

APPLIED ART SPECIALIZATION

OBJECTIVE

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling in the student the capability of formulating expression in the digital media and with equal confidence through finished exercises in traditional medium.

PREVIOUS YEAR

PRACTICAL SUBJECTS

1. VISUALIZATION

18 weeks-450 Hours/200 Marks

Communication for media, appropriate two variety of consumer's products/services.

2. CHOICE OF ANY ONE OF THE FOLLOWING THREE

16 weeks Hours /150 Marks

- (a) Graphic Designing: Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs etc.
or
- (b) Animation and TV Graphics: The design for programmes, station identify signs, symbols, commercial advertisement trademarks and short films etc.
or
- (c) Illustration: Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning.

THEORY SUBJECTS

ADVERTISING AND MARKET RESEARCH

22 Weeks-44 Hours/100 Marks

The Economics and Function of advertising, importance of Research in products, Market and marketing, branding and packaging, Advertising, Attitude and Consumer Behaviour, different channels of Communication in relation to Media of Advertising. Advertising agencies- their clients and achievements etc. Contribution towards the Society. A detailed study of Advertising and Personal selling.

REPORT & VIVA VOCE

12 Weeks-24Hours / 50 Marks

SL. NO.	SUBJECTS PREVIOUS YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	VISUALISATION	10	50	150	200
2	GRAPHIC DESIGNING OR ANIMATION AND TV GRAPHIC OR ILLUSTRATION	10	37	113	150
THEORY					
1	ADVERTISING AND MARKETING RESEARCH	WRITTEN EXAM TIME-3 HRS	25	75	100
2	REPORT & VIVA VOCE	SUBMISSION	--	REPORT- 25 VIVA- 25	50
TOTAL			112	388	500

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

History of Photography- (India 1840-1980), by Beaumont Newhall, New York, 1949
Infapress & Advt Year Books, Infa, New Delhi, 1985
Innovation in Marketing by T.Levit, Prentice, New York
Enviornment of Marketing Behaviour by Halloway and Hawrock
Advertising Handbook by D.V.Gandhi.
Modern Advertising by Hepner
Economics of Advertising by B.Chiplin and B.Sturgess
International Handbook of Advertising by S.Watson Dunn 1965, USA
Confession of an Advertising Man by David Ogilvy 1980 New York
Graphic Arts Encyclopedia by George A.Stevenson, 1979 USA
Modern Marketing by S.A.Sherlekar Bombay India 1988
Advertising Management by David A. Aaker and John G.myers India, 1977
What's in a brand, by John Phillip Jones, India, 1985
Brand Positioning by S.Sengupta, New Delhi, 1995
Contemporary Advertising by William F.Arens and Courtland I.Bovee, USA, 1994
Advertising Procedure by Kleppner's, London

FINAL YEAR

PRACTICAL SUBJECTS

1. VISUALISATION

18 weeks-450 Hours / 200 Marks

Communication for media appropriate to problems and ideas with social relevance to the present time.

2. CONTINUATION OF THE COURSE SELECTED IN THE 1ST YEAR.

16 weeks- 400 Hours / 150 Marks

- (a) Graphic Designing: Selection of a consumer product/ services followed by relevant on campaign with media like poster, press and magazine advertisements, direct mail, film etc. , to promote the chosen subject.
- (b) Animation and TV Graphics: Design for programmes, identification signs, symbols, commercial advertisement, trademarks and short films etc.,
Or
- (c) Illustration: Illustration for books meant for different age groups. Comprehensive illustration for book animation.

THEORY SUBJECTS

ADVERTISING AND BUSINESS ORGANISATION

12 Weeks-24 Hours / 50 Marks

- (a) A detailed study of Advertising Management. Modern Marketing concept. Consumer Supremacy. Buying Motives and Habits. Promotion -Sales Promotion. The Philosophy of Image Building. Advertising and Public Relation. Beliefs, Values and customs in advertising.
- (b) Trade for developing countries, Trade Fares and Exhibitions. Introduction to e-Advertising.

DISSERTATIONS & VIVA VOCE

22 Weeks-44 Hours / 100 Marks

SL. NO.	SUBJECTS FINAL YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREG ATE
PRACTICAL					
1	VISUALISATION	10	37	113	150

2	GRAPHIC DESIGNING OR ANIMATION AND TV GRAPHIC OR ILLUSTRATION	10	50	150	200
THEORY					
1	ADVERTISING AND BUSINESS ORGANISATION	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE	SUBMISSION	--	DISSERTATION - 50 VIVA- 50	100
TOTAL			99	401	500

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

Computer Animation by Neal Wienstock. USA, 1987
 Advertising in the market place by Burke, USA, 1973
 Confession of an Advertising Man, by David Ogilvy, New York, 1963
 Advertising Art & Ideas-A text book, by G.M.Rege, Poona, 1972
 Creative Camera Techniques, by Aves Beuck, New York, 1981
 Toon Art, by Steven Withrow, Ilex, England, 2004
 Complete guide to digital 3-D Design, by Simon Danaher, Ilex, England, 2006
 Webworks-e-Zines, Rocckport Publications, New York, USA, 2002
 Animation Art, by Curtis Hillman, Rockfort Publications, New York, 2003
 2-D and beyond (Animation), Vol-i& ii, by Jayne Pilling, Dover Publication, 2002
 Best new Animation Designs, Vol-i& ii, by Rita Street, Welcome books, New York, USA, 1997

PAINTING SPECIALIZATION

OBJECTIVE

The Curriculum is planned to further enhance the skills of the student while encouraging personal growth based on research in various styles of painting and the related technology. Building upon previous course work in creative working, student will develop a concept for a body of work. Abstraction, mixing of medium, stylization, using reality as a basis of design based painting, employing cubic form, distortion and simplification will be encouraged. The relevance of the scale of assessment will be considered on the basis of several studies. Final critiques and class discussions to develop individual artistic vocabulary and approach.

PREVIOUS YEAR

PRACTICAL SUBJECTS

1. DRAWING

14 Weeks-350 Hours / 100 Marks

Advanced study in figure and group with emphasis on creative drawing and the development of a personal idiom.

2. PAINTING

20 Weeks-500 Hours / 250 Marks

- Emphasis on colour composition and individual technique for working in any one of the following:
- Portraiture: Advanced studies from life models of different age group (male and female). Enlargement from photographs.
 - Creative Painting: Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.
 - Mural: Design and execution of murals on given subjects and site. The Project should be supported by appropriate drawing, model to scale and other studies.
Medium: Any painting and Graphic Media.

THEORY SUBJECT
20TH CENTURY ART HISTORY

22 Weeks-44 Hours /100 Marks

Objective and Analytical study of various phases in the making of 20th century visual and plastic arts and related development in other areas. Deeper understanding of modern era as reflected in its art form to simulate an increased awareness of the many possibilities of visual communication open to the contemporary artist. Lectures on various art movements i.e. Fauvism, Cubism, Expressionism, Surrealism, Colour field, Abstractionism, post-2nd World war art movements with reference to theories in western philosophy and aesthetics.

REPORT & VIVA VOCE

12 Weeks-24 Hours / 50 Marks

SL. NO.	SUBJECTS PREVIOUS YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	DRAWING	5	25	75	100
2	PAINTING	5	62	188	250
THEORY					
1	20 th CENTURY ART	WRITTEN EXAM TIME-3 HRS	25	75	100
2	REPORT & VIVA VOCE	SUBMISSION	--	REPORT- 25 VIVA- 25	50
TOTAL			112	388	500

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

Colour, Form and Composition by Wayne Derge, W.D..Art Press, New York, 1996
 Space-Frame Experience in Art by Taumo Pasto, Barnes Publishing, New York, 1964
 Colour Pattern and Texture by William Graham, Studio Vista, New York, 1970
 Principles of Composition in Photography by Andreas Feiminger, Amphoto Press, New York, 1973
 Asian Art by John D.Plante, London, 1968
 The Moment of Cubism by Eric Newton
 Monographs: Amrita Shergil, Rabindranath Tagore, Jamini Roy: by Lalit Kala Akademi, New Delhi, 1984
 Modern Art and India by William Archer.
 Abanindranath and the Art of his time by Jaya Appaswamy, New Delhi, 1968
 Four Steps Modern Art by Lionello Venture.
 Art Appreciation made simple by Barbara Wheeton, Britain, 1970
 NatyaShastra by Bharata, India, 1996
 Principles of Chinese Painting Lin Yatanq
 Art and Nationalism in Colonial Period by a ParhtoMathur

FINAL YEAR

PRACTICAL SUBJECTS

1. DRAWING

14 weeks-350 Hours / 100 Marks

Continuation of previous year programme, study in figure and group with emphasis on creative drawing and on the development of personal idiom.

2. PAINTING

20 weeks- 500 Hours / 100 Marks

Continuation of previous year programme with emphasis on colour composition and individual technique for working in any one of the following:

- (a) Portraiture: Advanced studies from life cycle models of different age group (male and female).

- Enlargement from Photographs.
- (b) Creative Painting: Compositions (thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principle in order to develop a distinct personal style.
- (c) Mural: Design and execution of murals on given subjects and site. The Project should be supported by appropriate drawing, model to scale and others studies.

Medium: Any painting and Graphic Media.

THEORY SUBJECT

ART CRITICISM

12 Weeks-24 Hours / 50 Marks

Important and necessary criticism and evaluation of Art works, understanding of Modern and Post-Modern Art trends from the western and Eastern point of view.

- (a) Western: History of Art criticism: Development of art history as human discipline: Connoisseurship and methodology; Visual analysis; Symbolism and Iconography; Psycho-analytic and Anthropological view points; Knowledge of relevant writings of Aristotle, Alberti, Vasari, Bellori, Ruskin, Wolffin, Roger Fry, Arnheim, Langer, Herbert Read.
- (b) Oriental: Theories of art and aesthetics in India and Chinese tradition and their critical examination; material for lectures to be drawn from (a) writing of Bharata and Bhamana, Abhinava gupta to Vishwanath, (b) Selected texture from Silpashastra on technique and Iconography (c) Critical reference on Paintings and Sculpture from ancient and medieval literature (d) writing on Indian Art by Modern Indian and Western writers (e) Principles of Chinese paintings, and (f) The Chinese theory of Art based on compilations by Lin Yutang Zen Theories.

DISSERTATION AND VIVA:

22 Week/44 Hour/ 100 Marks

SL. NO.	SUBJECTS FINAL YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	DRAWING	5	25	75	100
2	PAINTING	5	62	188	250
THEORY					
1	ART CRITICISM	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE	SUBMISSION	--	DISSERTATION - 50 VIVA- 50	100
TOTAL			99	401	500

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

Essence of Indian Art, by B.N Goswami, Asian Art Museum of San Francisco, USA, 1986
 The Transformation of Nature in Art by A.K. Coomaraswamy, Anthenium, New York, 1956
 Modern Theories of Art by M. Barasch, New York University Press, New York, 1980
 Purpose of Art Albert Alsen, Prentice Hall Press, New York 1972
 Social History of Art by Arnold Hauser, London, 1983
 History of Art Criticism by Lionello Venturi.
 The Struggle for Modernity by Nationalism Futurism and Fascism by Emillo Gentile Francis
 Newton Souza: binding Western and Indian Modern Art, Aziz Kurtha, Calcutta, India.
 Pictorial Space: A Point of View on Contemporary Indian Art, by GeetaKapur, Delhi
 Studies in Modern Indian Art: A Collection of Essays, by Ratan Parimoo, Baroda, India
 The living tradition: Perspectives on Modern Indian Art , K.G. Subramanyam, Baroda
 The making of Modern Indian Art: The Progressives, by Yashodhara Dalmia, Pune, India
 Santiniketan: The making of a Contextual Modernism, by R. Sivakumar, Kolkatta, India

PRINTMAKING SPECIALIZATION

OBJECTIVE

The objective is to provide training in the skills for original and creative visual expression. The experience from study of BFA should have honed the capability of the student to communicate through various medium and technology. The aim of this program is to further develop the skills and to shape the personality of the student, wherein creative freedom co-exists with known practical requirement. Personal growth will be based on research in various methods and styles of print making and related technology.

PREVIOUS YEAR

PRACTICAL SUBJECTS

(1) DRAWING

14 Weeks-350 Hours / 150 Marks

Advanced study of human figure, individual and in a group with emphasis in creative drawing and on the developments of personal idiom.

(2) CREATIVE PRINTMAKING

20 Weeks-500 Hours / 200 Marks

Emphasis on composition and individual technique working in the following mediums:

(a) RELIEF PROCESS:

- (i) Selection of material, Preparation of surface for various textures, eg., Linoleum, Wood etc.
- (ii) Preparing design and transferring on selected material, cutting of material and preparing the print surface.
- (iii) Printing of prepared blocked. Determine registration for printing of editions.

(b) INTAGLIO PROCESS:

- (i) Selection of materials, preparation and application of dry and liquid ground. Study of various chemical of mordents.
- (ii) Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like dry point, aquatint, mezzotint etc.
- (iii) Printing techniques such as viscosity.

(c) LITHOGRAPHY:

- (i) Preparation of surface, polished and fined grained, Experiments with line, tone, texture.
- (ii) Understanding the chemical properties of Litho surface.
- (iii) Printing.

(d) SCREEN PAINTING:

- (i) Preparation of screen, selection of various grades of nylon cloth and stretching the cloth.
- (ii) Preparation of design by a paper stencil and direct method.
- (iii) Painting and registration for on e and multicolour painting.

(e) MIXED MEDIA:

To work with combined graphic techniques and mediums.

THEORY SUBJECTS

1. 20TH CENTURY ART HISTORY

22 Weeks-44 Hours / 100 Marks

Objective and analytical study of various phases in the making of 20th century visual and plastic arts and related development in other areas. Deeper understanding of modern era as reflected in its art forms to

stimulate an increased awareness of the many possibilities of visual communication open to the contemporary artist. Lectures on various Art movements i.e. Fauvism, Cubism Expressionism, Surrealism, Colour field, Abstractionism, Post-2nd World War Art movement with reference to theories in western philosophy and aesthetics.

2. REPORT & VIVA VOCE

12 Weeks 24 Hours / 50 Marks

SL. NO.	SUBJECTS PREVIOUS YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	DRAWING	5	37	113	150
2	CREATION PRINTMAKING	5	50	150	200
THEORY					
1	20 TH CENTURY ART (HISTORY OF PRINTMAKING)	WRITTEN EXAM TIME-3 HRS	25	75	100
2	REPORT & VIVA VOCE	SUBMISSION	--	REPORT- 25 VIVA- 25	50
TOTAL			112	388	500

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

Stone Lithography by Paul Craft, A&C Black Publisher, London 2002
 Prints and Printmaking by Anthony Giffiths, British Museum, London 1996
 Surrealists' Prints by kaplan gilbert, Harry N. Abrams, New York, 1997
 Goya's Prints by Juliet W. Bareau, British Museum, London, 1996
 Printing effects by Wayne Robinson, Macmilan & co, London, 1994
 Contemporary Printmaking in the Northwest by Lois Allan, Craftsman House publication, New York 1996
 Screen Printing by Mathilda V. Schwalbach and James A. Schwalbach, Focal Press New York-1970
 The Bite of the Print by Frank and Dorothy Gettein, O.K. Press, London-1964
 The Art of Print by Earl G. Mueller, Prentice Hall Press New York, 1969
 Color, Form and Composition by Wayne Derge, W.D. Art Press, New York, 1996
 Space-Frame Experience in Art by Taumo Pasto, Barnes Publication New York, 1964
 Colour, Pattern and Texture by William Graham, Studio Vista, New York, 1970
 Principles of Composition in Photography by Andreas Feiminger, Cm photo Press, New York, 1973
 Graphic Reproduction Photography by J.W. Burden, Focal Press, London, 1973
 Encyclopedia of Photography, Vol. ii & iii, Focal Press, London, 1969 by Donald Fabur, Collier Macmillan, London
 Graphic Effects with photography by D.R. Croy, Focal Press, London, 1973
 Essence of Indian Art, by B.N. Goswami, Asian Art Museum of San Francisco, U.S.A, 1986
 Early View of India: The picturesque journey of Thomas and William Daniell 1786-1794 by Mildred Archer, 1972, Thames and Hudson, London, 1980
 The Art of India: Tradition of Indian Sculpture, Painting and Architecture, by Stella Kramrisch, Phaidon, New York, 1954

FINAL YEAR

PRACTICAL SUBJECTS

1. DRAWING

14 Weeks-350 Hours / 150 Marks

Advancement of the previous year programme of study of human figure, individual and in a group with emphasis to creative Drawing and on the Development of a personal idiom.

2. CREATIVE PRINTMAKING

20 Weeks-500 Hours / 200 Marks

Advancement of the previous year program with choice to work in any two of the four mediums prescribed:

- (a) **RELIEF PROCESS:**
 - (i) Selection of material; preparation of surface for various texture, (Linoleum, wood etc)
 - (ii) Preparing design and transferring on to the selected material; cutting of material and preparing the printmaking surface.
 - (iii) Printing of prepared block; Determine registration for printing of editions.
- (b) **INTAGLIO PROCESS:**
 - (i) Selection of material, preparation and application of dry and liquid ground.
 - (ii) Study of various chemicals and mordents, values, Different techniques for dry point, aquatint mezzotint etc
 - (iii) Printing techniques such as viscosity.
- (c) **LITHOGRAPHY:**
 - (i) Preparation of surface, polished and fined grained, Experiment with line, tone, texture.
 - (ii) Understanding the chemical properties of Litho surface.
 - (iii) Printing.
- (d) **SCREEN PRINTING:**
 - (i) Preparation of screen, selection of various grades of nylon cloth and stretching the cloth.
 - (ii) Preparation of design by paper stencil and direct method.
 - (iii) Printing & registration for one and multicolour processes.
- (e) **MIXED MEDIA:**
To work with combined graphic techniques and mediums.

THEORY SUBJECTS

APPRECIATION AND CRITICAL APPRAISAL OF ART & PRINTMAKING (WRITTEN)

12 Weeks-24 Hours /50 Marks

Importance and necessary criticism and evaluation of Art work; Understanding of Modern and Post Modern Art trends from the Western and Eastern points of view.

- (a) Western: Development of art history as a discipline; Connoisseurship and Methodology; Visual Analysis; Symbolism and Iconography; Psycho-analytic and Anthropological view points; Knowledge of relevant writing of Aristotle, Ruskin, Roger Fry, Herbert Read.
- (b) Oriental: Theories of art and aesthetics in India and Chinese tradition and their critical examination; Selected texts from Silpa-shastra on technique and iconography; Critical references on Paintings and Sculpture from ancient and medieval literature; writing on Indian art by Modern Indian and Western Writers; Principles of Chinese Paintings / Prints and their theory based on compilation by Lin Yatang and Zen Theories.

DISSERTATION & VIVA VOCE

22Week/44 Hours /100 Marks

SL. NO.	SUBJECTS FINAL YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	DRAWING	5	37	113	150
2	CREATIVE PRINTMAKING	5	50	150	200
THEORY					
1	APPRECIATION AND CRITICAL	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE	SUBMISSION	--	DISSERTATION -50 VIVA- 50	100
TOTAL			99	401	500

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

The Art of Print by Earl G. Mueller, Faber & Faber, New York, 1969
The Art of Etching by E.s. Lumdsen, Faber & Faber, New York 1962
Japanese Colour Print By J.Hillier, London 1952
Printmaking Method - Old and New, by Gabor peterdi, London1971
Modern Prints - Vol.I& II, BY Patrick Gamlin, Studio Vista, New York 1970
Linocuts and Woodcuts, Michael Rothershaw, Studio Vista, New York 1970
Design as Art, by Bruno Munnari, Penguin, London 1966
Space-Frame Experience in Art, by Taumo Pasto, Barnes Publishing, New York 1964
Anatomy for the Artist, by Reginald Marsh, Dover Publication, New York 1970
Ritual Art of India, by Ajit Mookherjee, Timeless Books, New Delhi 1998
Principle of Art by R.G. Collingwood, Oxford University Press, London, 1938
Art and Society by Herbert Read, Faber & Faber, New York, 1967
Myths and Symbols in Indian Art by H. Zimmer, Princeton University Press, London, 1968
Modern Theories Of Art by M. Barasch, New York University Press, New York, 1980
Social History of Art by Arnol Dhauser, Drover, London, 1983
Purpose of Art by Albert Alsen, Prentice Hall Press, New York, 1972

SCULPTURE SPECIALIZATION OBJECTIVE

The curriculum is planned to further enhance the skills of the student while encourage personal growth based on research in various styles of Sculptural and the related technology. An in depth portfolio building Course that explores opportunities for expression through vigorous sculptural work in varied media, high level content based project and creating quality work. Emphasis is on opening avenues for sculptural expression and professional presentation. Art historical and contemporary contextual issues will be extensively discussed.

PREVIOUS YEAR

PRACTICAL SUBJECTS IN ANY ONE OF THE FOLLOWING

34 Weeks-850 Hours / 350 Marks

- (a) Portraiture: Advanced studies in different sizes from live models of different age groups (male & female) enlargements from maquettes and photograph.
- (b) Creative Sculpture: Compositions, abstract or based on relevant subjects and the environment, Supported by preparatory studies and techniques for developing individual creative expression. (At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)
- (c) Mural: Designing and execution of sculptural murals in relief on given subjects and site. The project should be supported by appropriate drawing, models to scale and other studies. For the execution of their works students can choose any media, such as wood carving, stone carving, metal casting, synthetic materials and mixed media.

NOTE: A student may work on a project assigned by any recognised agency / client for at least 3 months in consultation with his teachers concerned. He will submit a complete report on his works.

THEORY SUBJECTS 20TH CENTURY ART HISTORY

22 Weeks-44 Hours / 100 Marks

Objective and analytical study of various phases in the making of 20th century visual and plastic arts and related development in other areas. Deeper understanding of modern areas reflected in its art forms to stimulate in increased awareness of the many possibilities of visual communication open to the contemporary artist.

Lectures and various Art movements i.e. Fauvism, Cubism, Expressionism, Surrealism, Colour field, Abstractionism, Post-2nd World War Art movement with reference to theories in western philosophy and aesthetics.

REPORT DISCUSSION.

12 Weeks-24 Hours / 50 Marks

SL. NO.	SUBJECTS PREVIOUS YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	PORTRAITURE OR CREATIVE SCULPTURE OR MURAL	1 TO 5	88	262	350
THEORY					
1	20 TH CENTURY ART	WRITTEN EXAM TIME-3 HRS	25	75	100
2	REPORT & VIVA VOCE	SUBMISSION	--	REPORT- 25 VIVA- 25	50
TOTAL			113	387	500

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

History of sculpture by George Henry Chase and Chander Rathform Post.1971, USA
 Sculpture of Today by Kinston Parker, London, 1921
 Art and Architecture of India-by B. Rowland Penguin, Great Britain, 1967
 Sculpture of Mathura and Sarnath-a comparative study-by Usharani Tiwari, Delhi, 1988
 Classical Greece, the Sculpture of the Parthenon, by Nicolas Yolthe, Oldbourne Press, UK 1960.
 Art of Transition in India, 20th C, Vinayak Purohit, M.M. LalPub.Ltd 1976
 Elements of Indian Arts and Architecture, Jaipur, India: The Historical Research Documentation Programme, by R. Nath, Delhi, 1986
 Mughal Architecture: An Outline of its history and development, by Ebba Koch, Oxford University Press, New Delhi, 2002.

FINAL YEAR

PRACTICAL SUBJECTS

SCULPTURE IN THE CHOSEN AREA EMPHASISING THE ADVANCEDMENT

34 Weeks-850 Hours / 350 Marks

- Portraiture: Studies in different sizes from live models of different age groups (male & female) enlargements from macquettes and photographs.
- Creative Sculpture: Compositions abstract or based on relevant subjects and the environment, supported by preparatory studies and techniques for developing individual creative expression.
(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)
- Mural: Designing and execution of sculpture murals in relief on given subjects and site. The project should be supported by appropriate drawing, models to scale and other studies. For the execution of their works students can choose any media, such as wood carving, metal casting, synthetic materials and media.

NOTE: As in the previous years program, a student may work on a project assigned by any recognised agency / client for at least three months in consultation with his teachers concerned. He will submit a complete report on his works.

THEORY SUBJECT**ART CRITICISM:**

12 Week/24 Hours / 50Marks

Importance and necessary criticism and evaluation of Art works, understanding of Modern and Post-Modern Art trends from the Western and Eastern points of view.

- (a) Western: History of Art Criticism-Development of art History as human discipline-Connoisseurship and Methodology; Visual analysis; Symbolism and Iconography; Psychoanalytic and Anthropological view Points; Knowledge of relevant writings of Aristotle, Alberti, Vasari, Bellori, Ruskin, Wolffin, Roger Fry. Arnheim, Langer, Herbert Read.
- (b) Oriental: Theories of art and aesthetics in India and Chinese tradition and their critical examination; material for lectures to be drawn from (i) writing of Bharata of Bhamana Abhinavagupta to Vishwanath, (ii) Selected texts from Silpashastra on technique and Iconography (iii) Critical reference on Paintings and Sculpture from ancient and medieval Literature (iv) writing on Indian Art by Modern Indian and Western writers (v) Principles of Chinese Paintings, and (vi) The Chinese theory of Art based on compilations by Lin Yutang and Zen Theories.

DISSERTATION AND VIVA VOCE

22 Week/44 Hours / 100Marks

SL. NO.	SUBJECTS FINAL YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	PORTRAITURE OR CREATIVE SCULPTURE OR MURAL	1 TO 5	88	262	350
THEORY					
1	ART CRITICISM	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE	SUBMISSION	--	DISSERTATION -50 VIVA- 50	100
TOTAL			100	400	500

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

BIBLIOGRAPHY

Hindu Medieval Sculpture-, by Raymond Burnia, Paris, 1950
 Art : a history of Painting, Sculpture and Architecture, by F. Harett, Prentice Hall Press, New York : 1995
 Paintings and Sculpture in Europe, 1880-1940, by George Heard Hamilion, Pelican Art History Series.
 Folk Art and Culture of Gujarat, Dr Jyotindra Jain, India, 1980
 Art and Crafts of Tamilnadu, by Nanditha Krishnan, Phaidon, New York, 1992
 Unknown India : Ritual Art in tribe and Village, by Stella Kramrisch, focal Press, New York, 1968
 The Myth & Reality Studies in the Formation of Indian Culture, by D.D. k Kosambi, Bombay, 1962
 The Art of India : Traditions of Indian Sculpture, Painting and Architecture, by Stella Kramrisch, Phaidon, New York, 1954,
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VISUAL COMMUNICATION SPECIALIZATION

OBJECTIVE

In a world where environmental, social, political, religious and professional issues and structures are changing kaleidoscopically, an area of culture activity is more challenging than the field of communication. With traditional boundaries between disciplines dissolving, the structure and ethos of training demands an ideally equipped program of pre-professional experimentation tailored to the individual needs and skills of the learner. The aim of this two year duration post-graduate Specialization Course is to create an understanding of industry needs by enhancing knowledge and technical skills through exposure to professional examples; the ability to use appropriate Visual media, including freehand drawing and computer technology in order to convey an advanced level, the thought of the essential formal elements at each stage of the creative process; to execute complex creative concepts in detail using digital tools accurately; ability to rapidly visualize sophisticated creative ideas and images for the purpose of conceptual communication.

Ability to communicate in terminology as in reference to various international norms; ability to express concepts and strategies in a clear and professional manner with correct sentence construction and grammar for effective communication.

PREVIOUS YEAR

PRACTICAL SUBJECTS:

1. CREATIVE IMAGE- MAKING, CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

17 Weeks- 425 Hours / 175 Marks

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

Ability to gather, assess, record, and apply relevant information for sophisticated strategic and planning through project oriented work that would include new media in visual communication preproduction process involving Promotional, Editorial and information Design.

2. (a) PRODUCT & PACKAGING DESIGN

17 Weeks-425 Hours / 175 Marks

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore,

- (i) How and why the consumers buy, and,
- (ii) Product and packaging- A global prospective.

or

(b) MOVEMENT & MEANING - 2D / 3D

17 Weeks-425 Hours / 175Marks

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing; straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy; background design; layout; flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc. Practical experience in sound recording and background music .

Project 2D or 3D short film (3 minutes) With voice-over and music.

(c) ALTERNATIVE MEDIA
17 Weeks-425 Hours/ 175Marks

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT
BUSINESS MARKETING
22 Weeks-44 Hours/ 100 Marks

Overview of advertising design industry; Role of advertising agencies and use of media; Practical, Theory and structure of the profession relative to roles in the creative process, i.e. Generation of ideas, concepts team work, resourcefulness and project management skills; Relationship between communicating a message and facilitating the process; communication, indirect response marketing, direct mail, website advertising and e-mail, brand planning, budget and media strategies; Various legal, ethical and economic restrictions; investigation of business practice including pitching a new business, strategic planning and creating a campaign and analyzing results.

REPORT & VIVA VOCE
12 Weeks-24 Hours/50 Marks

SL. NO.	SUBJECTS PREVIOUS YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	CREATIVE IMAGE MAKING	5	44	131	175
2	PRODUCT & PACKAGING OR MOVEMENT & MEANING 2D/3D OR ALTERNATIVE MEDIA	5	44	131	175
THEORY					
1	BUSINESS MARKETING	WRITTEN EXAM TIME-3 HRS	25	75	100
2	REPORT & VIVA VOCE	SUBMISSION	--	REPORT-25 VIVA- 25	50
TOTAL			113	387	500

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

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 Artists handbook, by Ray Smith, London, 1987
 Advertising Art & Ideas- a text book, by G. M. Rege, Poona, 1972
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 Infa Press &Advt Year Books, Infa , New Delhi, 1985
 Toon Art, by Steven Withrow, Ilex, England, 2004
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 Webworks-e-Zines, Rockport Publication, New York, USA, 2002
 Animation Art, by Beck Jerryu, Ob International, New York, 2005

Design Flash, by Curtis Hillman, Rockfort Publications, New York, 2003
2-D and beyond (Animation), Vol-I&II, by Jayne Pilling, Dover Publications, 2002
Best New Animation Designs, Vol.I&II, by Rita Street, Welcome Books, New York, USA, 1997

FINAL YEAR

PRACTICAL SUBJECTS

1. CREATIVE IMAGE MAKING

17 Weeks - 425 Hours / 175 Marks

Advancement of the 1st year's program through a negotiated and self -determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals; Graphic novel; Story boarding and character design.

2. a) PRODUCT & PACKAGING DESIGN

17 Weeks - 425 Hours / 175 Marks

A creative investigation of products and brands, exploring brand communication, personality and identify. The social, cultural and economic factors that inform the relationship between consumers and products. Program covered in the previous year is linked with conceptual, idea- driven design solutions for specific client areas. Appropriate thinking derived from research and understanding of the project criteria allowing the students to produce finished projects innovative in products packaging. Analysis of two -dimensional graphic applications on three- dimensional from.

or

b) MOVEMENT & MEANING -2D/3D

17 Weeks - 425 Hours / 175 Marks

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

or

c) ALTERNATIVE MEDIA

17 Weeks- 425 Hours / 175 Mark

Interactive multi-media publishing; digital advertising and promotion; design for emerging platforms; To develop comprehensive media plans that include alternative media such as online, mobile, digital and broadcast design in support of strategic plans.

THEORY SUBJECT

BUSINESS MARKETING

12 Weeks -24 Hours /50 Marks

To explore all angle of communication in advertising production issues in various media, specifically to advertisements, direct mail, online marketing, broadcasting advertising, selection, plan, schedule, budget and produce, research of marketing segments, consumer buying habits and case studies, writing and implement building a solid brand position for a product or service; production issues, direct mail on-line marketing, broadcast advertising, selection plan and schedule.

Marketing formulas, developing innovative strategies and effective solutions, strategic planning and message development, research techniques, media relations and crisis containment. Job tracking, client relations, billing, and outsourcing processes.

DISSERTATION & VIVA VOCE

22 Weeks/44 Hours /100 Marks

SL. NO.	SUBJECTS FINAL YEAR	NO OF WORKS TO BE SUBMITTED	SESSIONAL MARKS 25%	ASSESSMENT MARKS 75%	AGGREGATE
PRACTICAL					
1	CREATIVE IMAGE	5	44	131	175
2	PRODUCT & PACKAGING OR MOVEMENT & MEANING 2D/3D OR ALTERNATIVE MEDIA	5	44	131	175
THEORY					
1	BUSINESS MARKETING	WRITTEN EXAM TIME-3 HRS	12	38	50
2	DISSERTATION & VIVA VOCE	SUBMISSION	--	DISSERTATION -50 VIVA- 50	100
TOTAL			100	400	500

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic Session and would be followed by a Viva-Voce before an appointed Jury.

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