

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

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

**ARTS AND IDEAS**

**CODE: 15FA/PC/AI14**

**CREDITS: 4**

**L T P: 4 1 0**

**TOTAL TEACHING HOURS: 65**

**OBJECTIVE OF THE COURSE**

- To provide an overview of Indian and Western art and the contexts and ideas that shaped their styles of expression

**Unit 1 (25 hrs.)**

**Indian**

- 1.1 Indus Valley Civilization: Trade and Agriculture – Seals
- 1.2 Vedic: The Divine Ideal: Ritual and Sacrifice – Gopuram, Bali Peedam and Yasti in temples; Forces of Nature – Indra, Surya sculptural panels, Bodhi Gaya
- 1.3 Buddhist: The Human Ideal; Social Reformation; Symbolic, Anthropomorphic: Hinayana and Mahayana – Sanchi Stupa No. 1; Bharhut relief; Ajanta Bodhisattva Avalokiteswara; Seated Buddha, Sarnath
- 1.4 Jain: Man and Nature – Gommateswara, Sravana-Belagola; Sittanavasal mural
- 1.5 Hindu: Mythology and Metaphysics: Purusha/Prakriti – Ardhanariswara, Gangaikondacholapuram; Triad: Brahma, Vishnu, Shiva – Vishnu Anantasayana, Deogarh; Seated Vishnu, Aihole; Trimurti, Elephanta; Kankaramurti, Gangaikondacholapuram; Nataraja Bronze; Shakthi – Goddess Durga killing the Buffalo Demon, Jodhpur miniature paintings; Bhakthi – Krishna and Radha in the Groves, Kangra miniature painting
- 1.6 Islam: Submission to God – Jami Masjid, Delhi; Symbols of Power – Taj Mahal, Agra; Jehangir's Dream, miniature painting
- 1.7 Nation as Concept: Colonialism – Company Painting; Nationalism – Bharat Mata, Abanindranath Tagore; Post-Colonialism – Nalini Malani; Subodh Gupta

**Unit 2 (10 hrs.)**

**Classical**

- 2.1 Hellenic: Humanism, Idealism, Rationalism – Doryphorus; Parthenon
- 2.2 Hellenistic: Individualism – Seated Boxer; Realism – Old Market Woman
- 2.3 Roman: Organisation – Pantheon; Utilitarianism – Pont du Gard

**Unit 3 (10 hrs.)**

**Medieval**

- 3.1 Early Christian and Byzantine: Authoritarianism – Justinian and Theodora mosaics, San Vitale, Ravenna; Mysticism – Last Supper mosaic, Sant Apollinaire Nuovo, Ravenna
- 3.2 Romanesque: Contemplative Life – St Isaiah, west portal, Church of Notre Dame, Souillac
- 3.3 Gothic: Dualism, Scholastic synthesis – Chartres cathedral, Chartres

- Unit 4** (10 hrs.)  
**Renaissance to Post-Impressionism**
- 4.1 Renaissance: Classical Humanism – David, Michelangelo; Scientific Naturalism – Study of Human Proportions according to Vitruvius, Leonardo da Vinci; Renaissance Individualism – The Prophet, Donatello
- 4.2 Baroque: Absolutism – Louis XIV, Hyacinthe Rigaud; Observation – The Art of Painting, Jan Vermeer
- 4.3 Revolutionary Period: Faithfulness to Antique Models – The Oath of Horatii, Jacques Louis David; Romantic Historicism – The Third of May, 1808, Francisco Goya; Alliance of Art and Science – A Sunday Afternoon on the Island of La Grande Jatte, Georges Seurat; Mont Sainte Victoire, Paul Cezanne

- Unit 5** (10 hrs.)  
**Twentieth Century Art**
- 5.1 Modernism: Relativism – Guernica, Pablo Picasso
- 5.2 Mid-twentieth century: Existentialism – Painting, Francis Bacon
- 5.3 New Millennium: Postmodernism – Stereo Styles, Lorna Simpson; Globalism – Svyambh, Anish Kapoor

**PATTERN OF EVALUATION**

- There will be no end semester examination
- **Continuous Assessment:** **75 marks**
  - 2 Tests (20 marks each) 40 marks
  - Written assignment 20 marks
  - Seminar 15 marks
- **Evaluation of term paper by external examiner:** **25 marks**

**BOOKS FOR STUDY**

Champakalakshmi, R. and Usha Kris. *The Hindu Temple*. New Delhi: Roli and Janssen, 2001.

Havell, E. B. *Indian Sculpture and Painting with an Explanation of their Motives and Ideals*. New Delhi: Cosmo, 1980.

Marien, Mary Warner and William Fleming. *Flemming's Arts and Ideas*. 10<sup>th</sup> ed. California: Thomson Wadsworth, 2005.

Miller, Barbara Stoler. *Exploring India's Sacred Art: Selected Writings of Stella Kramrisch*. New Delhi: Indira Gandhi National Centre for the Arts, 1994.

**BOOKS FOR REFERENCE**

Chakraverty, Anjan. *Indian Miniature Painting*. New Delhi: Roli and Janssen, 1996.

Chandra, Pramod. *The Sculpture of India: 3000 BC-1300AD*. Washington: National Gallery of Art, 1985.

- Barrett, Douglas, and Basil Gray. *Indian Painting: Treasures of India*. London: Macmillan, 1978.
- Feldman, Edmund Burke. *Art as Image and Idea*. New Jersey: Prentice Hall, 1967.
- Fichner-Rathus, Lois. *Understanding Art*. 6<sup>th</sup> ed. London: Thomson Wadsworth, 2001.
- Gombrich, E H. *The Story of Art*. London: Phaidon, 2010.
- Harle, J. C. *The Art and Architecture of the Indian Subcontinent*. Pelican History of Art series. London: Penguin, 1987.
- Kleiner, Fred S. *Gardners' Art Through the Ages*. 13<sup>th</sup> ed. Belmont: Thomson Wadsworth, 2009.
- Roy, Pabitra Kumar. *Beauty Art and Man: Recent Indian Theories of Art*. New Delhi: Munshiram Manoharlal, 1990.
- Minor, Vernon Hyde. *Art History's History*. 2<sup>nd</sup> ed. New Jersey: Prentice Hall, 2001.
- Myers, Bernard. *The Book of Art: How to Look at Art*. Canada: Grolier, 1965.
- Pooke, Grant, and Diana Newall. *Art History: The Basics*. Oxon: Routledge, 2008.
- Ray, Niharranjan. *Idea and Image in Indian Art*. New Delhi: Munshiram Manoharlal, 1973.
- Rowland, Benjamin. *The Art and Architecture of India: Buddhist, Hindu, Jain*. Pelican History of Art series. Harmondsworth: Penguin, 1970.
- World Art: The Essential Illustrated History*. London: Flame Tree, 2006.

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

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

**CREATIVE PHOTOGRAPHY – PRACTICAL**  
**CODE: 15FA/PE/P214**

**CREDITS: 4**  
**L T P:2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To explore the creative dimension of digital photography
- To provide skills in image enhancement using computer software

**Unit 1** **(15 hrs.)**

**Exploring Composition**

- 1.1 Geometric shadows
- 1.2 Organic forms and textures

**Unit 2** **(15 hrs.)**

**Elements and Principles of Design**

- 2.1 Layering photographic images
- 2.2 Box design
- 2.3 White on white
- 2.4 Colour

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

**Interpretation**

- 3.1 Still life
- 3.2 Landscape
- 3.3 Symbols and imagery
- 3.4 Magnification
- 3.5 Reflection

**Unit 4** **(18 hrs.)**

**Digital Storytelling**

- 4.1 Family history
- 4.2 Self portrait as an industrial product
- 4.3 Story/poem imagery

**Unit 5** **(15 hrs.)**

**Abstraction**

- 5.1 Photography and mind's eye

## **PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic classroom process, and at final critiques. Assessment will focus on conceptual, technical and creative abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development
- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

### **Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation:** Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 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.

Freeman, John. *Practical Photography: How to Get the Best Picture Every Time*. London: Hermes, 2001.

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

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

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

**DESIGN DYNAMICS – PRACTICAL**

**CODE: 15FA/PC/P214**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To develop ‘design seeing’
- To facilitate personal enquiry on the basis of practice
- To place emphasis on intuitive and analytical approaches

<b>Unit 1</b> <b>Primary Elements and Forces</b>	<b>(18 hrs.)</b>
<b>Unit 2</b> <b>Two-dimensional Field and Space Frame</b>	<b>(15 hrs)</b>
<b>Unit 3</b> <b>Spatial Forces</b>	<b>(15 hrs)</b>
<b>Unit 4</b> <b>Visual Kinetics</b>	<b>(15 hrs)</b>
<b>Unit 5</b> <b>Colour</b>	<b>(15 hrs)</b>

**PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development
- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

**Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation:** Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks

## **BOOKS FOR REFERENCE**

Bayley, Stephen, and Terence Conran. *Design: Intelligence Made Visible*. Canada: Firefly, 2007.

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

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

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.

Heller, Steven, and Veronique Vienne. *100 Ideas that Changed Graphic Design*. London: Laurence King, 2012.

Marks, Terry, and Matthew Porter. *Good Design*. Massachusetts: Rockport, 2009.

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

Resnick, Elizabeth. *Design for Communication: Conceptual Graphic Design Basics*. New Jersey: John Wiley, 2003.

Sausmarez, de Maurice. *Basic Design: The Dynamics of Visual Form*. London: Hertbert, 1992.

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**BRANCH X - HISTORY OF FINE ARTS**

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

**DESIGN HISTORY**

**CODE: 15FA/PC/DH14**

**CREDITS: 4**

**L T P: 4 1 0**

**TOTAL TEACHING HOURS: 65**

**OBJECTIVES OF THE COURSE**

- To provide an awareness of the discipline of Design History
- To provide an understanding of the development of modern and postmodern design within its international cultural, social and economic context

**Unit 1** **(5 hrs.)**

**Introduction**

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

**Unit 2** **(15 hrs.)**

**Approaches to Design History**

- 2.1 Materials/techniques approach
- 2.2 Comparative method
- 2.3 Content analysis
- 2.4 Typological approach
- 2.5 National histories of design
- 2.6 Anthropology and design history
- 2.7 Social history approach
- 2.8 Structural and semiotic approaches

**Unit 3** **(20 hrs.)**

**Design and Modernity 1900-1939**

- 3.1 Consuming modernity
- 3.2 Impact of technology
- 3.3 The designer of industry
- 3.4 Modernism and design
- 3.5 Designing identities

**Unit 4** **(20 hrs.)**

**Design and Postmodernity 1940 to the Present**

- 4.1 Consuming postmodernity
- 4.2 Technology and design
- 4.3 Designer culture
- 4.4 Postmodernism and design
- 4.5 Redefining identities



**Unit 5** (5 hrs.)  
**Feminist Critiques of Design**

**PATTERN OF EVALUATION**

- There will be no end semester examination
- **Continuous Assessment:** **75 marks**
  - 2 Tests (20 marks each) 40 marks
  - Written assignment 10 marks
  - Seminar 15 marks
  - Reading and discussion 10 marks
- **Evaluation of term paper by external examiner:** **25 marks**

**BOOKS FOR STUDY**

Sparke, Penny. *An Introduction to Design and Culture: 1900 to the Present*. 2<sup>nd</sup> ed. London: Routledge, 2004.

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

**BOOKS FOR REFERENCE**

Adamson, Glenn, Giorgio Riello and Sarah Teasley. *Global Design History*. Oxon: Routledge, 2011.

Balaram, S. *Thinking Design*. New Delhi: Sage, 2011.

Bayley, Stephen, and Terence Conran. *Design: Intelligence Made Visible*. Canada: Firefly, 2007.

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

Fallan, Kjetil. *Design History: Understanding Theory and Method*. New York: Berg, 2010.

Kirkham, Pat, and Susan Weber. *History of Design: Decorative Arts and Material Culture, 1400-2000*. New York: Yale University Press, 2013.

Koshy, Darlie. *Indian Design Edge: Strategic Insights for Success in the Creative Economy*. New Delhi: Lotus, 2008.

Lees-Maffei, Grace, and Rebecca Houze. *The Design History Reader*. New York: Berg, 2010.

Marks, Terry, and Matthew Porter. *Good Design*. Massachusetts: Rockport, 2009.

- McDermott, Catherine. *Design: The Key Concepts*. Oxon: Routledge, 2007.
- Norman, Donald A. *Emotional Design: Why We Love (or Hate) Everyday Things*. New York: Basic, 2005.
- Riley, Noel. *Elements of Design: The Development of Design and Stylistic Elements from the Renaissance to the Postmodern Era*. London: Mitchell Beazley, 2003.
- Rodgers, Paul, and Alex Milton. *Product Design*. London: Lawrence King, 2011.
- Sparke, Penny. *Design in Context*. London: Bloomsbury, 1987.
- Stewart, David M. *The Century of Modern Design*. France: Flammarion, 2010.
- Woodham, Jonathan M. *Twentieth Century Design*. Oxford: Oxford University Press, 1997.

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**BRANCH X - HISTORY OF FINE ARTS**

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

**DIGITAL PHOTOGRAPHY- PRACTICAL**

**CODE: 15FA/PE/P114**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To explore the various dimensions of digital photography
- To provide skills in image enhancement using computer software

<b>Unit 1</b> <b>Basics of Image Editing</b>	<b>(8 hrs.)</b>
<b>Unit 2</b> <b>Photographic Composition</b> 2.1 Composition 2.2 Rule of thirds, centre of interest 2.3 Foreground and background 2.4 Light, positive and negative space 2.5 Balance, texture and pattern	<b>(10 hrs.)</b>
<b>Unit 3</b> <b>Manipulation</b> 3.1 Colourisation of black and white photographs 3.2 Restoration 3.3 Filters	<b>(20 hrs.)</b>
<b>Unit 4</b> <b>Collage and Montage</b>	<b>(20 hrs.)</b>
<b>Unit 5</b> <b>Theme-based Photography</b>	<b>(20 hrs.)</b>

**PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic classroom process, and at final critiques. Assessment will focus on conceptual, technical and creative abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development
- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

### Evaluation components

Journal 10 marks  
Course work 40 marks

- **End Semester Evaluation:** Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 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*. 2<sup>nd</sup> ed. New York: Delmar, 2002.

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M.A. DEGREE  
BRANCH X – HISTORY OF ARTS

SYLLABUS  
(Effective from the academic year 2015 -2016)

DRAWING AND PAINTING – PRACTICAL

CODE: 15FA/PC/P114

CREDITS: 4

L T P: 2 0 4

TOTAL TEACHING HOURS: 78

### OBJECTIVE OF THE COURSE

- To impart drawing and painting skills towards art and design requirements

<b>Unit 1</b> Perspective Drawing	<b>(15 hrs.)</b>
<b>Unit 2</b> Figure Drawing	<b>(18 hrs.)</b>
<b>Unit 3</b> Expressive Drawing	<b>(15 hrs.)</b>
<b>Unit 4</b> Rendering Techniques	<b>(15 hrs.)</b>
<b>Unit 5</b> Painting Techniques	<b>(15 hrs.)</b>

### GUIDELINES

- Different drawing and painting media are to be used
- Memory drawing and peer evaluation are to be conducted periodically
- A journal submitted once a month will be part of the continuous assessment
- Prescribed coursework is to be completed and presented to the course teacher on scheduled dates during the semester

### PATTERN OF EVALUATION

- There will be no end semester examination
- Coursework will be evaluated as a systematic classroom process
- A journal should be maintained
- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

### Evaluation components

Journal 10 marks

Course work 40 marks

- **End Semester Evaluation:** Course work prescribed for end semester submission will be assessed by the course teacher and external examiner for 50 marks

### BOOKS FOR REFERENCE

- Barber, Barrington, and Peter Gray. *The Ultimate Drawing Workbook*. London: Artcurus, 2009.
- Buchan, Jack, and J. Baker. *Step-by-Step Art School Portraits*. London: Hamlyn-Reed, 1995.
- Douet, Valerie C. ed. *Drawing for Pleasure*. Kent: Search, 2001.
- Dunlop, M. James. *Anatomical Diagrams for the Use of Art Students*. New York: Macmillan, 1946.
- Fair, David, and Marilyn Kenny. *Design Graphics*. London: Hodder and Stoughton, 1987.
- Felder, Eugene. *Still Life Fundamentals*. London: Kandour, n.d.
- Gair, Angela. *Drawing: A Step-by-Step Guide to Drawing Techniques*. Twickenham: Tiger, 1997.
- Guptill, Arthur. *Freehand Drawing Self-Taught*. New York: Watson Guptill, 1984.
- Harrison, Hazel. *Art School: How to Paint and Draw*. London: Hermes, 2009.
- Huntly, Moira. *The Artist's Drawing Book*. Devon: David and Charles, 1994.
- Jackson, Jack. *Introduction to Drawing*. London: Quantum, 2002.
- Mulick, Milind. *Methods and Techniques: Opaque Colour*. Pune: Jyotsna Prakashan, 2005.
- Mulick, Milind. *Watercolour*. Pune: Jyotsna Prakashan, 2000.
- Pearsall, Ronald. *Practical Painting*. Belgium: Winchmore, 1983.
- Perard, Victor. *Anatomy and Drawing*. Mumbai: Grace Prakashan, 2000.

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

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

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

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

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

**CRITICAL WRITING**

**CODE: 15FA/PE/CW24**

**CREDITS: 4**

**L T P: 4 0 0**

**TOTAL TEACHING HOURS: 65**

**OBJECTIVES OF THE COURSE**

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

<b>Unit 1</b>		<b>(3 hrs.)</b>
	<b>Analytic and Critical Thinking</b>	
	1.1 Seeing and saying	
	1.2 Subject matter and content	
<b>Unit 2</b>		<b>(8 hrs.)</b>
	<b>Style and Documentation</b>	
	2.1 The right word: denotation, connotation, concreteness	
	2.2 Effective sentences and coherent paragraphs	
	2.3 Citation styles: MLA and Chicago	
<b>Unit 3</b>		<b>(4 hrs.)</b>
	<b>Four Modes of Discourse</b>	
	3.1 Narration	
	3.2 Description	
	3.3 Exposition	
	3.4 Argument	
<b>Unit 4</b>		<b>(10 hrs.)</b>
	<b>Formal Analysis</b>	
	4.1 Formal analysis vs. description	
	4.2 Comparison and contrast	
<b>Unit 5</b>		<b>(40 hrs.)</b>
	<b>Writing about Art</b>	



## **PATTERN OF EVALUATION**

- There will be no end semester examination
- Evaluation will be based on continuous internal assessment of written assignments
- Assignments to be in the form of essay, exhibition review, catalogue entry and research paper
- **Continuous Assessment:** **75 marks**
  - Essay 20 marks
  - Exhibition review 15 marks
  - Catalogue entry 20 marks
  - Research paper 20 marks
- **Evaluation of term paper by external examiner:** **25 marks**

## **BOOKS FOR REFERENCE**

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

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

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

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

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

*MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> edition, New York: Modern Language Association, 2009.

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

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

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

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

## **WEB RESOURCE**

The Chicago Manual of Style Online. [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)

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

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

**ILLUSTRATION - PRACTICAL**

**CODE: 15FA/PC/P324**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To encourage a conceptual, imaginative and original approach to illustration
- To facilitate the developing of a personal illustrative style using traditional and digital media for specific applications

**Unit 1 (15 hrs.)**

**Character Illustration**

- 1.1 Character selection
- 1.2 Building visual references for the character through photographs, doodles, thumbnails and roughs
- 1.3 Exploratory character illustrations as black and white drawings of face, figure, gesture, expression and movement
- 1.4 Colour illustration of the character and presentation as a composition with supporting background and elements

**Unit 2 (16 hrs.)**

**Story Book Illustration in a Narrative Style**

- 2.1 Exploring narrative style for a story
- 2.2 Preparatory sketches of characters and forms
- 2.3 Composition studies: doodles, thumbnails and roughs
- 2.4 Developing five sequential illustrations for the story
- 2.5 Illustration for book cover

**Unit 3 (15 hrs.)**

**Text Book Illustration**

- 4.1 Exploring different illustrative approaches for a school text book
- 4.2 Developing illustrations for one chapter
- 4.3 Illustration for book cover

**Unit 4 (16 hrs.)**

**Fashion Illustration**

- 3.1 Drawing the human figure in relation to fashion: male and female
- 3.2 Fabric representation and rendering
- 3.3 Developing fashion images
- 3.4 Layout and presentation

**Unit 5**

**(16 hrs.)**

**Illustration for Advertising**

- 5.1 Surface graphics for packaging design
- 5.2 Illustration for posters and flyers
- 5.3 Product illustration

**PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development
- **Continuous Assessment**

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

**Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation**

**Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks**

**BOOKS FOR REFERENCE**

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

Bossert, Jill. *Children's Book Illustration: Step by Step Techniques*. Switzerland: RotoVision, 1998.

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

Fleishman, Michael. *Exploring Illustration*. New York: Thomsan Delmar Learning, 2004.

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

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

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

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

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

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

**PUBLISHING DESIGN – PRACTICAL**

**CODE: 15FA/PC/G124**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To develop thematic and sequential typographic design applications
- To provide an overview of publishing design
- To explore problem-solving methods related to different formats

**Unit 1 (18 hrs.)**

**Type Structure and Terminology**

- 1.1 Elements of letterforms
- 1.2 Classification of typefaces
- 1.3 Legibility and readability
- 1.4 Form and content

**Unit 2 (15 hrs.)**

**Elements of the Page**

- 2.1 Grid
- 2.2 Template
- 2.3 Page layout

**Unit 3 (15 hrs.)**

**Printing Techniques and Processes**

**Unit 4 (15 hrs.)**

**Newsletter**

- 4.1 Mastheads
- 4.2 Newsletter layouts

**Unit 5 (15 hrs.)**

**Flyers, Brochures and Magazines**

- 5.1 Folds
- 5.2 Pagination
- 5.3 Layouts

## **PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development
- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

### **Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation:** Coursework prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks

## **BOOKS FOR REFERENCE**

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

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

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

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

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

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

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

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

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

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

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

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

**RESEARCH METHODOLOGY**

**CODE: 15FA/PE/RM24**

**CREDITS: 4**

**L T P: 4 0 0**

**TOTAL TEACHING HOURS: 65**

**OBJECTIVES OF THE COURSE**

- To inculcate in students a sense of curiosity and scientific inquiry
- To gain knowledge on various research methods and tools of data collection
- To equip students with skills in designing scientific research
- To enable students write research papers, reports and a dissertation

**Unit 1 (5 hrs.)**

**Introduction to Research**

- 1.1 Scientific Research – Objectivity, Positivism, Empiricism, Relativism, Ethical Neutrality, Scepticism
- 1.2 Concept, Meaning and Definition of Research, Scientific Attitude, Analytical Thinking, Critical Thinking and Writing
- 1.3 Paradigms in Scientific Inquiry – Inductive and Deductive research
- 1.4 Types of Scientific Research
  - 1.4.1 Applied vs. Pure
  - 1.4.2 Quantitative vs. Qualitative
  - 1.4.3 Conceptual vs. Empirical

**Unit 2 (10 hrs.)**

**Research Designs for Art**

- 2.1 Art historical research, Philosophical (theoretical), Comparative (cross-cultural)
- 2.5 Descriptive (using surveys, causal-comparative methods), Experimental (pre-, post-testing, 'control'), Diagnostic, Explorative and Explanatory research designs
- 2.6 Naturalistic/Qualitative enquiry (Interpretative, Phenomenology, Ethnography, Biography, Grounded Theory)
- 2.7 Practical (creative, expressive / productive)
  - 2.7.1 drawing, painting, sculpture, architecture, photography, video art

**Unit 3 (15 hrs.)**

**Research Process**

- 2.1 Defining and formulating a research problem
- 2.2 Literature Review - Primary, Secondary and Tertiary sources
- 2.3 Conceptualizing a research design - developing concepts, constructs and variables, causal relationships, theoretical, conceptual and operational definitions and frameworks
- 2.4 Developing Hypotheses – functions and types, appropriateness of use

- 2.5 Constructing instruments for data collection
- 2.6 Selecting a sample, collecting and processing data
- 2.7 Writing a research report

**Unit 4 (15 hrs.)**

**Sampling Methods, Data Collection and Analysis**

- 4.1 Sampling
  - 4.1.1 Probability sampling
  - 4.1.2 Non Probability sampling
  - 4.1.3 Mixed sampling techniques
  - 4.1.4 Population and unit of analysis
- 4.2 Data Collection Methods
  - 4.2.1 Primary sources – Observation, Interviews – interview schedule, interview guide, focus group discussion, brainstorming techniques, questionnaires
  - 4.2.2 Secondary sources – books, journals, documents, records, mass media
  - 4.2.3 Strengths and weaknesses of data collections methods
  - 4.2.4 Reliability and validity of instruments
- 4.3 Data Analysis
  - 4.3.1 Scrutiny of data, coding and classifying data
  - 4.3.2 Tabulation, simple frequency tables, percentages, graphs, diagrammatic presentations,
  - 4.3.3 Hypotheses testing

**Unit 5 (20 hrs.)**

**Thesis Writing**

- 5.1 Style manuals, writing for art, reviews, exhibition catalogues
  - 5.1.1 Layout, structure and language
- 5.2 Bibliography, referencing and citation
- 5.3 Research ethics
  - 5.3.1 Copyright, Intellectual Property Rights, plagiarism
  - 5.3.2 Citation and acknowledgements
  - 5.3.3 Informed consent
  - 5.3.4 Reproducibility and accountability

**PATTERN OF EVALUATION**

- There will be no end semester examination
- Evaluation will be based on continuous internal assessment of written assignments
- Assignments to be in the form of essay, literature review, abstract and research paper
- **Continuous Assessment: 75 marks**
  - Essay 15 marks
  - Literature review 20 marks
  - Abstract 10 marks
  - Research paper 30 marks
- **Evaluation of term paper by external examiner: 25 marks**

## **BOOKS FOR REFERENCE**

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

*MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> edition. New York: Modern Language Association, 2009.

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

## **WEB RESOURCE**

The Chicago Manual of Style Online. [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)



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

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

**WEAVING – PRACTICAL**

**CODE: 15FA/PC/TI24**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To provide an awareness of fibres, yarns, fabrics and textile construction
- To enable an understanding of elementary weave structures through weaving practice
- To enhance skills in weave design using CAD

<b>Unit 1</b>	<b>(8 hrs)</b>
<b>Fibres, Yarns and Fabrics</b>	
1.1 Cellulose, protein and manufactured fibres	
1.2 Yarn twist, types and numbering systems	
1.3 Fabrics: types, weights, preparation, finishes and care	
1.4 New textiles	
<b>Unit 2</b>	<b>(7 hrs.)</b>
<b>Textile Construction Techniques</b>	
2.1 Early structures: felts and bark cloth	
2.2 Weaving: the hand loom, loom operations, automation of weaving and weaving machines	
2.3 Looped, knotted and braided fabrics	
2.4 Films, nonwovens and stitch-bonded fabrics	
<b>Unit 3</b>	<b>(8 hrs.)</b>
<b>Representation of Woven Fabric Structure</b>	
3.1 Weave repeat	
3.2 Drafting and lifting plans	
<b>Unit 4</b>	<b>(30 hrs.)</b>
<b>Elementary Weaves</b>	
4.1 Plain, twill and satin weaves and their variations	
4.2 Simple colour and weave effects	
4.3 Miscellaneous elementary structures: crepe weaves, honey comb weaves, huckaback weaves, mock leno weaves	
<b>Unit 5</b>	<b>(25 hrs.)</b>
<b>Designing for Figured Weaves</b>	
5.1 Dobby shedding, simple spot and dobby designs	
5.2 Jacquard shedding and designs	
5.3 Designs for extra warp and weft structures	

## **GUIDELINES**

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys
- Students are required to submit a journal which documents their assimilation of the course content and enhanced with fabric samples; fibre and fabric data charts; weave samples and relevant illustrations
- Sample looms and frame looms will be used for weaving practice in Unit 4
- Coursework for Unit 5 will be CAD based. Students will develop a concept based collection of weave designs comprising yarn dyed and patterned coordinates
- Traditional Indian woven textiles will be discussed wherever relevant

## **PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- **Continuous Assessment**  
**Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks**

<b>Continuous Assessment</b>	
Test on Unit 1 and 2	10 marks
Journal	10 marks
Course work	30 marks
- **End Semester Evaluation**  
**Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks**

## **BOOKS FOR REFERENCE**

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

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

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

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

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

Louie, Elaine. *Living with Textiles*. London: Octopus, 2001.

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

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

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

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

**COMMUNICATION DESIGN I – PRACTICAL**

**CODE: 15FA/PC/G234**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

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

<b>Unit 1</b> <b>Introduction</b> 1.1 Communication process	<b>(3 hrs.)</b>
<b>Unit 2</b> <b>Corporate and Brand Identity</b> 2.1 Designing symbols and logotypes	<b>(20 hrs.)</b>
<b>Unit 3</b> <b>Designing Brand Identity</b> 3.1 Building brand identity	<b>(20 hrs.)</b>
<b>Unit 4</b> <b>Packaging Design</b> 4.1 Material and design considerations 4.2 Packaging templates, finishes and effects	<b>(10 hrs.)</b>
<b>Unit 5</b> <b>Packaging Applications</b>	<b>(25 hrs.)</b>

**PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development

- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

**Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation:** Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks

**REFERENCE BOOKS**

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

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

Evamy, Michael. *Graphics Explained*. Switzerland: RotoVision, 2009.

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

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

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

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

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

*Point-Of-Purchase Design Annual 51: The 39<sup>th</sup> Merchandising Awards*. New York: Retail Reporting, 1997.

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

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

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

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

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

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

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

**FASHION, ACCESSORIES AND EMBELLISHMENT – PRACTICAL**

**CODE: 15FA/PC/T344**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To provide an awareness of fashion and textile accessories
- To enable an understanding of fabric manipulation and stitched embellishment

**Unit 1 (25 hrs.)**

**Fashion**

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

**Unit 2 (8 hrs.)**

**Accessories**

- 2.1 Fashion accessories
- 2.2 Home accessories

**Unit 3 (8 hrs.)**

**Fabric Manipulation**

Fabric tube turning, pleats, tucks, gathers, piping

**Unit 4 (25 hrs.)**

**Embroidery**

- 4.1 Hand embroidery: free style and cutwork
- 4.2 Indian embroidery: toda, kanta, phulkari, chikankari, kasuti, Kashmiri kashida, kutchi, zardosi
- 4.3 Machine embroidery

**Unit 5 (12 hrs.)**

**Appliqué, Quilting and Patchwork**

**GUIDELINES**

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys
- Units 3, 4 and 5 will require sample making of the prescribed techniques

## **PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document course inputs, as well as design and sample developments
- **Continuous Assessment**  
**Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks**

<b>Evaluation components</b>	
Journal	10 marks
Course work	40 marks
- **End Semester Evaluation**  
**Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks**

## **BOOKS FOR REFERENCE**

- Baugh, Gail. *The Fashion Designer's Textile Directory: The Creative Use of Fabrics in Design*. London: Thames and Hudson, 2011.
- Bawden, Juliet. *The Art and Craft of Applique*. London: Mitchell Beazley, 1991.
- Diamond, Jay and Ellen Diamond. *Fashion Apparel, Accessories and Home Furnishings*. New Delhi: Dorling Kindersley, 2008.
- Fogg, Marnie. *The Fashion Design Directory*. London: Thames and Hudson, 2011.
- Frings, Gini Susan. *Fashion: From Concept to Consumer*. New Delhi: Dorling Kindersley, 2008.
- Gale, Colin and Jasbir Kaur. *Fashion and Textiles*. Oxford: Berg, 2004.
- Gardiner, Wendy. *The Encyclopedia of Sewing Techniques*. Kent: Search, 2004.
- Gordon, Maggi McCormick. *The Quilting Sourcebook*. London: Collins and Brown, 1997.
- Hemingway, Karen. *The Encyclopedia of Stitches*. London: New Holland, 2004.
- Ireland, Patrick John. *Encyclopedia of Fashion Details*. London: B. T. Batsford, 1996.
- San Martin, Marcarena. *How to be a Fashion Designer*. Singapore: Paco Asensio, 2009.
- Shrikant, Usha. *Ethnic Embroidery of India*. Mumbai: Samata, 1998.
- Worsley, Harriet. *100 Ideas that Changed Fashion*. London: Laurence King, 2011.

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

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

**MOBILE APPLICATION AND WEB PAGE DESIGN – PRACTICAL**

**CODE: 15FA/PC/G344**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To provide a foundation in digital arts in relation to web page and mobile application development
- To develop visual design skills for mobile apps
- To explore the fundamentals of creating raster and vector visual assets for mobile apps using Adobe Photoshop and other image editing software

<b>Unit 1</b>	<b>Introduction</b>	<b>(3 hrs.)</b>
<b>Unit 2</b>	<b>Designing Graphics for Mobiles</b> 2.1 Flat design techniques 2.2 Symbols and icons	<b>(20 hrs.)</b>
<b>Unit 3</b>	<b>Mobile Applications</b> 3.1 Screen layouts 3.2 2D and 3D graphics 3.3 Userflow design, wireframes, mobile UI patterns	<b>(20 hrs.)</b>
<b>Unit 4</b>	<b>Web Page Planning</b> 4.1 Composition 4.2 Layout	<b>(15 hrs.)</b>
<b>Unit 5</b>	<b>Web Page Production</b>	<b>(20 hrs.)</b>

**PATTERN OF EVALUATION**

- There will be no end semester examination
- Coursework will be evaluated as a systematic and process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines

- A journal should be maintained to document course inputs, as well as design and sample developments
- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

**Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation:** Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks

**BOOKS FOR REFERENCE**

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

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

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

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

Heller, Steven and Veronique Vienne. *100 Ideas that Changed Graphic Design*. London: Laurence King, 2012.

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



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

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

**SUMMER INTERNSHIP**

**CODE: 15FA/PN/SI32**

**CREDITS: 2**

**OBJECTIVES OF THE COURSE**

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

**EVALUATION**

Logbook	40 marks
Report	30 marks
Presentation	20 marks
Agency evaluation	10 marks

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

SYLLABUS  
(Effective from the academic year 2015 -2016)

TEXTILE PRINTING - PRACTICAL

CODE: 15FA/PC/T234

CREDITS: 4

L T P: 2 0 4

TOTAL TEACHING HOURS: 78

**OBJECTIVES OF THE COURSE**

- To create an awareness of textile dyeing and printing
- To develop creative design skills for print applications
- To enable the development of a concept based collection of printed textiles

**Unit 1 (8 hrs.)**

**Dyeing and Printing**

- 1.1 Natural dyestuffs and dyeing techniques
- 1.2 Synthetic dyes and dye classes
- 1.2 Dyeing at different processing stages
- 1.3 Direct, discharge, mordant and resist printing
- 1.4 Special techniques: flock, foil, devoré, expanding ink

**Unit 2 (24 hrs.)**

**Design Development**

- 2.1 Design development methodology: ideation, research, mood board, and colour story
- 2.2 Motif and pattern derivation, design editing and development
- 2.3 Colour in textiles: Pantone fashion and home palette
- 2.4 Layout and repeat construction: tailored and seamless repeats
- 2.5 Colourways and coordinates

**Unit 3 (20 hrs.)**

**Block Printing**

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

**Unit 4 (20 hrs.)**

**Screen Printing**

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

**Unit 5 (6 hrs.)**

**Digital Printing**

## GUIDELINES

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys
- Units 3, 4 and 5 will require concept based developments of printed textiles / products
- Indian dye and print traditions will be discussed wherever relevant

## PATTERN OF EVALUATION

- There will be no end semester examination
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development

- **Continuous Assessment**

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

**Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation**

**Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks**

## BOOKS FOR REFERENCE

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

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

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

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

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

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

Van Roojen, Pepin. *Indian Textile Prints*. Amsterdam: Agile Rabbit, 1999.

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

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

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

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

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

**COMMUNICATION DESIGN II – PRACTICAL**

**CODE: 15FA/PC/G444**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To understand media and its relevance to promotion
- To explore visual merchandising for retail
- To provide a brief background of advertising
- To design a comprehensive advertising campaign

<b>Unit 1</b>	<b>(3 hrs.)</b>
<b>Media</b>	
1.1 Media strategies	
1.2 Traditional and contemporary promotional	
<b>Unit 2</b>	<b>(20 hrs.)</b>
<b>Marketing</b>	
2.1 Direct marketing	
2.2 Public relations and event marketing	
<b>Unit 3</b>	<b>(20 hrs.)</b>
<b>Visual Merchandising</b>	
3.1 Window and in-store display for retail	
3.2 Exhibition design	
<b>Unit 4</b>	<b>(10 hrs.)</b>
<b>Advertising process</b>	
4.1 Copywriting and visualising	
4.2 Layout	
<b>Unit 5</b>	<b>(25 hrs.)</b>
<b>Advertising</b>	
5.1 Public service advertising	
5.2 Commercial campaign	

**PATTERN OF EVALUATION**

- There will be no end semester examination

- Coursework will be evaluated as a systematic classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines
- A journal should be maintained to document design process and development
- **Continuous Assessment:** A journal and prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

**Evaluation components**

Journal	10 marks
Course work	40 marks

- **End Semester Evaluation:** Course work prescribed for end semester submission will be assessed at a critique conducted by the course teacher and external examiner for 50 marks

**REFERENCE BOOKS**

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

Evamy, Michael. *Graphics Explained*. Switzerland: RotoVision, 2009.

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

Godfrey, Jason. *The Best of Brochure Design 9*. Massachusetts: Rockport, 2006.

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

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

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

*Point-Of-Purchase Design Annual 51: The 39<sup>th</sup> Merchandising Awards*. New York: Retail Reporting, 1997.

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

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

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

**CRAFTS IN INDIA**

**CODE: 15FA/PE/CI44**

**CREDITS: 4**

**L T P: 4 0 0**

**TOTAL TEACHING HOURS: 52**

**OBJECTIVES OF THE COURSE**

- To provide an awareness of craft traditions, mediation and revival in India
- To present an overview of select interventions that support craft communities and their work
- To provide an exposure to issues of sustainability and emerging concerns through case studies
- To understand the reach of craft to diverse market segments, with focus on select design interventions

**Unit 1 (15 hrs.)**

**Overview of Craft Traditions**

- 1.1 Textiles
- 1.2 Metal, wood, stone and clay
- 1.3 Paper and leather
- 1.4 Bamboo, cane and fibre

**Unit 2 (10 hrs.)**

**Craft Mediation and Revival**

- 2.1 The Khadi movement and its contemporary resurgence
- 2.2 Government policy and apex development bodies, Craftmark
- 2.3 Craft activists: Kamaladevi Chattopadhyay, Pupul Jayakar
- 2.4 Apex organisations: Crafts Council of India, Dastkar, Dastkaari Haat Samiti, All India Artisans and Craftworkers Welfare Association, Dastkar Andhra, Paramparik Karigar
- 2.5 Awards and recognition of craftspersons

**Unit 3 (10 hrs.)**

**Economics of Craft and Emerging Concerns**

- 3.1 Collective business enterprises and producer groups: WomanWeave, Sasha Association for Craft Producers, Urmul, Porgai, Dwaraka, Gramshree, Kala Raksha, Shrujan
- 3.2 Sustainability and ecological concerns: Malkha, Upasana, Industree, Avani Rangсутra
- 3.3 Capacity building and product diversification: Orupa
- 3.4 Challenges to the craft sector

**Unit 4 (8 hrs.)**

**Marketing of craft**

- 4.1 State emporia, craft bazaars and exhibitions
- 4.2 Retail chains: Fabindia, Good Earth, Anokhi, Bandhej, Mother Earth
- 4.3 Regional brands: Kalakshetra, Naturally Auroville, Kreedaa, Rehwa, Manjal, Anwasha, Ekmatra

**Unit 5 (9 hrs.)**

**Luxury Retail and Design Entrepreneurs**

- 5.1 Haute Couture: Neeru Kumar, Ritu Kumar, Rahul Mishra, Sabyasachi Mukherjee, Gaurang Shah, J J Vallya
- 5.2 Accessories: Amrapali, Ganjam, Roopa Vohra, Calonge, Hidesign, Trunks Company Jaipur
- 5.3 Home and décor: Jean-Francois Lesage, Shyam Ahuja, Gunjan Gupta, Sahil Bagga and Sarthak Sengupta, Sandeep Sangaru, Atul Johri

**PATTERN OF EVALUATION**

- There will be no end semester examination
- **Continuous Assessment: 75 marks**
  - 2 Tests (20 marks each) 40 marks
  - Written assignment 20 marks
  - Seminar / craft review 15 marks
- **Evaluation of case study/ term paper by external examiner: 25 marks**

**BOOKS FOR REFERENCE**

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

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

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

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

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

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

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

**DISSERTATION**

**CODE: 15FA/PC/DI49**

**CREDITS: 9**

**L T P: 0 12 0**

**TOTAL TEACHING HOURS: 00**

**OBJECTIVES OF THE COURSE**

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

**GUIDELINES**

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

**FORMAT**

- The dissertation must be word-processed in the prescribed format.
- The main part of the dissertation must be double-spaced. Footnotes and bibliography should be single-spaced.
- Margins on the top, right and bottom of the page should be 1" each, with a minimum of 1.5" on the left margin to allow for binding.
- The dissertation should contain the following elements:



- **Title page:** This must state the title of the dissertation, the name and department number of the student, and the statement:

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

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

- **Certificate:**

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

Date:

Place: [Name of Student]

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

Supervisor  
Department of Fine Arts  
Stella Maris College  
Chennai 600 086

Principal  
Stella Maris College  
Chennai 600 086

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

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

Date:

Place: [Name of Student]

- **Acknowledgements:** The student may wish to acknowledge any help that she received in the preparation of her dissertation.
- **Table of contents:** This must list the contents of the dissertation by chapters, with sections where appropriate, and the page number for each, together with the page numbers for the notes, bibliography and images. A list of illustrations is to be provided if required.

- **Abstract:** This must provide a brief statement (not more than 200 words) of the main themes or findings of the dissertation.
- **Main text:** Each main heading (introduction, chapters, conclusion, references, bibliography) must start on a new page. Sections within chapters may continue on the same page. The number of pages should be restricted to a minimum of 45 and maximum of 50, from introduction to conclusion, and not including bibliography.
- **References:** Footnotes should be numbered consecutively and the references to which they refer should be placed either at the bottom of the relevant page or at the end of the dissertation, and before the bibliography. If required, a glossary is to be provided following References.
- **Bibliography:** The bibliography must list all works used in the preparation of the dissertation, including all those noted in the references. A complete bibliography of all resources used/referred to must be attached to the work
- **Images:** Only one or two images to be placed per page with image numbers and captions.

### VIVA VOCE

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

### EVALUATION

#### Continuous assessment

- Meetings and discussions with supervisor 50 marks

#### Final assessment: to be marked by supervisor and external examiner

- Dissertation 40 marks
- Viva voce 10 marks

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

**M.A. DEGREE**

**BRANCH X - HISTORY OF FINE ARTS**

**SYLLABUS**

**(Effective from the academic year 2015 -2016)**

**TEXTILE PRODUCT DEVELOPMENT- PRACTICAL**

**CODE: 15FA/PC/T444**

**CREDITS: 4**

**L T P: 2 0 4**

**TOTAL TEACHING HOURS: 78**

**OBJECTIVES OF THE COURSE**

- To provide an understanding of textile product development
- To enable a personal exploration of fabric, technique and design leading to a concept based collection of textile products

**Unit 1 (3 hrs.)**

**Factors Essential for Product Development**

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

**Unit 2 (7 hrs.)**

**Conceptualisation of a Textile Collection**

- 2.1 Proposal and concept
- 2.2 Problem analysis, research questions and objectives

**Unit 3 (8 hrs.)**

**Research**

- 3.1 Demographic and psychographic research
- 3.2 Materials, techniques, feasibility
- 3.3 Data collection and market survey

**Unit 4 (30 hrs.)**

**Design**

- 4.1 Design development
- 4.2 Sourcing and scheduling
- 4.3 Sampling, testing and quality standards

**Unit 5 (30 hrs.)**

**Product Development**

- 5.1 Costing and pricing: cost of production, price point and product price
- 5.2 Product development
- 5.3 Documentation

## GUIDELINES

- Students are expected to participate in periodic reviews, group work, educational trips and market surveys
- Units 2 – 5 will require students to develop an original concept / theme based collection of textile products that are fabricated to professional standards
- The product development is to be documented, and a copy should be submitted to the Department of Fine Arts
- The documentation should include the following
  - Concept note
  - Exploration of materials and techniques
  - Working sketches and final artworks (with actual size details)
  - Sampling
  - Photo-documentation of the design process and product execution
  - Product specifications and costing

## PATTERN OF EVALUATION

- There will be no end semester examination
- Coursework will be evaluated as a systematic and original classroom process, and at final critiques. Assessment will focus on conceptual, creative and critical abilities, presentation skills and completion of work to meet deadlines

- **Continuous Assessment**

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

**Evaluation components**

Documentation	20 marks
Design and sampling	30 marks

- **End Semester Evaluation**

**The collection will be assessed at a critique conducted by the course teacher and external examiner for 50 marks**

## BOOKS FOR REFERENCE

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

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

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

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

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

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

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

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**BRANCH X - HISTORY OF FINE ARTS**

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

**VISUAL CULTURE**

**CODE: 15FA/PE/VC44**

**CREDITS: 4**

**L T P: 4 0 0**

**TOTAL TEACHING HOURS: 65**

**OBJECTIVES OF THE COURSE**

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

<b>Unit 1</b> <b>Introduction to Visual Culture</b>	<b>(5 hrs.)</b>
<b>Unit 2</b> <b>Image and Meaning</b> 2.1 Sign and semiotics 2.2 Appropriation and cultural production	<b>(15 hrs.)</b>
<b>Unit 3</b> <b>Technologies and the Multiplying Image</b> 3.1 The myth of photographic truth 3.2 Image reproduction: the copy 3.3 Walter Benjamin and mechanical reproduction	<b>(15 hrs.)</b>
<b>Unit 4</b> <b>Consumer Culture</b> 4.1 Advertising and consumer societies 4.2 Commodity culture and commodity fetishism	<b>(15 hrs.)</b>
<b>Unit 5</b> <b>Visualising Gender</b> 5.1 Cultural constructions of femininity and masculinity 5.2 Psychoanalysis of power and desire 5.3 Gaze and spectacle	<b>(15 hrs.)</b>

**PATTERN OF EVALUATION**

- There will be no end semester examination
- **Continuous Assessment:**

2 Tests (20 marks each)	40 marks
Written assignment	10 marks
Seminar	15 marks
Reading and discussion	10 marks

**75 marks**
- **Evaluation of term paper by external examiner:** **25 marks**

## **BOOKS FOR STUDY**

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

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

## **BOOKS FOR REFERENCE**

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

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

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

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

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

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

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

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

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

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

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

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

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

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