation of final assignment and term paper by course teacher and external examiner: 50 marks

BOOKS FOR STUDY

Barnet, Sylvan. *A Short Guide to Writing About Art*. 9th ed. New Jersey: Prentice Hall, 2007.

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

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

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

BOOKS FOR REFERENCE

Fichner-Rathus, Lois. *Understanding Art*, 6th ed. London: Thomson Wadsworth, 2001.

Gombrich, E H. *The Story of Art*. London: Phaidon, 2010.

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

Janson, H.W., and Anthony F. Janson. *History of Art*. 5th ed. New York: Harry N. Abrams. 1997.

Myers, Bernard. *The Book of Art: How to Look at Art*. Canada: Grolier, 1965.

Ocvirk, Otto, G., et. al. *Art Fundamentals: Theory and Practice*, 8th ed. New York: McGraw Hill, 1998.

Pointon, Marcia. *History of Art: A Students' Handbook*, 4th ed. London: Routledge, 1997.

Pooke, Grant, and Diana Newall. *The Basics of Art History*. Oxon: Routledge, 2008.

World Art: The Essential Illustrated History. London: Flame Tree, 2006.

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BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

HINDU AND JAINA ART

CODE: 15FA/MC/HJ24

CREDITS: 4

L T P: 4 0 0

TOTAL TEACHING HOURS: 52

OBJECTIVE OF THE COURSE

- To provide an understanding of Hindu and Jaina art and their stylistic variations

Unit 1 (6 hrs.)

The Hindu Temple

- 1.1 Introduction to Hinduism
- 1.2 The Hindu temple: concept, plan, elevation and socio-cultural functions
- 1.3 Modes of Hindu temples: rock-cut and structural temples
- 1.4 Styles of Hindu temples: Nagara, Vesara, Dravida

Unit 2 (18 hrs.)

Temples of North India

- 2.1 Ellora: Kailasanatha Temple, relief panel of Ravana shaking Mt. Kailasa
- 2.2 Deogarh: Dasavatara Temple, four sculptural panels
- 2.3 Bhuvaneshwar: Lingaraja Temple
- 2.4 Konarak: Sun Temple, Wheel, Dholak Player
- 2.5 Khajuraho: Khandariya Mahadeo Temple, Surasundaris
- 2.6 Mt. Abu: ceiling sculpture, Jain temples

Unit 3 (6 hrs.)

Temples of Central India

- 3.1 Somnathpur: Kesava Temple
- 3.2 Halebid: plinth reliefs, Hoysalesvara Temple
- 3.3 Belur: Darpana Sundari, Chenna Kesava Temple
- 3.4 Hampi: Monolithic Narasimha

Unit 4 (18 hrs.)

Temples of South India

- 4.1 Mamallapuram: Five Rathas, Shore Temple;
bas relief sculpture: Kiratarjuniyam; Varaha Mandapa – Trivikrama panel,
Bhu Varaha panel; Mahisasuramardini panel, Mahisasuramardini Mandapa
- 4.2 Kanchipuram: Kailasanatha Temple and murals
- 4.3 Thanjavur: Brihadisvara Temple and murals
- 4.4 Gangaikondacholapuram: Chandesanugrahamurti
- 4.5 Chola bronzes: Tiruvalangadu – Nataraja; Vrishabhantikamurti

- 4.6 Madurai Meenakshi Sundareshwara Temple,
Meenakshi Sundareshwara Marriage Group sculptural relief panel
- 4.7 Lepakshi: Vijayanagara murals
- 4.8 Chidambaram: Nayaka murals
- 4.9 Mattancheri Palace: Kerala murals

Unit 5 (4 hrs.)

Jaina Murals and Miniatures

- 5.1 Sittanavasal murals
- 5.2 Miniatures of Western India: palm-leaf manuscript illumination:
Kalpasutra: Indra with Attendant, King Siddhartha Ordering Messengers to Bring
Soothsayers, Indra with Gods in Heaven, Mothers of the Thirthankaras

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOKS FOR STUDY

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

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

BOOKS FOR REFERENCE

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

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

Dehejia, Vidya. *Indian Art*. London: Phaidon, 1997.

Deva, Krishna. *Temples of North India*. India: National Book Trust, 1985.

Fergusson, J., and Burgess, J. *Cave Temples in India*. New Delhi: Oriental Books, 1969.

Mehta, Rustam J. *Konarak: The Sun Temple of Love*. Bombay: D. B. Taraporevala, 1969.

Michell, George. *Hindu Art and Architecture*. London: Thames and Hudson, 2000.

Nagaswamy, R. *Brhadisvara Temple: Form and Meaning*. New Delhi: Indira Gandhi National Centre for the Arts and Aryan Books International, 2011.

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART FROM PREHISTORY TO MEDIEVAL EUROPE

CODE: 15FA/MC/PM25

CREDITS: 5

L T P: 5 0 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To introduce the beginnings of art through a selective study of examples from prehistoric cultures
- To enable a critical appreciation of select art works from the ancient world and the classical and medieval periods of the west, thereby understanding art history in social and ideological contexts

Unit 1 (8 hrs.)

Prehistoric Cave Art

- 1.1 Architecture: site of Jericho; Çatal Höyük; Stonehenge
- 1.2 Sculpture: Waterworn Pebble Resembling a Human Face; Human with Feline Head; Nude Woman of Willendorf; Woman Holding a Bison Horn; Reclining Woman from La Magdelaine cave; Two Bison, cave at Le Tuc d'Audoubert; Bison with Turned Head, La Madeleine
- 1.3 Painting: Bison, Altamira; Spotted Horses, Pech-Merle; Hall of the Bulls, Lascaux; Aurochs, Horses and Rhinoceroses, Chauvet cave

Unit 2 (12 hrs.)

Sumerian and Egyptian Art

- 2.1 Sumerian art
 - 2.1.1 Architecture: White Temple and Ziggurat, Uruk
 - 2.1.2 Sculpture: Statuettes from Square Temple, Eshnunna; Standard of Ur; Warka Vase, Uruk
- 2.2 Egyptian art
 - 2.2.1 Architecture: mastaba; Stepped Pyramid of Djoser, Saqqara; Great Pyramids, Gizeh; Pylon Temple of Amen-Re, Karnak
 - 2.2.2 Sculpture: Palette of King Narmer, Hierakonpolis; Khafre Enthroned, Gizeh; Ka-Aper, Saqqara; Seated Scribe, Saqqara; Akhenaton, Karnak; Nefertiti, Amarna
 - 2.2.3 Painting: Tomb of Nebamun – Fowling Scene, Musicians and Dancers

Unit 3 (20 hrs.)

Greek and Roman Art

- 3.1 Greek art
 - 3.1.1 Architecture: Doric, Ionic and Corinthian orders; temple plans; Parthenon

- 3.1.2 Sculpture: Mantiklos Apollo, Thebes; Kouros, Metropolitan Museum; Kroisos, Anavysos; Peplos Kore; Kritios Boy; Charioteer, Sanctuary of Apollo, Delphi; Myron – Diskobolos Polykleitos - Doryphoros; Parthenon sculptures; Hermes and the Infant Dionysos; Lysippos -Apoxyomenos, Weary Herakles; Praxiteles – Aphrodite of Knidos; Nike of Samothrace; Laocoön and his Sons
- 3.1.3 Vase painting: Geometric Krater, Dipylon Cemetery, Athens; Exekias – Achilles and Ajax Playing a Dice Game; Euphronios – Herakles wrestling Antaios
- 3.2 Roman art
 - 3.2.1 Architecture: concrete construction and arch system, Colosseum; Pantheon; Baths of Caracalla; Arch of Titus; Forum of Trajan
 - 3.2.2 Sculpture: Procession of the Imperial Family, Ara Pacis Augustae; Head of a Roman Patrician, Otricoli; Portrait of Augustus as General, Prima porta; portraits of Vespasian, Hadrian, Caracalla, Livia; Equestrian Statue of Marcus Aurelius; Portraits of the Four Tetrarchs; Portrait of Constantine

Unit 4 (10 hrs.)

Early Christian and Byzantine Art

- 4.1 Early Christian art
 - 4.1.1 Architecture: catacombs; rectilinear and central church plans; Old St. Peter’s Basilica, Rome; Santa Constanza, Rome
 - 4.1.2 Mosaic: technique; The Parting of Abraham and Lot, Santa Maria Maggiore, Rome; Christ as the Good Shepherd, Mausoleum of Galla Placidia, Ravenna; Miracle of the Loaves and Fishes, Sant’ Apollinare Nuovo, Ravenna
- 4.2 Byzantine art
 - 4.2.1 Architecture: Hagia Sophia, Istanbul; San Vitale, Ravenna
 - 4.2.2 Mosaics: apse mosaics from San Vitale, Ravenna; Crucifixion, Church of the Dormition, Daphne
 - 4.2.3 Painting: Vladimir Virgin, Tretyakov Gallery; Annunciation, Church of Saint Clement, Ohrid

Unit 5 (15 hrs.)

Romanesque and Gothic Art

- 5.1 Romanesque art
 - 5.1.1 Architecture: structural innovations in church architecture; Saint-Sernin, Toulouse
 - 5.1.2 Portal sculpture: Gislebertus – Last Judgement, west tympanum of St. Lazare, Autun
- 5.2 Gothic art
 - 5.2.1 Architecture: structural innovations in church architecture; Chartres Cathedral, Salisbury 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

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 hours

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

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

BOOKS FOR STUDY

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

Kleiner, Fred S. and Christin J. Mamiya. *Gardners' Art Through the Ages*. 12th ed. Belmont: Wadsworth / Thomson Learning, 2005.

BOOKS FOR REFERENCE

Cason, Lionel. *Ancient Egypt – Great Ages of Man: A History of the World's Cultures*. Amsterdam: Time-Life Books, 1982.

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

Janson, H.W., and Anthony F. Jansen. *History of Art*. New York: Harry N. Abrams, Inc, 1997.

Kramer, Samuel Noah. *Cradle of Civilisation – Great Ages of Man: A History of the World's Cultures*. Amsterdam: Time-Life Books, 1983.

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DRAWING AND RENDERING – PRACTICAL

CODE: 15FA/AC/P125

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To provide rendering skills in different drawing media

Unit 1	(11hrs.)
Techniques	
Shading, hatching, cross hatching, stippling, squiggles and mixed techniques	
Unit 2	(20 hrs.)
Single Three Dimensional Forms	
2.1 Light and shade	
2.2 Cast shadow	
2.3 Reflection	
Unit 3	(20 hrs.)
Surface Texture	
3.1 Rough	
3.2 Smooth	
3.3 Reflective	
Unit 4	(20 hrs.)
Still Life	
Unit 5	(20 hrs.)
Out Door Scenes	

GUIDELINES

- The prescribed media are graphite, charcoal, coloured pencil, oil pastel, dry pastel, pen and marker pens.
- Memory drawing and peer evaluation are to be conducted periodically
- A drawing journal submitted monthly will be a mandatory component of the continuous assessment
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher

PATTERN OF EVALUATION

Continuous Assessment:	50 marks
Journal	10 marks
Classwork	30 marks
Assignment	10 marks

End Semester Examination

Total Marks: 100

Duration: 3 hours

Question Paper Pattern – one out of two questions

BOOKS FOR STUDY

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

Felder, Eugene. *Still Life Fundamentals*. London: Kandour, n.d.

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

BOOKS FOR REFERENCE

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

Cerrier, Francisco Ascensio. *Pastels for Beginners*. Cologne: Konemann, 1999.

Christy, Geraldine. *Step by Step Art School Pastels*. London: Hamlyn – Reed Consumer Books, 1996.

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

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

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

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

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

Rodwell, Jenny. *Drawing*. Middlesex: Hamlyn, 1988.

Tupe, Shivaji. *Sketchbook*. Pune: Jyotsna Prakashan, 2007.

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

Wright, Michael. *An Introduction to Pastels*. London: Dorling Kindersley, 1993.

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

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BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

INDO-ISLAMIC ART AND RAJPUT MINIATURES

CODE: 15FA/MC/IR34

CREDITS: 4

L T P: 4 0 0

TOTAL TEACHING HOURS: 52

OBJECTIVE OF THE COURSE

- To provide an understanding of Islamic art and Rajput miniature paintings and their stylistic variations

Unit 1 (6 hrs.)

Introduction to Islamic Art

- 1.1 Religious concepts
- 1.2 Types of architecture: religious and secular
- 1.3 Styles of architecture: Imperial, Provincial, Mughal

Unit 2 (14 hrs.)

Islamic Architecture

- 2.1 Imperial style
 - 2.1.1 Mosques : Qutb Complex – Quwat-ul-islam Mosque, Qutb Minar, Alai Darwaza, Delhi
 - 2.1.2 Tombs: Tomb of Iltutmish; Tomb of Ghias-ud-din Tughlaq, Tughlaqabad; Square tombs and octagonal tombs of Mubarak Shah Sayyid, Mohammed Shah Sayyid and Sikander Lodi; Tomb of Sher Shah Sur at Sasaram
- 2.2 Provincial style: Chota Sona Masjid, Gaur, Bengal; Atala Masjid, Jaunpur; Charminar, Hyderabad; Gol Gumbaz (Tomb of Muhammad Adil Shah), Bijapur

Unit 3 (10 hrs.)

Islamic Architecture: Mughal Style

- 3.1 Mosques: Jami Masjid, Delhi
- 3.2 Tombs: Tomb of Humayun, Delhi; Tomb of Akbar, Sikandra; Tomb of Jehangir, Lahore; Tomb of Itmad-ud-Daulah, Agra; Taj Mahal, Agra
- 3.3 Forts and palaces: Fatehpur Sikri; fortress at Agra

Unit 4 (10 hrs.)

Islamic Miniatures

- 4.1 Materials, themes and techniques
- 4.2 Mughal miniatures under Akbar and Jehangir
- 4.3 Deccani miniatures of Ahmednagar

Unit 5

(12 hrs.)

Rajput Miniatures

5.1 Bhakti Movement

5.2 Rajput styles

5.2.1 Rajasthani schools: Mewar, Bundi, Kishangarh

5.2.2 Pahari schools: Basholi, Kangra

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOKS FOR STUDY

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

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

Brown, Percy. *Indian Architecture Vol. II: Islamic Architecture*. Bombay: D.B. Taraporevala, 1971.

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

BOOKS FOR REFERENCE

Brown, Percy. *Indian Painting Under the Mughals*. New York: Hacker Art, 1975.

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

Beach, Milo Cleveland. *The New Cambridge History of India: Mughal and Rajput Painting*. Cambridge: University Press, 2000.

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

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, 1985.

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

Sen Gupta, Subhadra. *Fatehpur Sikri*. New Delhi: Niyogi, 2013.

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

BASIC PAINTING – PRACTICAL

CODE: 15FA/MC/P234

CREDITS: 4

L T P: 2 0 4

TOTAL TEACHING HOURS: 78

OBJECTIVE OF THE COURSE

- To provide an exposure to basic painting techniques using watercolours, photo inks, oils, acrylics and mixed media

Unit 1 (15 hrs.)

Watercolours

- 1.1 Wash, wet-on-dry, wet-in-wet
- 1.2 Brush marks, masking techniques

Unit 2 (15 hrs.)

Photo Inks

- 2.1 Wash, wet-on-dry, wet-in-wet
- 2.2 Brush marks, masking techniques

Unit 3 (20 hrs.)

Oils

- 3.1 Alla prima, impasto, knife painting
- 3.2 Brush painting, glazing

Unit 4 (15 hrs.)

Acrylics

- 4.1 Alla prima, impasto, knife painting
- 4.2 Wash, brush painting, opaque technique, glazing

Unit 5 (13 hrs.)

Mixed Media

- 5.1 Combinations of watercolours with coloured pencils, pastels, pen and ink
- 5.2 Combinations of oil and dry pastels with acrylics and gouache.

GUIDELINES

- Demonstration of techniques that have not been prescribed in the syllabus such as brush drawing, masking, reserving, and lifting off techniques is to be conducted
- Peer review is to be conducted periodically

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

PATTERN OF EVALUATION

Continuous Assessment:	50 marks
Journal	10 marks
Classwork	30 marks
Assignment	10 marks

End Semester Examination

Total Marks: 100

Duration: 3 hours

Question Paper Pattern – one out of two questions

BOOKS FOR STUDY

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

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

BOOKS FOR REFERENCE

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

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

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

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

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

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

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

Patkar, Rameshchandra. *Madhav Satwalekar*. Pune: Jyotsna Prakashan, 2003.

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DESIGN FUNDAMENTALS - PRACTICAL

CODE: 15FA/AC/P235

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To provide an understanding of the principles and elements of two-dimensional design

Unit 1 (20 hrs.)

Point and Line

- 1.1 Marks: dots
- 1.2 Lines: vertical, horizontal and diagonal lines
- 1.3 Line and space: positive and negative space

Unit 2 (20 hrs.)

Forms, Shapes and Texture

- 2.1 Forms: organic and inorganic
- 2.2 Shapes: figure ground studies
- 2.3 Texture: visual and tactile

Unit 3 (20 hrs.)

Colour

- 3.1 Colour wheel
- 3.2 Physical and psychological qualities
- 3.3 Colour interactions: harmony, contrasts, hue, intensity, value

Unit 4 (20 hrs.)

Principles of Design

- 4.1 Balance, emphasis and rhythm
- 4.2 Unity and variety
- 4.3 Proportion and scale

Unit 5 (11 hrs.)

Motifs and Patterns

- 5.1 Motifs
- 5.2 Repeats and altered repeats

PATTERN OF EVALUATION

Continuous Assessment:	50 marks
Journal	10 marks
Class work	30 marks
Assignment	10 marks

End Semester Examination

Total Marks: 100

Duration: 6 hours

Question Paper Pattern – one out of two questions

BOOKS FOR REFERENCE

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

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

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART IN EUROPE (1280-1790)

CODE: 15FA/MC/AE45

CREDITS: 5

L T P: 5 0 0

TOTAL TEACHING HOURS: 65

OBJECTIVES OF THE COURSE

- To provide an understanding of the concepts and characteristics of painting and sculpture of the Renaissance, Mannerist, Baroque and Rococo periods
- To create an awareness of the presence of successful women artists in a male-dominated era

- Unit 1** (5 hrs.)
Movement Away from Medievalism in Art
1.1 Cimabue, Giotto de Bondone, Duccio di Buoninsegna
- Unit 2** (15 hrs.)
Early Renaissance
2.1 Italian Renaissance: Lorenzo Ghiberti, Donatello, Masaccio, Sandro Botticelli, Piero della Francesca
2.2 Northern Renaissance: Jan van Eyck, Hieronymus Bosch
- Unit 3** (20 hrs.)
High Renaissance and Mannerism
3.1 High Renaissance: Italy: Leonardo da Vinci, Michelangelo, Raphael, Titian, Albrecht Dürer, Sofonisba Anguissola
3.2 Mannerism: Bronzino, El Greco
- Unit 4** (20 hrs.)
Baroque
4.1 Italy: Gianlorenzo Bernini, Caravaggio, Artemisia Gentileschi
4.2 Spain: Diego Velasquez
4.3 Flanders: Peter Paul Rubens
4.4 Holland: Rembrandt van Rijn, Jan Vermeer
4.5 France: Nicolas Poussin, Claude Lorrain
- Unit 5** (05 hrs.)
Rococo and Taste for the ‘Natural’
5.1 Rococo: Antoine Watteau
5.2 Taste for the ‘Natural’: Jean-Baptiste Simeon Chardin, William Hogarth, Elisabeth Louise Vigee-Lebrun, Thomas Gainsborough

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOK FOR STUDY

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

BOOKS FOR REFERENCE

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

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

Copplestone, Trewin. *Michelangelo*. United Kingdom: Grange Books, 2002.

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

Chadwick, Whitney. *Women, Art and Society*, 5th ed. World of Art series. London: Thames and Hudson, 2012.

Craske, Matthew. *Art in Europe 1700-1830*. New York: Oxford University Press, 1997.

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

Field, D. M. *Leonardo Da Vinci*. United Kingdom: Grange Books, 2002.

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.
- Koning, Hans. *The World of Vermeer*. Amsterdam: Time-Life Books, 1967.
- Muntz, Eugene. *Leonardo Da Vinci: Artist, Thinker and Man of Science*. vol. 1. Kent: Grange Books. 2006.
- Orlandi, Euzo, ed. *The Life and Times of Raphael*. Portraits of Greatness series. Middlesex: Paul Hamlyn, 1967.
- Russel, Francis, et. al. *The World of Dürer*. Netherlands: Time-Life International, 1975.
- Salvini, Roberto. *The Hidden Michelangelo*. Oxford: Phaidon, 1978.
- Shearman, John. *Mannerism*. Harmondsworth: Penguin, 1967.
- Tömöry, Edith. *History of Fine Arts in India and the West*. Madras: Orient Swan, 2009.
- 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.
- Wedgewood, C.V., et. al. *The World of Rubens*. Netherlands: Time-Life International, 1973.
- Welch, Evelyn. *Art and Society in Italy 1350-1500*. New York: Oxford University Press, 1997.
- Williams, Jay, et. al. *The World of Titian*. New York: Time-Life Books, 1975.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

FIGURE DRAWING – PRACTICAL

CODE: 15FA/AC/P345

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To enhance competency in drawing the structure and movement of the human figure

Unit 1 Structure and Form 1.1 Skeletal structure 1.2 Musculature	(25 hrs.)
Unit 2 Head and Neck	(15 hrs.)
Unit 3 Limbs	(15 hrs.)
Unit 4 Torso	(15 hrs.)
Unit 5 Full Figure	(21 hrs.)

GUIDELINES

- The prescribed media are graphite, charcoal, coloured pencil, pastels, pen and marker pens
- Rendering styles and techniques will not be dealt with
- Peer evaluation will be conducted periodically
- A drawing journal submitted monthly will be a mandatory component of the continuous assessment
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher

PATTERN OF EVALUATION

Continuous Assessment: 50 marks

Journal 10 marks

Classwork 30 marks

Assignment 10 marks

End Semester Examination

Total Marks: 100

Duration: 90 mins.

Question Paper Pattern-one out of two questions

BOOKS FOR STUDY

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

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

Cuthbert, David. *Figures – Lessons and Exercises to Develop your Painting and Drawing Technique*. New Jersey: Chartwell, 1994.

BOOKS FOR REFERENCE

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

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

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

Elven, Enmett. *Anatomy – A Step by Step Guide*. London: Kandour, n.d.

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

Lasalle, Charles. *How to Draw and Paint Heads and Figures in Charcoal*. California: Walter Foster, 1989.

Loomis, Andrew. *How to Draw and Paint – Figures in Action*. California: Walter Foster, 1943.

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART SPECIALISATION
STILL LIFE PAINTING – PRACTICAL

CODE: 15FA/ME/A144

CREDITS: 4

L T P: 2 0 4

TOTAL TEACHING HOURS: 78

OBJECTIVE OF THE COURSE

- To enhance competency in painting still life compositions in a natural style

Unit 1 Compositions Inspired by Artists	(13 hrs.)
Unit 2 Monochromatic Compositions	(15 hrs.)
Unit 3 Compositions in Studio Setting	(15 hrs.)
Unit 4 Compositions with Natural Light	(15 hrs.)
Unit 5 Theme Based Compositions	(20 hrs.)

.GUIDELINES

- The prescribed media are watercolours, photo inks, acrylics, oils and mixed media
- Peer review is to be conducted periodically
- A painting journal submitted monthly will be a mandatory component of the continuous assessment
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher

PATTERN OF 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
- A set of works will be prescribed for end semester submission and evaluation by the course teacher. These works should not have been part of the continuous assessment.

Evaluation components

Continuous Assessment	50 marks
Journal	10 marks
Classwork	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR STUDY

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

Felder, Eugene. *Still Life Fundamentals*. London: Kandour, n.d.

BOOKS FOR REFERENCE

Douet, Valerie C. *Drawing for Pleasure*. Kent: Search, 2000.

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

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

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

Mulick, Milind. *Methods and Techniques Opaque Colour*. Pune: Jyotsna Prakashan, 2008.

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

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

Patkar, Rameshchandra. *Madhav Satwalekar*. Pune: Jyotsna Prakashan, 2003.

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

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

Tupe, Shivaji. *Sketchbook*. Pune: Jyotsna Prakashan, 2007.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DESIGN SPECIALISATION
COLOUR – PRACTICAL

CODE: 15FA/ME/D144

CREDITS: 4

L T P: 2 0 4

TOTAL TEACHING HOURS: 52

OBJECTIVE OF THE COURSE

- To enable an understanding of colour concepts and emotions through direct observation and personal experience

Unit 1 Introduction	(2 hrs.)
Unit 2 Properties of Colour 2.1 Colour terminology 2.2 Structure of colour: hue, value, saturation	(12 hrs.)
Unit 3 Colour as Experience 3.1 Psychological experience of colour 3.2 Symbolism in cultural contexts	(12 hrs.)
Unit 4 Mass Communication and Colour 4.1 Colour in politics 4.2 Colour in products and brands	(12hrs.)
Unit 5 Colour in the Indian Context 5.1 Pancha varna 5.2 Bhavachitra 5.3 Folk art and miniatures	(14 hrs.)

PATTERN OF 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

- A set of works will be prescribed for end semester submission and evaluation by the course teacher. These works should not have been part of the continuous assessment.

Evaluation components

Continuous Assessment	50 marks
Journal	10 marks
Class work	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

Allied Elective Course Offered to Students of History, Sociology and English Literature

SYLLABUS
(Effective from the academic year 2015 -2016)

APPRECIATION OF INDIAN ART

CODE: 15FA/AE/A145

CREDITS: 5

L T P: 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVE OF THE COURSE

- To provide an awareness of Indian painting, sculpture and architecture using select examples

- | | |
|--|------------------|
| Unit 1
Introduction to Indian Art | (2 hrs.) |
| Unit 2
Architecture
2.1 Stupa no.1 Sanchi
2.2 Kailasanatha Temple, Ellora; Shore Temple Mahabalipuram; Brihadiswara Temple, Thanjavur; Sun Temple, Konarak
2.3 Qutb Minar; Humayun's Tomb; Taj Mahal | (23 hrs.) |
| Unit 3
Sculpture
3.1 Relief sculpture: Arjuna's Penance, Mamallapuram; Siva shaking Mt Kailasa, Kailasanatha Temple, Ellora; plinth reliefs, Hoysaleswara Temple, Halebid
3.2 Sculpture in the round: Seated Buddha, Sarnath; Siva Nataraja (bronze), Tiruvalangadu | (10 hrs.) |
| Unit 4
Painting
4.1 Mural painting: Ajanta Cave 1; Mattancheri Palace, Kochi
4.2 Miniature painting
4.2.1 Rajput School: Vasanta Raga, Kangra; Bani Thani, Kishangarh
4.2.2 Mughal School: Akbar brings the Elephant Hawai under Control; Jehangir's Dream; Squirrels in Chenar Tree
4.3 Thanjavur painting: Krishna icons | (15 hrs.) |
| Unit 5
Modern Art
5.1 Raja Ravi Varma: Ravana, Sita and Jatayu, Goddess Lakshmi, Portrait of a Maharashtrian lady
5.2 Abanindranath Tagore: Bharat Mata
5.3 Jamini Roy: Krishna and Yashoda | (15 hrs.) |

- 5.4 Amritha Shergill: Hill Women; Hill Men; Bride's Toilet
5.5 Devi Prasad Roy Chowdhury: Gandhi, Triumph of Labour
5.6 M.F Husain: Mother Teresa, Horses

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOKS FOR STUDY

Mitter, Partha. *Indian Art*, Oxford History of Art series. Oxford: Oxford University Press, 2001.

BOOKS FOR REFERENCE

Barrett, Douglas, and Basil Gray. *Indian Painting: Treasures of India*. London: Macmillan, 1978.

Chawla, Rupika. *Raja Ravi Varma: Painter of Colonial India*. Ahmedabad: Mapin, 2010.

Harle, J. C. *The Art and Architecture of the Indian Subcontinent*. London: Penguin, 1987.

Khanna, Balraj, and Aziz Kurtha. *Art of Modern India*. London: Thames and Hudson, 1998.

Krishna, Nanditha. *Arts and Crafts of Tamilnadu*. New Jersey: Grantha. 1992.

Mitter, Partha. *The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947*. New Delhi: Oxford University Press, 2007.

Morley, Grace. *Indian Sculpture*. New Delhi: Roli and Janssen, 2005.

Ramaswamy, Sumathi, ed. *Barefoot Across the Nation: Maqbool Fida Husain and the Idea of India*. New Delhi: Yoda Press, 2011.

Rowland, Benjamin. *The Art and Architecture of India: Buddhist, Hindu, Jain*. Pelican History of Art series. Harmondsworth: Penguin, 1970.

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

Sundaram, Vivan. *Amrita Sher-Gil: A Self-Portrait in Letters and Writings*. Two volumes. New Delhi: Tulika, 2010.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART IN EUROPE (1780-1910)

CODE: 15FA/MC/AE54

CREDITS: 4

L T P: 4 0 0

TOTAL TEACHING HOURS: 52

OBJECTIVE OF THE COURSE

- To provide an understanding of the concepts and characteristics of painting and sculpture of nineteenth century art movements in Europe

Unit 1 (2 hrs.)

Age of Enlightenment

- 1.1 Empiricism and progress
- 1.2 Science and technology: Industrial Revolution

Unit 2 (12 hrs.)

Neo-Classicism and Romanticism

- 2.1 Revival of interest in Classicism: Angelica Kauffman
- 2.2 Neo-Classicism: Jacques Louis David, Antonio Canova, Jean-Auguste-Dominique Ingres
- 2.3 Romanticism: William Blake, Francisco Goya, Theodore Gericault, Eugene Delacroix, John Constable, Joseph Turner

Unit 3 (10 hrs.)

The Rise of Modernism

- 3.1 Realism: Gustave Courbet, Jean Francois Millet, Honore Daumier, Edouard Manet, Jean-Baptiste Carpeaux, Auguste Rodin
- 3.2 Pre-Raphaelite Brotherhood: John Everett Millais, Dante Gabriel Rossetti

Unit 4 (14 hrs.)

Impressionism

- 4.1 Claude Monet, Pierre-Auguste Renoir, Edouard Manet, Edgar Degas, Henri de Toulouse Lautrec, Mary Cassatt

Unit 5 (14 hrs.)

The Later 19th Century

- 5.1 Post Impressionism: Vincent van Gogh, Paul Gauguin, Georges Seurat, Paul Cezanne
- 5.2 Symbolism: Henri Rousseau, Edvard Munch
- 5.3 Arts and Crafts Movement: William Morris, Charles Rennie Mackintosh
- 5.4 Art Nouveau: Victor Horta, Aubrey Beardsley, Gustav Klimt

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOK FOR STUDY

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

BOOKS FOR REFERENCE

Benjamin, Roger, ed. *Orientalism: Delacroix to Klee*. Auckland: The Art Gallery of New South Wales, 1997.

Bowness, Alan. *Modern European Art*. World of Art series. London: Thames and Hudson, 1985.

Craske, Matthew. *Art in Europe 1700-1830*. New York: Oxford University Press, 1997.

Denis, Rafael Cardoso, and Colin Trodd. *Art and the Academy in the Nineteenth Century*. Manchester: Manchester University Press, 2000.

Facos, Michelle. *An Introduction to Nineteenth Century Art*. New York: Routledge, 2011.

Hirsch, Diana, et. al. *The World of Turner*. New York: Time Life, 1969.

Honour, Hugh. *Romanticism*. London: Allen Lane and Penguin, 1979.

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

Kapos, Martha, ed. *The Impressionists and Their Legacy*. New York: Barnes and Noble, 1995.

Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.

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

- Prideaux, Tom, et. al. *The World of Delacroix*. Netherlands: Time-Life, 1975.
- Rosenfeld, Daniel. *European Painting and Sculpture, ca. 1770-1937 in the Museum of Art, Rhode Island School of Design*. Providence: RISD, 1991.
- 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..
- Shone, Richard. *The Post-Impressionists*. Leicester: Galley, 1979.
- Stangos, Nikos, ed. *Concepts of Modern Art*. World of Art series. London: Thames and Hudson, 1994.
- The 19th Century: Romanticism and Impressionism*. The Great Artists: Their Lives, Works and Inspiration series, 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, 1974.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS

(Effective from the academic year 2015 -2016)

INDIAN CRAFT AND FOLK ART TRADITIONS

CODE: 15FA/MC/CF54

CREDITS : 4

L T P : 4 0 0

TOTAL TEACHING HOURS: 52

OBJECTIVES OF THE COURSE

- To provide an awareness of select craft and folk art traditions of India
- To enable an appreciation of the diverse styles, materials, techniques and aesthetics of handmade products

Unit 1 (20 hrs.)

Textiles

- 1.1 Woven traditions: jamdani, baluchari, Banarasi brocades, Kota doria, paitani, mashroo, kasavu; weaves of Chanderi, Maheshwar, Kancheepuram and Uppada; Mizo puan weaving, mekhala chaddar, Kani shawls
- 1.2 Dyed and printed traditions: sungadi, ikkats, Patan patola, telia rumal, ajrakh, bandhej, leheria, dabu, block prints of Bagh, Bagru and Sanganer, indigo dyeing, batik of Shantiniketan
- 1.3 Painted traditions: kalamkari, pichwai, phad painting
- 1.4 Embroidery and appliqué: Kashmiri kashida, phulkari, chikankari, zardosi, ari, kutchi, kantha, sujani, khatwa, pipli, kasuti, Chamba rumal, Toda and Banjara embroidery, convent embroidery, Parsi gara embroidery

Unit 2 (9 hrs.)

Metal Crafts

- 2.1 Metal inlay: tarkashi, koftgiri, bidri
- 2.2 Metal ware: brass ware of Moradabad, lamps of Tamil Nadu, Aranmula mirror
- 2.3 Images and reliefs: dhokra, iron craft of Bastar, Tanjore art plate
- 2.4 Jewellery: thewa, meenakari, Cuttacki tarkashi, temple jewellery of Tamil Nadu

Unit 3 (8 hrs.)

Wood Crafts

- 3.1 Carving: walnut wood carving of Kashmir, dampati dolls, puppets of Rajasthan
- 3.2 Inlay of Hoshiarpur
- 3.3 Lacquer ware: sankheda lac-turnery, lacquer ware of Channapatna and Etikoppaka
- 3.4 Painting: kavadi, Tanjore painting, toys of Kondapalli

Unit 4 (9 hrs.)

Crafts from Other Materials

- 4.1 Stone craft: pacchikari of Agra, soap stone carving
- 4.2 Paper craft: pattachitra, sanjhi of Mathura, papier mache of Kashmir and Bihar

- 4.3 Clay craft: Jaipur blue pottery, longpi of Manipur, terracotta figures of Tamil Nadu and Bengal
- 4.4 Leather craft: footwear of Punjab, Rajasthan and Kohlapur, leather puppets of Andhra, leather crafts of Shantiniketan
- 4.5 Bamboo, cane and fibre craft: furniture and basketry of the Northeast, sikki grass craft, mats of Pattamadai, kottan of Chettinad, coir and jute crafts

Unit 5 **(6 hrs.)**

Wall and Floor Decorations

- 5.1 Wall decorations: Warli, Madhubani, Gond and Pithora painting, lippan work
- 5.2 Floor decorations: kolam, muggulu, alpona, pookalam, mandana

PATTERN OF EVALUATION

- There will be no end semester examination

Continuous Assessment:

Total Marks: 50

Test

Duration: 50 mins.

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

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

Third Component:

Assignment, craft review

Evaluation of final assignment and term paper by course teacher and external examiner: 50 marks

BOOKS FOR STUDY

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

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

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

BOOKS FOR REFERENCE

Aryan, Subhashini. *Unknown Masterpieces of Indian Folk and Tribal Art*. Gurgaon: K C Aryan's Home of Folk Art, 2005.

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

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

Dalmia, Yashodhara. *The Painted World of the Warlis: Art and Ritual of the Warli Tribes of Maharashtra*. New Delhi: Lalit Kala Akademi, 1988.

- Dhamija, Jasleen. *Indian Folk Arts and Crafts*. New Delhi: National Book Trust, 1970.
- Ghosh, G. K., and Shukla Ghosh. *Indian Textiles: Past and Present*. New Delhi: APH Publishing Corporation, 2011.
- Jayakar, Pupul. *The Earthen Drum: An Introduction to the Ritual Arts of Rural India*. New Delhi: The National Museum, n.d.
- Naik, Shailaja D. *Traditional Embroideries of India*. New Delhi: APH Publishing Corporation, 2012.
- Postel, Michel, and Zarine Cooper. *Bastar Folk Art: Shrines, Figurines and Memorials*. Mumbai: Project for Indian Cultural Studies Publication VIII, 1999.
- Ramaswamy, Visalakshi. *The Kottan: The Palmyra Basket of Chettinad*. Chennai: M.Rm.Rm. Cultural Foundation, 2013.
- Ranjan, Aditi, and M. P. Ranjan. *Crafts of India: Handmade in India*. New Delhi: Council of Handicraft Development Corporations, 2007.
- Shrikant, Usha. *Ethnic Embroidery of India*. Mumbai: Samata, 1998.
- Tyabji, Laila. *Threads & Voices: Behind the Indian Textile Tradition*. New Delhi: Marg, 2007.
- Varadarajan, Lotika, and Krishna Amin-Patel. *Of Fibre and Loom: The Indian Tradition*. New Delhi: Manohar, 2008.
- Venkatesan, Soumhya. *Craft Matters: Artisans, Development and the Indian Nation*. New Delhi: Orient Blackswan, 2009.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DIGITAL PHOTOGRAPHY - PRACTICAL

CODE: 15FA/MC/P355

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 52

OBJECTIVE

- To enable a creative exploration of digital photography

Unit 1	Basics of Digital Photography	(4 hrs.)
Unit 2	Tabletop Photography	(12 hrs.)
Unit 3	Fine Art Photography	(12 hrs.)
Unit 4	Social Documentary and Photojournalism	(12 hrs.)
Unit 5	Travel and Landscape Photography	(12 hrs.)

PATTERN OF 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
- A set of works will be prescribed for end semester submission and evaluation by the course teacher. These works should not have been part of the continuous assessment.

Evaluation components

Continuous Assessment	50 marks
Journal	10 marks
Class work	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

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

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

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

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

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART SPECIALISATION
FIGURE PAINTING – PRACTICAL

CODE: 15FA/ME/A255

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To enhance skills in the painting of portraits and full figures in a natural style

Unit 1	(11 hrs.)
Studies of Human Form after the Masters	
Unit 2	(20 hrs.)
Portraits	
Unit 3	(20 hrs.)
Full Figures	
Unit 4	(20 hrs.)
Two Figure Compositions	
Unit 5	(20 hrs.)
Theme Based Compositions	

GUIDELINES

- The prescribed media are watercolours, photo inks, acrylics, oils and mixed media
- Peer review is to be conducted periodically
- A painting journal of quick sketches submitted monthly will be a mandatory component of the continuous assessment
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher
- Visual references can be used

PATTERN OF 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

- A set of works will be prescribed for end semester submission and evaluation by the course teacher.
- These works should not have been part of the continuous assessment.

Evaluation components

Continuous Assessment 50 marks

Journal	10 marks
Classwork	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR STUDY

Cuthbert, David. *Figures: Lessons and Exercises to Develop your Painting and Drawing Technique*. New Jersey: Chartwell Books, 1994.

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

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

BOOKS FOR REFERENCE

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

Buchan, Jack, and Baker Jonathan. *Step by Step Art School Portraits*. London: Hamlyn – Reed Consumer Books, 1995.

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

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

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

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

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

Lasalle, Charles. *How to Draw and Paint Heads and Figures in Charcoal*. California: Walter Foster, 1989.

Loomis, Andrew. *How to Draw and Paint - Figures in Action*. California: Walter Foster, 1943.

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DESIGN SPECIALISATION
ILLUSTRATION – PRACTICAL

CODE: 15FA/ME/D255

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To develop hand rendered illustration skills for specific themes
- To explore styles, techniques and varied mediums

Unit 1 Memory Drawings and Doodles	(11 hrs.)
Unit 2 Children's Illustration	(20 hrs.)
Unit 3 Conceptual Illustration	(20 hrs.)
Unit 4 Food and Drink	(20 hrs.)
Unit 5 Environment, Human and Animal	(20 hrs.)

GUIDELINE

- Media such as chalk, crayon, coloured pencil, photo colours, poster colours, cut paper and collage can be explored

PATTERN OF 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

- A set of works will be prescribed for end semester submission and evaluation by the course teacher
- These works should not have been part of the continuous assessment

Evaluation components

Continuous Assessment

50 marks

Journal	10 marks
Class work	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

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

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

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

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

Ward, Dick. *Illustration for Advertising*. London: Macdonald, 1988.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

MODERNISM AND POSTMODERNISM IN THE WEST

CODE: 15FA/MC/MP64

CREDITS: 4

L T P: 4 0 0

TOTAL TEACHING HOURS: 52

OBJECTIVE OF THE COURSE

- To provide an understanding of the concepts and characteristics of twentieth century art

Unit 1 (2 hrs.)

Evolution of Modernism and the Avant-Garde

- 1.1 Scientific development
- 1.2 Political upheaval: the World Wars

Unit 2 (13 hrs.)

Art in Europe and USA – till the 1940s

- 2.1 Fauvism: Henri Matisse
- 2.2 Expressionism: Ernst Ludwig Kirchner, Emil Nolde, Vassily Kandinsky, Franz Marc, Kathe Kollwitz
- 2.3 Cubism: Analytical and Synthetic – Pablo Picasso, Georges Braque, Aleksandr Archipenko
- 2.4 Futurism: Giacomo Balla, Umberto Boccioni, Marcel Duchamp
- 2.5 During the war (1920s-30s): Pablo Picasso, Max Beckmann, Ernst Barlach

Unit 3 (14 hrs.)

Art in Europe and USA – 1940s - 1960s

- 3.1 Dada and Surrealism: Marcel Duchamp, Giorgio de Chirico, Salvador Dali, Frida Kahlo, Joan Miro, Paul Klee
- 3.2 Abstraction: Piet Mondrian, Vassily Kandinsky, Constantin Brancusi, Henry Moore, Alexander Calder
- 3.3 Existentialism: Alberto Giacometti
- 3.4 Abstract Expressionism: Jackson Pollock, Willem de Kooning, Mark Rothko
- 3.5 Pop Art: Roy Lichtenstein, Andy Warhol

Unit 4 (13 hrs.)

From the Modern to the Postmodern

- 4.1 Super-realism: Chuck Close, Duane Hanson

- 4.2 Feminist art: Judy Chicago, Cindy Sherman, Barbara Kruger, Ana Mendieta, Guerrilla Girls, Carolee Schneemann, Kiki Smith, Yoko Ono
- 4.3 Social and Political art: Lorna Simpson, Chris Offili, Magdalena Abakanowicz, Jeff Koons, Mark Tansey

Unit 5 (10 hrs.)

Postmodernism and Beyond

- 5.1 Environmental and Site-specific art: Robert Smithson, Christo and Jeanne-Claude
- 5.2 Performance art: John Cage, Fluxus, Joseph Beuys, Marina Abramovicz
- 5.3 Conceptual art: Joseph Kosuth, Bruce Nauman
- 5.4 New Media: Nam June Paik, Adrian Piper, Bill Viola, Tony Oursler

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOK FOR STUDY

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

BOOKS FOR REFERENCE

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

Alcantara, Isabel, and Sandra Egnolff. *Frida Kahlo and Diego Rivera*. New York: Prestel, 2001.

Arnason, H.H. *A History of Modern Art*. 3rd ed. London: Thames and Hudson, 1986.

Bowness, Alan. *Modern European Art*. World of Art series. London: Thames and Hudson, 1985.

Britt, David, ed. *Modern Art: Impressionism to Post-Modernism*. London: Thames and Hudson, 1989.

Buchholz, Elke Linda, and Beate Zimmermann. *Pablo Picasso: Art in Focus*. Cambridge: Konemann, 2005.

- Castleman, Riva. *Prints of the 20th Century*. London: Thames and Hudson. 1997.
- Chadwick, Whitney. *Women, Art and Society*, 5th edition, World of Art series. London: Thames and Hudson, 2012.
- Curtis, Penelope. *Sculpture: 1900-1945*. New York: Oxford Press. 1999.
- Evans, Mike. *Defining Moments in Art*. London: Cassell, 2008.
- Elson, Albert E. *Origins of Modern Sculpture: Pioneers and Premises*. Oxford: Phaidon, 1978.
- Evans, Mike. *Defining Moments in Art*. London: Octopus, 2008.
- Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. London: Laurence King, 1995.
- Foster, Hal. *Art Since 1900*. London: Thames and Hudson, 2004.
- Godfrey, Tony. *Conceptual Art*. Art and Ideas series. London: Phaidon, 1998.
- Grovier, Kelly. *100 Works of Art that Will Define our Age*. London: Thames and Hudson, 2013.
- Lieser, Wolf. *Digital Art*. Cologne: H.F. Ullmann, 2009.
- Marzona, Daniel. *Minimal Art*. London: Taschen, 2004.
- Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.
- Moszynska, Anna. *Sculpture Now*. London: Thames and Hudson, 2013.
- New Perspectives in Painting*. trans. London: Phaidon, 2010.
- O'Reilly, Sally. *The Body in Contemporary Art*. London: Thames and Hudson. 2009.
- Osborne, Peter. *Conceptual Art*. London: Phaidon, 2002.
- Poling, Clark V. *Surrealist Vision and Technique: Drawings and Collages*. Georgia: Emory University, 1996.
- Read, Herbert. *A Concise History of Modern Sculpture*. London: Thames and Hudson, 1989.
- Robertson, Jean, and Craig Mcdaniel. *Themes of Contemporary Art: Visual Art after 1980*. New York: Oxford University Press, 2005.
- Rubin, William. *Primitivism in 20th Century Art*. two volumes. New York: The Museum of Modern Art, 1994.

Rush, Michael. *New Media in Art*. London: Thames and Hudson, 2011.

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

Lucie-Smith, Edward. *Art Today*. London: Phaidon, 2010.

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

Tisdall, Caroline, and Angelo Bozzolla. *Futurism*. London: Thames and Hudson. 1996.

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

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

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

Wood, Paul, ed. *The Challenge of Avant-Garde*. Art and its Histories series. London: Yale University Press, 1999.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

PAPER ART– PRACTICAL

CODE: 15FA/MC/P265

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To explore paper as a creative medium of expression

Unit 1		(4 hrs.)
Introduction		
1.1 Process of papermaking		
1.2 Types of paper and their use		
Unit 2		(25 hrs.)
Paper Cutting Techniques		
2.1 Cut work		
2.2 Papier colle		
Unit 3		(25 hrs.)
Decorative Techniques		
3.1 Marbling		
3.2 Frottage		
3.3 Stamping		
3.4 Decoupage		
Unit 4		(25 hrs.)
Paper Construction		
4.1 Paper pop-ups		
4.2 Origami		
4.3 Paper sculpture		
Unit 5		(12 hrs.)
Papier Mache		
5.1 Paper layering		
5.2 Paper powder		

PATTERN OF 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
- A set of works will be prescribed for end semester submission and evaluation by the course teacher. These works should not have been part of the continuous assessment.

Evaluation components

Continuous Assessment

50 marks

Journal	10 marks
Class work	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

Jackson, Paul. *Paper Pop-Ups*. Massachusetts: Rockport, 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, 2000.

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART SPECIALISATION
LANDSCAPE PAINTING - PRACTICAL

CODE: 15FA/ME/A365

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To provide observational and compositional skills to paint landscapes in a natural style

Unit 1 (11 hrs.)

Introduction

Space, lighting and atmospheric perspective

Unit 2 (20 hrs.)

Landscapes

2.1 Study of trees, water bodies, skies, clouds, animals and human figures

2.2 Compositions

Unit 3 (20 hrs.)

Seascapes

3.1 Study of waves, rocks, beaches and boats

3.2 Compositions

Unit 4 (20 hrs.)

Urbanscapes

4.1 Study of streets, buildings and human figures

4.2 Compositions

Unit 5 (20 hrs.)

Ruralscapes

5.1 Study of houses, fields, trees, animals and human figures

5.2 Compositions

GUIDELINES

- The prescribed media are watercolours, photo inks, acrylics and mixed media
- A painting journal submitted monthly will be a mandatory component of the continuous assessment
- Visual references can be used

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

PATTERN OF 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
- A set of works will be prescribed for end semester submission and evaluation by the course teacher. These works should not have been part of the continuous assessment

Evaluation components

Continuous Assessment

50 marks

Journal	10 marks
Classwork	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

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

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

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

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

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

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

Huntly, Moira. *The Artist's Drawing Book*. Devon: David and Charles, 1994.

Ian, Harper. *Complete Painting Course*. London: Collins, 1993.

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

Mulick, Milind. *Methods and Techniques Opaque Colour*. Pune: Jyotsna Prakashan, 2008.

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

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

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

Shelar, Sanjay. *Still Life*. Mumbai: Jyotsna Prakashan, 2008.

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

Susan E. Meyer, ed. *20 Oil Painters and How they Work*. New York: Watson-Guption
Publication, 1978.

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DESIGN SPECIALISATION
TEXTILE SURFACE PATTERNING – PRACTICAL

CODE: 15FA/ME/D365

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To provide an understanding of textile design development
- To enhance skills in pattern derivation and layout planning
- To provide an awareness of printed and stitched surface patterning of textiles

Unit 1 (11 hrs.)

Design Development Methodology

- 1.1 Problem analysis and research
- 1.2 Design approaches: historical, conceptual, trend, market and client oriented
- 1.3 Ideation and concept development
- 1.4 Mood board and colour story

Unit 2 (20 hrs.)

Motifs, Patterns and Layouts

- 2.1 Motifs and patterns: floral, geometric and conversational
- 2.2 Layouts: direction and density; all-over, engineered and border arrangements

Unit 3 (10 hrs.)

Repeat Construction

- 3.1 Tailored repeat structures
- 3.2 Seamless repeats

Unit 4 (25 hrs.)

Printing

- 4.1 Direct printing: stencil, block and screen printing
- 4.2 Digital printing

Unit 5 (25 hrs.)

Stitched Embellishment

- 5.1 Freestyle embroidery
- 5.2 Appliqué

GUIDELINES

- Students are required to submit a workbook which documents their design development
- Unit 5 will require the making of samples for all prescribed techniques

PATTERN OF EVALUATION

- There will be no end semester examination
- **Evaluation components**

Continuous Assessment	50 marks
Workbook	10 marks
Classwork	30 marks
Assignment	10 marks

Evaluation of end semester submission by class teacher and external examiner: 50 marks

BOOKS FOR STUDY

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

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

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

BOOKS FOR REFERENCE

Bawden, Juliet. *The Art and Craft of Applique*. Great Britain: Mitchell Beazley, 1991.

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

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

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

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

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

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

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS

(Effective from the academic year 2015 -2016)

MODERN ART IN INDIA

CODE: 15FA/MC/MI75

CREDITS: 5

L T P: 5 0 0

TOTAL TEACHING HOURS: 65

OBJECTIVE OF THE COURSE

- 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 Company Painting
1.2 Establishment of art schools: Madras, Calcutta, Bombay, Lahore
1.3 Academic naturalism: Raja Ravi Varma
- Unit 2** (10 hrs.)
Painting and Sculpture – 1900 to 1940s
2.1 The Bengal School: Abanindranath Tagore, Nandalal Bose
2.2 Painting: Rabindranath Tagore, Jamini Roy, Amrita Shergil
2.3 Sculpture: Ram Kinker Baij, D. P. Roy Choudhary
- Unit 3** (15 hrs.)
Artist Collectives – 1940s to 60s
3.1 The Calcutta Group: Pradosh Das Gupta, Paritosh Sen
3.2 Delhi Silpi Chakra: B.C. Sanyal, Dhanraj Bhagat, Satish Gujral
3.3 Progressive Artists Group, Bombay: M.F. Husain, S.H. Raza, F.N. Souza
3.4 The Madras Art Movement and Cholamandal Artists Village: K. C. S. Paniker, S. Dhanapal, P. V. Janaki Ram
- Unit 4** (20 hrs.)
Art in Urban Centres – 1970s
4.1 Bombay: Sudhir Patwardhan, V.S. Gaitonde, Akbar Padamsee
4.2 Baroda: K.G. Subramanyan, Gulam Mohommed Sheikh, Bhupen Khakkar
4.3 Delhi: J. Swaminathan, A. Ramachandran, Manjit Bawa, Anjolie Ela Menon
4.4 Calcutta: Jogen Chowdhary, Bikas Bhattacharjee
4.5 Chennai: M. Redappa Naidu, K. M. Adimoolam, R. B. Bhaskaran, S. G. Vasudev, K. Muralidharan, S. Nandagopal, Rm. Palaniappan, K.V. Haridasan, P. Gopinath, Achuthan Kudallur
4.6 Hyderabad: Laxma Goud

Unit 5**(15 hrs.)****Art in the 1980s to 2010**

Navjot Altaf, Atul Dodiya, Anita Dube, Sheela Gowda, Subodh Gupta, Rumana Hussain, Jitish Kallat, Arpana Kaur, Bharti Kher, Nalini Malani, Nasreen Mohommedi, Meera Mukherjee, Mrinalini Mukherjee, Gogi Saroj Pal, Madhvi Parekh, Baiju Parthan, Benita Perciyal, N. Pushpamala, Surendran Nair, Balan Nambiar, N. Ramachandran, Ravinder Reddy, Rekha Rodwittiya, Neelima Sheikh, Arpita Singh, Vivan Sundaram, Surekha, Vasudha Thozur

PATTERN OF EVALUATION**Continuous Assessment:****Total Marks: 50****Test****Duration: 90 mins.**

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

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

Third Component:

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

End Semester Examination:**Total Marks: 100****Duration: 3 Hours**

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

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

BOOKS FOR STUDY

Mitter, Partha. *Indian Art*. Oxford History of Art series. Oxford: Oxford University Press, 2001.

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

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

BOOKS FOR REFERENCE

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

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

Appasamy, Jaya. *An Introduction to Modern Indian Sculpture*. New Delhi: Indian Council for Cultural Relations, 1970.

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

Bartholomew, R.L., ed. *Nandalal Bose: A Collection of Essays. Centenary Volume*. New

- Delhi: Lalit Kala Akademi, 1983.
- Bhagat, Ashrafi. *Framing the Regional Modern: K.C.S. Paniker and the Madras Art Movement*. Thrissur: Kerala Lalithakala Akademi, 2011.
- Bickelmann, Ursula, and Nissim Ezekiel, eds. *Artists Today: East-West Visual Arts Encounter*. Bombay: Marg, 1987.
- Chawla, Rupika. *Surface and Depth: Indian Artists at Work*. New Delhi: Viking Penguin, 1995.
- Chawla, Rupika. *Raja Ravi Varma: Painter of Colonial India*. Ahmedabad: Mapin, 2010.
- Continuum: Progressive Artists' Group*. New Delhi: Delhi Art Gallery, 2011.
- Dalmia, Yashodhara, et. al. *Indian Contemporary Art: Post Independence*. New Delhi: Vadhera Art Gallery, 1997.
- Dalmia, Yashodhara. *The Making of Modern Indian Art: The Progressives*. New Delhi: Oxford University Press, 2001.
- Dalmia, Yashodhara, ed. *Contemporary Indian Art: Other Realities*. Mumbai: Marg, 2002.
- Guha-Thakurta, Tapti. *The Making of a New Indian Art: Artists, Aesthetics and Nationalism in Bengal c.1850- 1920*. New York: Cambridge University Press, 2008.
- Gujral, Satish. *The World of Satish Gujral in his own Words*. New Delhi: UBS, 1993.
- Hyman, Timothy. *Bhupen Khakhar*. Ahmedabad: Mapin, 1998.
- Imbert, Michel. *Raza: An Introduction to his Painting*. Noida: Rainbow, 2003.
- James, Josef, ed. *Cholamandal: An Artists' Village*. New Delhi: Oxford University Press, 2004.
- Jhaveri, Amrita. *A Guide to 101 Modern and Contemporary Indian Artists*. Mumbai: India Book House, 2005.
- Khanna, Balraj, and Aziz Kurtha. *Art of Modern India*. London: Thames and Hudson, 1998.
- Kapur, Geeta. *When Was Modernism: Essays on Contemporary Cultural Practice in India*. New Delhi: Tulika, 2001.
- Kumar, Yvette, ed. *Celebration of the Human Image: The Human Figure in Indian Contemporary Painting*. New Delhi: Thinking Eye, 2000.
- Major Trends in Indian Art*. New Delhi: Lalit Kala Akademi, 1997.

Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922: Occidental Orientations*. New York: Cambridge University Press, 1994.

Mitter, Partha. *The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947*. New Delhi: Oxford University Press, 2007.

Murti, Isana. *Anjolie Ela Menon: Paintings in Private Collections*. New Delhi: Ram Dayal, 1995.

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

Ramaswamy, Sumathi. ed. *Barefoot Across the Nation: Maqbool Fida Husai and the Idea of India*. New Delhi: Yoda, 2011.

Sen, Geeti. *Bindu: Space and Time in Raza's Vision*. New Delhi: Media Transasia India Ltd, 1997.

Sen, Geeti. *Image and Imagination: Fine Contemporary Artists in India*. Ahmedabad: Mapin, 1996.

Sheikh, Gulammohammed. ed. *Contemporary Art in Baroda*. New Delhi: Tulika, 1997.

Sinha, Gayatri. ed. *Voices of Change: 20 Indian Artists*. Mumbai: Marg, 2010.

Subramanyan, K G. *Moving Focus*. New Delhi: Lalit Kala Akademi, 2006.

Sundaram, Vivan. *Amrita Sher-Gil: A Self-Portrait in Letters and Writings*. two volumes. New Delhi: Tulika, 2010.

The Art of Bengal. New Delhi: Delhi Art Gallery, 2012.

Tuli, Neville. *The Flamed Mosaic: Indian Contemporary Painting*. Ahmedabad: Mapin, 1997.

JOURNAL

Art India: The Art News Magazine of India. Mumbai: Art India Publishing

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART SPECIALISATION
FIGURE ILLUSTRATION– PRACTICAL

CODE: 15FA/ME/A475

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To provide an exposure to drawing and rendering of figures for varied illustration requirements

Unit 1	(3 hrs.)
Overview of Illustration	
Unit 2	(22 hrs.)
Fashion Illustration	
Unit 3	(22 hrs.)
Caricature	
Unit 4	(22 hrs.)
Cartooning	
Unit 5	(22 hrs.)
Illustration for Print Media	

GUIDELINES

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

PATTERN OF 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

- A set of works will be prescribed for end semester submission and will be evaluated by the course teacher.
- These works should not have been part of the continuous assessment.

Evaluation components

Continuous Assessment	50 marks
Journal	10 marks
Classwork	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

Armstrong, Jemi, and Wynn Armstrong. *Fashion Design Drawing Course – Principles, Practices and Techniques: The Ultimate Handbook for Aspiring Fashion Designer's*. London: Thames and Hudson, 2012.

Art Directors Index to Illustration, Graphics & Design. Geneva: Rotovision, 1983.

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

Caplin, Steve, and Adam Banks. *The Complete Guide to Digital Illustration*. New York: Watson-Guptill, 2003.

Fleishman, Michael. *Exploring Illustration*. Australia: Thomas Delmar Learning, 2003.

Foster, Walter. *Comic Characters*. California: Walter Foster, 1989.

Furniss, Maureen. *The Animation Bible*. New York: Harry N Abrams, 2008.

Haller, Susan. *Stock Workbook Illustration*. Sussex: Scott Daughters, 2000.

Harper's, *Fashion Illustration 1930 to 1970*. London: Batsford, 2010.

Illustration 1997. New York: The Black Book, 1997.

Ireland, Patrick John. *Encyclopaedia of Fashion Details*. London: BT Batsford, 1996.

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

Slade, Catherine. *The Encyclopaedia of Illustration Techniques*. London: Quarto, 1997.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART SPECIALISATION
CREATIVE EXPRESSIONS – PRACTICAL

CODE: 15FA/ME/A575

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVE OF THE COURSE

- To promote creative thinking and interpretation based on concepts leading to a personal style

Unit 1	Two-Dimensional Art	(15 hrs.)
Unit 2	Digital Art	(15 hrs.)
Unit 3	Three-Dimensional Art	(15 hrs.)
Unit 4	Installation	(15 hrs.)
Unit 5	Concept Based Series	(31 hrs.)

GUIDELINES

- Different media, materials and techniques are to be explored
- A journal recording inspiration, concepts and experiments is to be submitted monthly for continuous assessment
- A written proposal is to be presented at the concept development stage
- Prescribed coursework is to be completed and presented on scheduled dates during the semester to the course teacher

PATTERN OF 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

- A set of works will be prescribed for end semester submission and evaluation by the course teacher. These works should not have been part of the continuous assessment.

Evaluation components

Continuous Assessment 50 marks

Journal	10 marks
Classwork	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

Allan, Lois. *Contemporary Art in the Northwest*. Roseville: Craftsman House, 1995.

Caplin, Steve, and Adam Banks. *The Complete Guide to Digital Illustration*. New York: Watson – Guptill, 2003.

Blandino, Betty. *Coiled Pottery*. London: A & C Black, 2003.

Bragdon, Allen Davenport. *The Family Creative Workshop*. New York: Plenary Publications International, 1975.

Drury, Nevill, ed. *New Art*. Roseville: Craftsman House, 1988.

Drury, Neville. *New Sculpture - Profiles in Contemporary Australian Sculpture*. East Roseville: G + B Arts International, 1993.

Fleishman, Michael. *Exploring Illustration*. Roseville: Thomas Delmar Learning, 2003.

Goud, Laxma. *Sculpture, Bronze and Terracotta*. Mumbai: The Guild Art Gallery, 2006.

Hedger, Michael. *Public Sculpture in Australia*. Roseville: Craftsman House, 1995.

Jackson, Paul. *Paper Pop-Ups*. Massachusetts: Rockport, 1997.

Johnson, Patricia Covo. *Contemporary Art in Texas*. Roseville: Craftsman House, 1995.

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

Maflin, Andrea, and Simon Laity. *Decorative Paper*. London: Conran Octopus, 1995.

Slade, Catherine. *The Encyclopedia of Illustration Techniques*. London: Quarto, 1997.

Waal, Edmund De, and Claudia Clare, eds. *The Pot Book*. London: Phaidon, 2011.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DESIGN SPECIALISATION
TYPOGRAPHY AND DESIGN – PRACTICAL

CODE: 15FA/ME/D475

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To create an awareness of typography
- To enable the exploration of type in select applications

Unit 1 Basics of Typography 1.1 Type anatomy 1.2 Type styles and families	(5 hrs.)
Unit 2 Type Usage	(6 hrs.)
Unit 3 Identity 3.1 Logotypes and logos 3.2 Symbols and icons 3.3 Stationery	(35 hrs.)
Unit 4 Grids 4.1 Grid 4.2 Page layout	(20 hrs.)
Unit 5 Type Applications 5.1 Book wrapper design 5.2 Invitation and poster	(25 hrs.)

PATTERN OF 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

- A set of works will be prescribed for end semester submission and evaluation by the course teacher. These works should not have been part of the continuous assessment.

Evaluation Components

Continuous Assessment	50 marks
Journal	10 marks
Class work	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

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

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

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

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

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

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

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

Silver, Linda, ed. *Print's Best Typography: Winning Designs from Print Magazine's National Competition*. New York: R C Publications, 1992.

Typography 14: The Annual of the type Directors Club. New York: Watson Guptill, 1993.

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

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

DESIGN SPECIALISATION
VISUAL MERCHANDISING – PRACTICAL

CODE: 15FA/ME/D575

CREDITS: 5

L T P: 1 0 6

TOTAL TEACHING HOURS: 91

OBJECTIVES OF THE COURSE

- To give an awareness of design opportunities in the field of visual merchandising
- To develop skills in understanding space and form

Unit 1		(5 hrs.)
Introduction		
Brief overview of visual merchandising		
Unit 2		(6 hrs.)
Store Design		
2.1 Roles of architect, interior designer and visual merchandiser		
2.2 Ambience and functionality		
Unit 3		(25 hrs.)
Window Display		
3.1 Size and style		
3.2 Themes and schemes		
3.3 Colour and lighting		
3.4 Signage and graphics		
Unit 4		(30 hrs.)
In-store Visual Merchandising		
4.1 Product adjacencies		
4.2 Floor layouts		
4.3 Fixtures and fittings		
4.4 Product handling		
4.5 In-store displays and hotshops		
Unit 5		(25 hrs.)
Exhibition Display		
5.1 Floor layouts		
5.2 Product display		

PATTERN OF 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
- A set of works will be prescribed for end semester submission and evaluation by the course teacher
- These works should not have been part of the continuous assessment

Evaluation components

Continuous Assessment	50 marks
Journal	10 marks
Class work	30 marks
Assignment	10 marks

Evaluation of end semester submission by course teacher and external examiner: 50 marks

BOOKS FOR REFERENCE

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

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

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

Owen, Cheryl. *The Practical Handbook of Card- Making*. London: Hermes House, 2008.

Point-Of-Purchase Design Annual 51: The 39th Mechandising Awards. New York: Retail Reporting, 1997.

Rodgers, Paul, and Alex Milton. *Product Design*. London: Lawrence King, 2011.

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

Rozelle, Lew. *Origami Ornaments: The Ultimate Kusudama Book*. New York: St. Martin's Griffin, 2000.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART OF INDIGENOUS CULTURES

CODE: 15FA/MC/IC85

CREDITS: 5

L T P: 4 1 0

TOTAL TEACHING HOURS: 65

OBJECTIVE OF THE COURSE

- To provide an awareness of the visual arts and artefacts of indigenous cultures in the Americas, Africa and Oceania

Unit 1 (20 hrs.)

Meso American cultures

- 1.1 Before 1300: Olmec, Teotihuacan, Maya, Toltec
- 1.2 After 1300: Mixteca-Puebla, Aztec

Unit 2 (15 hrs.)

South American cultures

- 2.1 Before 1300: Chavin, Paracas, Nasca, Moche, Tiwanaku, Wari
- 2.2 After 1300: Inka

Unit 3 (5 hrs.)

North American cultures

- 3.1 Before 1300: Eskimo, Adena, Mississippian, Mimbres, Anasazi
- 3.2 After 1300
 - 3.2.1 Eskimo of Alaska, Inuits of Canada
 - 3.2.2 Woodlands of North America – Adena, Hopewell, Mississippian
 - 3.2.3 Southwest Cultures – Mimbres, Anasazi

Unit 4 (15 hrs.)

Africa

- 4.1 Before 1800
 - 4.1.1 Northern Africa: Nok, Igbo-Ukwu, Ile-Ife, Benin
 - 4.1.2 Southern Africa: Lydenburg, Great Zimbabwe
- 4.2 After 1800
 - 4.2.1 Northern and Central Africa: Fang and Kota, Kongo, Dogon, Baule, Akan and Asante, Yoruba
 - 4.2.2 Southern Africa: San

Unit 5 (10 hrs.)

Oceania

- 5.1 Polynesia
- 5.2 Micronesia and Melanesia
- 5.3 New Zealand and Australia

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOK FOR STUDY

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

BOOKS FOR REFERENCE

Janson, H. W., and Anthony F. Janson. *History of Art*. 5th ed. New York: Harry N. Abrams. 1997.

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

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

Denis, Valentin, and T. E. de Vries. *The World's Art: Renaissance to Modern Art, Oriental and Primitive Art*, volume 2. London: Collins, 1962.

Huyghe, Rene, ed. *Larousse Encyclopaedia of Prehistoric and Ancient Art*, Art and Mankind series. London: Hamlyn, 1970.

Lommel, Andreas. *Prehistoric and Primitive Man*, Landmarks of the World's Art series. London: Paul Hamlyn, 1966.

Morphy, Howard, and Morgan Perkins, eds. *The Anthropology of Art: A Reader*. Oxford: Blackwell, 2006.

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

Osborne, Harold. *South American Mythology*, London: Paul Hamlyn, 1968.

Poignant, Roslyn. *Oceanic Mythology*, London: Paul Hamlyn, 1967.

Parrinder, Geoffrey. *African Mythology*, London: Paul Hamlyn, 1967.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

MODERN ARCHITECTURE

CODE: 15FA/MC/MA85

CREDITS: 5

L T P: 5 0 0

TOTAL TEACHING HOURS: 65

OBJECTIVE OF THE COURSE

- To provide an overview of modern architecture in the west and in India

Unit 1 (3 hrs.)

Revivalist Styles in Architecture

- 1.1 Charles Barry and A.W.N. Pugin: Houses of Parliament, London
- 1.2 Henri Labrouste: Bibliotheque Saint Genéviève, Paris
- 1.3 Joseph Paxton: Crystal Palace, London

Unit 2 (15 hrs.)

Architecture from 1890 to 1924

- 2.1 Charles Rennie Mackintosh: Art School, Glasgow
- 2.2 Victor Horta: Van Eetvelde House, Brussels
- 2.3 Antonio Gaudi: Sagrada Familia Church, Casa Mila, Barcelona
- 2.4 Gustave Eiffel: Eiffel Tower, Paris
- 2.5 H. H. Richardson: Marshal Field Wholesale Store, Chicago
- 2.6 Louis Sullivan: Guaranty Building, New York; Carson, Pirie, Scott Building, Chicago
- 2.7 Chicago School
 - 2.7.1 Burnham and Root: Monadnock Building
 - 2.7.2 Holabird and Roche: Tacoma Building

Unit 3 (20 hrs.)

Architecture from 1925 to 1974

- 3.1 Bauhaus: Walter Gropius – Shop Block, Dessau
- 3.2 Ludwig Mies van der Rohe: Glass skyscraper, Berlin
- 3.3 International style: Le Corbusier – Domino house project, Marseilles; Villa Savoy
- 3.4 William van Alen: Chrysler Building, New York
- 3.5 Natural architecture: Frank Lloyd Wright – Robie House, Chicago; Kaufmann House, Pennsylvania
- 3.6 New models for architecture: Modernism to postmodernism
 - Frank Lloyd Wright – Guggenheim Museum, New York; Le Corbusier – Unite de Habitation, Marseilles and Notre dame du Haut, Ronchamp;

Joern Utzon – Sydney Opera house, Sydney; Eero Saarinen – Trans World Airlines Terminal and Kennedy Airport, New York; Ludwig Mies van der Rohe and Philip Johnson – Seagram Building, New York; Bukminster Fuller – American Pavillion Expo, Montreal; Skidmore, Owings and Merrill – Sears Towers, Chicago

Unit 4 (7 hrs.)

Postmodernism and Deconstructivist Architecture

- 4.1 Philip Johnson and John Burgee – AT&T Building, New York
- 4.2 Micheal Graves – Portland Building, Oregon
- 4.3 Richard Rogers and Renzo Piano – Georges Pompidou National Centre of Art and Culture, Paris
- 4.4 Gunter Behnisch – Hysolar Institute Building, University of Stuttgart, Germany
- 4.5 Frank Gehry – Guggenheim Bilbao Museo, Spain

Unit 5 (20 hrs.)

Modern Indian Architecture

- 5.1 Le Corbusier – City of Chandigarh, Punjab
- 5.2 Edwin Lutyens – Rashtrapathi Bhavan, New Delhi
- 5.3 Auroville community
- 5.4 Balakrishna Doshi – School of Architecture (CEPT), Ahmedabad; Indian Institute of Management, Bangalore; Husain Doshi Gufa, Ahmedabad
- 5.5 Laurie Baker – Centre for Development Studies, Trivandrum; Residential Co-operative, Trivandrum; Fishermen’s Village; House for Lt. Col. John Jacob, Trivandrum
- 5.6 Charles Correa – Artiste’s Village, New Bombay; Kanchenjunga Apartments, Mumbai
- 5.7 Raj Reval – Asian Games Village, New Delhi; National Institute of Immunology, New Delhi
- 5.8 Satish Gujral – Belgian Embassy, New Delhi; Jindal Farmhouse, New Delhi
- 5.9 Benny Kuriakose – Chandramandapa, Chennai; The Institute of Palliative Medicine, Kochi; Mangalam Heritage Home, Thirupugalur

PATTERN OF EVALUATION

Continuous Assessment:

Total Marks: 50

Test

Duration: 90 mins.

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

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

Third Component:

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

End Semester Examination:

Total Marks: 100

Duration: 3 Hours

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

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

BOOKS FOR STUDY

Arnason H. H. *A History of Modern Art*. London: Thames and Hudson, 1977.

Frampton, Kenneth. *Modern Architecture: A Critical History*. 3rd ed. London: Thames and Hudson, 1997.

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

BOOKS FOR REFERENCE

Bhatia, Gautam. *Laurie Baker: Life, Work, Writings*. New Delhi: Penguin Books, 1991.

Bhatt, Vikram, and Peter Scriver. *After the Masters: Contemporary Indian Architecture*.
Ahmedabad: Mapin, 1990.

Condit, Carl W. *The Chicago School of Architecture: A History of Commercial and Public Building in the Chicago Area 1875- 1925*. London: The University of Chicago Press, 1964.

Ameen, Farooq, ed. *Contemporary Architecture and City Form: The South Asian Paradigm*.
Mumbai: Marg, 1997.

Curtis, William J. R. *Balakrishna Doshi: An Architecture for India*. Ahmedabad: Mapin, 1988.

James, Joseph, ed. *Art and Life in India: The Last Four Decades*. Shimla: Indian Institute of Advanced Study, 1989.

Janson, H. W., and Anthony F. Janson. *History of Art*. 5th ed. New York: Harry N Abrams, 1997.

Khan, Hasan-Uddin. *Charles Correa*. Ahmedabad: Mapin, 1987.

Steele, James. *The Complete Architecture of Balakrishna Doshi: Rethinking Modernism for the Developing World*. Mumbai: Super Book House, 1998.

Tafuri, Manfredo, and Francesco Dal Co. *Modern Architecture 1: History of World Architecture*. Trans. Robert Erich Wolf. London: Faber and Faber, 1986.

Tafuri, Manfredo, and Francesco Dal Co. *Modern Architecture 2: History of World Architecture*. Trans. Robert Erich Wolf. London: Faber and Faber, 1986.

Krishnaswamy, Subashree, ed. *Traditional and Vernacular Architecture*. Chennai: Madras Craft Foundation, 2001.

Neubauer, Hendrik, and Kunibert Wachten, ed. *Urban Design and the 20th Century Architecture*. Potsdam: H. F. Ullmann, 2010.

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART SPECIALISATION
PROJECT – ART PROCESS AND DEVELOPMENT

CODE: 15FA/ME/A685

CREDITS: 5

LTP: 0 0 10

OBJECTIVES OF THE COURSE

- To explore different art approaches through practice or theory-based work
- To identify an art project in the student's area of interest and develop a work plan for the same

GUIDELINES FOR PRACTICAL OPTION

- The student should maintain a log book to document project process and development
- The documentation is to be produced independently by the student under the guidance of a faculty advisor
- It should show periodic documentation/ updation of art development with visual and textual references
- A written documentation of the art rationale and process will have to be submitted in the prescribed format at the end of the semester
- Student work will be reviewed every fortnight by the project guide and thrice a semester by a faculty panel

Continuous assessment

Periodic reviews by project guide:	30 marks
Consolidated mark awarded by panel:	30 marks
Research, log book and documentation:	40 marks

GUIDELINES FOR THEORY OPTION

- The student should present regular updates on progress of research process
- Student should follow research methodology comprising data collection, analysis and synthesis
- Outlines and drafts should be regularly submitted
- Referencing should be in MLA or Chicago style format
- Plagiarism is unacceptable

- An abstract of research paper will have to be submitted in the prescribed format four weeks before the final submission of the project
- The documentation is to be produced independently by the student under the guidance of a faculty advisor
- Student work will be reviewed every fortnight by the project guide and thrice a semester by a faculty panel

Continuous assessment

Periodic reviews by project guide:	30 marks
Consolidated mark awarded by panel:	30 marks
Outlines, drafts and abstract:	40 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086
BACHELOR OF VISUAL ARTS - B.V.A. DEGREE
BRANCH X –VISUAL ARTS

SYLLABUS
(Effective from the academic year 2015 -2016)

ART SPECIALISATION
PROJECT - ART

CODE: 15FA/ME/A785

CREDITS: 5

LTP: 0 0 10

OBJECTIVE OF THE COURSE

- To enable students to build on experiences gained in previous courses and undertake a major project which can either be practice or theory-based

GUIDELINES FOR PRACTICAL OPTION

- The project can be based in any art related area
- 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 by the project guide during the semester
- 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

GUIDELINES FOR THEORY OPTION

- The project can be based in any art or design related area
- 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 by the project guide during the semester
- Final assessment will be by viva voce with 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
- The emphasis will be on primary data collection, analysis and consolidation, supported by field visits, interviews and research
- The main body of writing – introduction, chapters and conclusion – should comprise 40 to 45 pages
- The text should be double-spaced, with the exception of indented block quotes, which can be single-spaced. Bibliographies, endnotes, and itemized lists should also be single spaced
- The text should be set in a serif font, such as Times New Roman, of 12-point size
- The documentation will be accepted for submission and assessment only if rough drafts are presented on the appointed days for review
- The documentation should be presented in a format approved by the faculty supervisor. It should be hardbound
- A copy of the documentation should be submitted to the department

FORMAT OF THE DOCUMENTATION

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

Continuous assessment by project guide: 50 marks

End semester evaluation

Evaluation by project guide: 25 marks
 Viva voce by external examiner: 25 marks

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

SYLLABUS
(Effective from the academic year 2015-2016 onwards)

DESIGN SPECIALISATION
PROJECT – DESIGN PROCESS AND DEVELOPMENT

CODE: 15FA/ME/D685

CREDITS: 5

LTP: 0 0 10

OBJECTIVES OF THE COURSE

- To explore different design approaches through practice or theory-based work
- To identify a design project in the student's area of interest and develop a work plan for the same

GUIDELINES FOR PRACTICAL OPTION

- The student should maintain a log book to document project process and development
- The documentation is to be produced independently by the student under the guidance of a faculty advisor
- It should show periodic documentation/ updation of design development with visual and textual references
- A written documentation of the design rationale and process will have to be submitted in the prescribed format at the end of the semester
- Student work will be reviewed every fortnight by the project guide and thrice a semester by a faculty panel

Continuous assessment

Periodic reviews by project guide	: 30 marks
Consolidated mark awarded by panel	: 30 marks
Research, log book and documentation	: 40 marks

GUIDELINES FOR THEORY OPTION

- The student should present regular updates on progress of research process
- She should follow research methodology comprising data collection, analysis and synthesis
- Outlines and drafts should be regularly submitted
- Referencing should be in MLA or Chicago style format

- Plagiarism is unacceptable
- An abstract of research paper will have to be submitted in the prescribed format four weeks before the final submission of the project
- The documentation is to be produced independently by the student under the guidance of a faculty advisor
- Student work will be reviewed every fortnight by the project guide and thrice a semester by a faculty panel

Continuous assessment

Periodic reviews by project guide	: 30 marks
Consolidated mark awarded by panel	: 30 marks
Outlines, drafts and abstract	: 40 marks

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086

B.V.A. DEGREE

BRANCH X - VISUAL ARTS

SYLLABUS

(Effective from the academic year 2015-2016 onwards)

DESIGN SPECIALISATION

PROJECT – DESIGN

CODE: 15FA/ME/D785

CREDITS: 5

LTP: 0 0 10

OBJECTIVE OF THE COURSE

- To enable students to build on experiences gained in previous courses and undertake a major project which can either be practice or theory-based

GUIDELINES FOR PRACTICAL OPTION

- The project can be based in any design related area
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- The proposals will be approved and project guides assigned at the commencement of the eighth semester
- Student work will be reviewed every fortnight by the project guide during the semester
- 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

GUIDELINES FOR THEORY OPTION

- The project can be based in any art or design related area
- Students will present proposals stating various options to a faculty panel at the end of the seventh semester
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- Student work will be reviewed every fortnight by the project guide during the semester
Final assessment will be by viva voce with an external examiner

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Continuous assessment by project guide: 50 marks

End semester evaluation

Evaluation by project guide: 25 marks
 Viva voce by external examiner: 25 marks