

The Tamil Nadu Dr. J Jayalalithaa Music and Fine Arts University

GOVT.COLLEGE OF FINE ARTS

CHENNAI

DEPARTMENT OF PRINTMAKING

(BACHELOR OF FINE ARTS)

SYLLABUS

2023- 2024

SECOND YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK
						L-T-P
SEM III	CC- 1	T	Methods and Materials		4	4-0-0
	CC- 2	P	Contemporary Lithography		4	0-1-4
	CC- 3	P	Innovations in Planographic Print		4	0-1-4
	EC- 1	P	Painting I(Life Study)		4	0-1-4
	TC-1	P	Folk and Tribal art Studies		2	0-1-4
	NME-1	P	Thanjavur Painting		2	0-1-4
	SLC-1	P	MOOCs		Extra Credit	-
			Library			1
11			TOTAL		20	30
SEM IV	CC- 4	T	History of Indian Art		4	4-0-0
	CC – 5	P	Process in Polymer		4	0-1-4
	CC – 6	P	Traditional Lithography		4	0-1-4
	EC – 2	P	Painting II(Life Study)		4	0-1-4
	ST-1	P	Heritage Study-I		2	0-1-4
	NME-2	T/P	Miniature Painting		2	1-1-3
			Library		1	1
			TOTAL		20	30

CC: Core Course
 NME: Non-Major Elective
 TC: Training Course

AC: Ancillary Course
 ST: Study Tour
 L/T/P: Lecture/ Tutorial/ Practical

EC: Elective Course
 SS: Soft Skill

III SEMESTER

Semester -III			
Course code:	METHODS AND MATERIALS Core Theory Course	Credits: 4	Hours: 4
Objectives	<ul style="list-style-type: none"> •To create the learners, understand the basic tools techniques and concept to finished product including knowledge of paints and surfaces. •To enhance the Students to make out the traditional painting techniques, colouring materials and pigments. 		
Unit -I	ART MATERIALS Drawing and Painting equipment's materials tools their uses, and techniques-Lead Pencils, Charcoal, Crayons, Pastels, Erasers, Brushes, Boards, Board pins & Colours etc. Oil Painting, Its equipment, Tools, Materials, Methods, Techniques and manufacture. Tools and equipment Palette, Dippers, Brushes, Care of Brushes, Knives, Easels, Brush, Cleaning cans.		
Unit-II	TECHNIQUE AND PROCESS Technique and process of fixing, distemper, Gouache, Water Colour, Oil Painting, Acrylic Painting, Wax Painting, Collage Painting, Colour Pigments-Chemical Properties, Physical Properties Manufacture. The whites, Permanence of pigments, Varnishes, Soft, Resin, Varnishes, Wax Varnishes, Gum Resins, Mastic Varnish, preservation of varnish and etc.		
Unit III	TRADITIONAL PAINTING TECHNIQUES Place and Importance of technique in Traditional Indian Art., Meaning of Tempera, Miniature Painting, Types of Mural Painting, Uses and Limitations of Tempera Painting., Supports or Carriers and grounds of Tempera Painting, plywood, wood Pulp material, sizing gesso, Application of gesso, Scraping the gesso, Testing the scrapping, Stoning, Methods of Drawing for Tempera Painting. Pigments and Brushes for Tempers Painting.		
Unit IV	PAINTING COMPOSITIONS Different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surrealistic, Fantasy, Abstract, Constructive, Free and Creative compositions, Minimal composition.		
Unit V	COLOURING MATERIALS AND PIGMENTS Colouring materials and pigments, colour mediums (such as pastel, Water colours, oil colours, temporary colours, Encaustic colours, casein colours, Poster Colours, Acrylic colours etc colour sensation, colour systems (Newton, Lambert, Hearing, Chermak, Helmholtz. Maxwell, Munsell, Ostwald, Ridgeway, Birren Busianoby etc.)		
Reference	Ralph Mayer, The Painters Craft- An introduction of Artist's Methods and Materials, Penguin Books. Al Gury, Foundation of Drawing, Watson Guptill Publication, New York.		

Semester –III			
Course Code:	Contemporary Lithography (Core Course)	Credits: 4	Hours: 5
Objectives	<ul style="list-style-type: none"> •Students will develop their aesthetic sense and technical control of synthesis of acquired skills. •To make them understand Lithography Techniques, Materials and usage. 		
Unit -I	<p>Introduced Lithography</p> <p>Because the local limestone retained so relentlessly any crayon marks applied to its surface, even after repeated inking and printing, lithographs (so called from the Latin for stone, litho, and mark, graph) could be printed in almost unlimited quantities</p>		
Unit-II	<p>Lithography Styles</p> <p>The method of preparing such stones for hand printing has remained substantially unchanged since Senefelder's time. The materials and procedures of the 19th-century lithographer are duplicated in almost every respect by the contemporary hand printer</p>		
Unit III	<p>Printing Process</p> <p>lithography, planographic printing process that makes use of the immiscibility of grease and water. In the lithographic process, ink is applied to a grease-treated image on the flat printing surface; nonimage (blank) areas, which hold moisture, repel the lithographic ink. This inked surface is then printed—either directly on paper, by means of a special press (as in most fine-art printmaking), or onto a rubber cylinder</p>		
Unit IV	<p>Colour lithographs</p> <p>Colour lithographs, called chromolithographs or oleographs, were developed in the second half of the 19th century. Although popular, they were of generally poor quality. In the hands of Henri de Toulouse-Lautrec, however, colour lithography in the 1890s reached new heights, and his example was enthusiastically followed by Paul Gauguin, Pierre Bonnard, and Édouard Vuillard.</p>		
Unit V	<p>Lithography Artist</p> <p>Lithography became a popular medium among the artists who worked in France during the mid-1800s; Francisco de Goya (in voluntary exile in France), Théodore Géricault, and Eugène Delacroix were among the first lithographers. Honoré Daumier was far more prolific, however, making about 4,000 designs, ranging from newspaper caricatures to broadsides printed on a single sheet.</p>		
REFERENCE			
<ol style="list-style-type: none"> 1. Bil Fick and Grabowski, <i>Printmaking (a complete Guide)</i>, 2002, Laurence King Publishing 2. Ann D'Arcy Hughes and Hebe Vernon-Morris, <i>The Printmaking Bible</i>, September 2008, Chronicle Books. 3. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books, 1978. 			

Semester –III			
Course Code:	Innovations in Planographic Printing (Core Course)	Credits: 4	Hours: 5
Objectives	<p>•Students will develop their aesthetic sense and technical control of synthesis of acquired skills.</p> <p>To make them understand Lithography Techniques, Materials and usage.</p>		
Unit -I	<p>Planographic printing</p> <p>Planographic printing means printing from a flat surface, as opposed to a raised surface or incised surface. Lithography and offset lithography are planographic processes that rely on the property that water will not mix with oil. The image is created by applying a tusche to a plate or stone.</p>		
Unit-II	<p>Types of Printing Processes</p> <p>planography, any printing technique in which the printing and nonprinting areas of the plate are in a single plane, at the same level. Offset Printing, Lithography, Digital Printing, Gravure, Screen Printing, Flexography.</p>		
Unit III	<p>planographic technique</p> <p>Lithograph is a planographic technique in which the artist draws directly on a flat stone or specially prepared metal plate (usually with a greasy crayon). The stone is dampened with water, then inked. The ink clings to the greasy crayon marks, but not to the dampened areas. The art or technique of printing from a flat surface directly or by offset. Many experts agree that printmaking techniques can be roughly divided into four basic categories of relief, intaglio, planographic and stencil.</p>		
Unit IV	<p>Offset printing</p> <p>Offset printing is still the most commonly used method of printing and is often called offset lithography. Offset printing is created using plates generated for each color used in the printing process.</p>		
Unit V	<p>Printing styles</p> <p>Printing styles are classified as direct, discharge, or resist. In direct printing, coloured pastes are printed directly on the cloth. For discharge printing, the cloth is first dyed with a background colour, which is destroyed by reagents, or reducing agents, carried in a print paste.</p>		
<p>Reference</p> <p>1.LLC Books (Creator, Editor) Planographic Printing, 1 July 2010</p> <p>2.Henry John Rhodes (Author) The Art of Lithography: A Complete Practical Manual of the Planographic Printing (Classic Reprint), 11 October 2018 .</p>			

Semester –III			
Course code:	PAINTING -1 (LIFE PORTRAIT STUDY) (Elective Practical Course)	Credits: 4	Hours: 5
Objectives	<ul style="list-style-type: none"> •To enrich the students oil painting materials and techniques in relation to portrait painting the gained confidence in future practice. •To amend the learners to distinguish the arrival figure and human figures. 		
Unit -I	FORM STUDY All human and animals body shape in geometrical form, Stick drawing, Cylinder form drawing.		
Unit-II	HUMAN ANATOMY STUDY Studying for all ages of humans. Skull form study, Bone study and Muscles study.		
Unit III	MOVEMENT STUDY Moving Humans study, stick drawing study, Outdoor sketching, market, Road side Sketching		
Unit IV	ANIMALS FIGURE Introduction to the medium of oil & acrylic. Detail of animals, faces, expressions, street animals. Nature of natural light, nature of studio light. Nature of reflection on animal body, study of shadows. Study of relationship of light and colour. Medium: Acrylic colour, oil pastels & watercolour, pen & Ink on Paper		
Unit V	HUMAN FIGURES Detail of human figure, Faces, expressions, Nature of natural light, nature of studio light. Nature of reflection on human body, study of shadows. Study of relationship of light and colour. Medium: Poster colour, oil pastels & watercolour, pen & Ink on Paper, Feelings and Expressions study, colours , tone, variation , texture and value.		
REFERENCE			
<ol style="list-style-type: none"> 1. Archer, <i>Patna Painting</i> 2. Sangeetha and Ratnesh Mathur. <i>Picturesque India</i> 3. Deshpand .<i>The Child In Ancient India</i> 			

Semester-III			
Course code:	FOLK AND TRIBAL PAINTING Training Course	Credits: 2	Hours: 3
Objectives	Student will experiment with a variety of painting surfaces in order to describe and explain how paint reacts to different surface qualities.		
Unit -I	WARLI PAINTING <ol style="list-style-type: none"> 1. Village View 2. Traditional Festival 3. marriage scenario 		
Unit-II	MADHUBANI PAINTING <ol style="list-style-type: none"> 1. Techniques of Madhubani 2. King's Palace seen 3. Ancient Epic story's 		
Unit III	PATTACHITRA PAINTING <ol style="list-style-type: none"> 1. Odisha and Bengal Styles Pattachitra 2. Theme and Techniques 3. Reproduction in Pattachitra paintings 		
Unit IV	CHITHRA PADDAM (Kalamkari) <ol style="list-style-type: none"> 1. Techniques of Thanjor paintings 2. spiritual Characters 3. Contemporary Thanjor painting 		
Unit V	KURUMBA PAINTING <ol style="list-style-type: none"> 1. History and Artist 2. Techniques of Kurumba Paintings 3. Elements of Kurumba Paintings 4. Theme and Concept 		
REFERENCE			
<ol style="list-style-type: none"> 1. Santra, Folk Arts Of West Bengal And The Artist Community 2. Layton, Australian Rock Art A New Synthesis 3. Creative Colouring For Adults 4. Ching, Drawinga Creative Process 5. Rachel Storm, Legends & Myths India,Egypt,China & Japan 			

Semester-III			
Course code:	THANJAVUR PAINTING (Non-Major Elective Course)	Credits: 2	Hours: 4
Objectives	Student will experiment with a variety of materials in order to make their own Thanjavur Paintings.		
Unit -I	INTRODUCTION AND HISTROY Introduction, History, Vijayanagara Rayas, Thanjavur Nayakas, Marathas, Style and Technique, Artists, Influences, Tanjore and Mysore paintings, Tanjore paintings in Company style		
Unit-II	MATERIALS AND TECHNIQUES Plywood, Canvas, Jaipur Stones - Sizes and shapes as needed, Arabic gum, Chalk Powder for muck preparation, 22 carat Gold foil, Poster Colors, Brush Set and important materials		
Unit III	PREPARATION AND EMBOSSING Board Preparation, Tracing Work, Stone Fixing, Base Muck Work, Brush Design and more.		
Unit IV	COLOURING AND GOLD FOILING Fixing Of Gold Foil, Body Colouring, lining work , washing Work, Curtains And Garland (Mala) Work, Final Lining Work, Face And Final Touch.		
Unit V	MARKETING AND SALE Creative composition, Indian Mitholodgy, Mahabharatham, Ramayanam, Thasavatharam, Thalapuram, Siva Puranam, Sakthi ritual and Tradition lifestyle and more.		

IV SEMESTER

Semester –IV			
Course Code:	Process in Polymer	Credits: 4	Hours: 5
Objectives	<ul style="list-style-type: none"> •Students will develop their aesthetic sense and technical control of synthesis of acquired skills. •To make them understand Polimer Techniques, Materials and usage. 		
Unit -I	<p>Introduced Polymer</p> <p>Polymer Photogravure uses light-sensitive polymer plates to create a photographic image that is inked and printed using traditional etching techniques. A polymer is any of a class of natural or synthetic substances composed of very large molecules, called macromolecules, which are multiples of simpler chemical units called monomers. Polymers make up many of the materials in living organisms and are the basis of many minerals and man-made materials.</p>		
Unit-II	<p>Polymer Specialization</p> <p>Polymer Photogravure uses light-sensitive polymer plates to create a photographic image that is inked and printed using traditional etching techniques.</p> <p>The advantage of polymer photogravure over other photo-printmaking techniques such as photolithography is that the polymer plates give much finer detail and a significantly wider tonal range.</p>		
Unit III	<p>Printing Process</p> <p>We have to sketch the shape we want with a ball point pen on the polymer sheet.</p> <p>Then let it air dry and apply gum arabic to the polymer sheet and let it dry. Now wash off the already applied glue with water. Thirdly, it should be dried and rolled into a roll</p>		
Unit IV	<p>Different Types of Printmaking Techniques</p> <p>Many experts agree that printmaking techniques can be roughly divided into four basic categories of relief, intaglio, planographic and stencil.</p> <p>Types of polymers. There are several types of polymers. Among the main ones are: natural, synthetic, addition, condensation and rearrangement.</p>		
Unit V	<p>Photo Polimer</p> <p>Photopolymer printmaking is printing from photosensitive plates that have been exposed to UV light and developed using tap water, no chemicals are required. The process is clean, easy and safe.</p>		
REFERENCE			
<ol style="list-style-type: none"> 4. Bil Fick and Grabowski, Printmaking (a complete Guide), 2002, Laurence King Publishing 5. Ann D'Arcy Hughes and Hebe Vernon-Morris, The Printmaking Bible, September 2008, Chronicle Books. 6. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books, 1978. 			

Semester –IV			
Course Code:	Traditional Lithography (Core Practical Course)	Credits: 4	Hours: 5
Objectives	<ul style="list-style-type: none"> •Students will develop their aesthetic sense and technical control of synthesis of acquired skills. •To make them understand Lithography Techniques, Materials and usage. 		
Unit -I	<p>Introduced Traditional Lithography</p> <p>Lithography is a planographic method of printing originally based on the immiscibility of oil and water. The printing is from a stone (lithographic limestone) or a metal plate with a smooth surface. It was invented in 1796 by the German author and actor Alois Senefelder and was initially used mostly for musical scores and maps</p>		
Unit-II	<p>Traditional Lithography Method</p> <p>Originally, the image to be printed was drawn with a greasy substance, such as oil, fat, or wax onto the surface of a smooth and flat limestone plate. The stone was then treated with a mixture of weak acid and gum arabic ("etch") that made the parts of the stone's surface that were not protected by the grease more hydrophilic (water attracting). For printing, the stone was first moistened. The ink would finally be transferred to a blank paper sheet, producing a printed page. This traditional technique is still used for fine art printmaking.</p>		
Unit III	<p>Printing Process</p> <p>lithography, planographic printing process that makes use of the immiscibility of grease and water. In the lithographic process, ink is applied to a grease-treated image on the flat printing surface; nonimage (blank) areas, which hold moisture, repel the lithographic ink. This inked surface is then printed either directly on paper, by means of a special press (as in most fine-art printmaking), or onto a rubber cylinder</p>		
Unit IV	<p>Colour lithographs</p> <p>Colour lithographs, called chromolithographs or oleographs, were developed in the second half of the 19th century. Although popular, they were of generally poor quality. In the hands of Henri de Toulouse-Lautrec, however, colour lithography in the 1890s reached new heights, and his example was enthusiastically followed by Paul Gauguin, Pierre Bonnard, and Édouard Vuillard.</p>		
Unit V	<p>Lithography Artist</p> <p>Lithography became a popular medium among the artists who worked in France during the mid-1800s; Francisco de Goya (in voluntary exile in France), Théodore Géricault, and Eugène Delacroix were among the first lithographers. Honoré Daumier was far more prolific, however, making about 4,000 designs, ranging from newspaper caricatures to broadsides printed on a single sheet.</p>		
REFERENCE			
<ol style="list-style-type: none"> 7. Bil Fick and Grabowski, Printmaking (a complete Guide), 2002, Laurence King Publishing 8. Ann D'Arcy Hughes and Hebe Vernon-Morris, The Printmaking Bible, September 2008, Chronicle Books. 9. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books, 1978. 			

Semester –IV			
Course code:	PAINTING- II LIFE HUMAN STUDY (Core Practical Course)	Credits: 4	Hours: 5
Objectives	<ul style="list-style-type: none"> •To enrich the students oil painting materials and techniques in relation to portrait painting the gained confidence in future practice. •To amend the learners to distinguish the arrival figure and human figures. 		
Unit -I	FORM STUDY All human and animals body shape in geometrical form, Stick drawing, Cylinder form drawing.		
Unit-II	HUMAN ANATOMY STUDY Studying for all ages of humans. Skull form study, Bone study and Muscles study.		
Unit III	MOVEMENT STUDY Moving Humans study, stick drawing study, Outdoor sketching, market, Road side Sketching		
Unit IV	ANIMALS FIGURE Introduction to the medium of oil & acrylic. Detail of animals, faces, expressions, street animals. Nature of natural light, nature of studio light. Nature of reflection on animal body, study of shadows. Study of relationship of light and colour. Medium: Acrylic colour, oil pastels & watercolour, pen & Ink on Paper		
Unit V	HUMAN FIGURES Detail of human figure, Faces, expressions, Nature of natural light, nature of studio light. Nature of reflection on human body, study of shadows. Study of relationship of light and colour. Medium: Poster colour, oil pastels & watercolour, pen & Ink on Paper, Feelings and Expressions study, colours , tone, variation , texture and value.		
REFERENCE			
1.Archer,. <i>Patna Painting</i> 2.Sangeetha and Ratnesh Mathur. <i>Picturesque India</i> 3.Deshpand . <i>The Child In Ancient India</i>			

Semester-IV			
Course code: 803406	HERITAGE STUDY - I (STUDY TOUR)	Credits: 2	Hours: 24 Days
	<p>Scope of Educational Tour</p> <ul style="list-style-type: none"> •To develop the students to understand critical thinking skills, imbibe increased historical compassion, display higher levels of patience and greater taste for appreciating art and culture. •To make them to gather a great amount of factual details and improve recall value about work of art. 		
	<p>Educational Tour Guidelines</p> <p>The educational trip shall be organized of places covering different culture, museums, institutions and historical places of artistic and creative significance. Teachers are advised to create instructional material and clearly lay down the learning objectives before the tour. The discussions shall be student directed with the museum educator or guide who is facilitating the discourse. These facilitators shall be well verse with the subject and their commentary shall go beyond the name, brief description of the work of art. At the end of the tour student shall submit a project report with tour details, historical understanding and critical analysis.</p>		
	<p>The student shall be judge on the basis of following criteria:</p> <ol style="list-style-type: none"> 1. Project Report 2. Tour details 3. Critical thinking 4. Historical understanding 5. Level of interest 6. Patience of listening the critics 7. Behavioural study 8. Team work 		
	<p>Evaluation Methodology</p> <ul style="list-style-type: none"> • Individual's daily performance • Project Review: Mid Semester • Project Submission& Viva-voce: End of the Semester 		

Semester-IV			
Course code:	MINIATURE PAINTING Non Mager Course	Credits: 3	Hours: 5
Objectives	Demonstrate an understanding of how to use elements of design and composition, materials, technologies, processes and the organizational principles of miniature.		
Unit -I	INTRODUCTION AND TECHNIQUES Introduction of miniature paintings, Tools and materials, painting Techniques, Jaipur miniature paintings, Udaipur miniature paintings, Jodhpur miniature paintings.		
Unit-II	MUGHAL MINIATURE PAINTING Jahangir storeys miniature paintings, Akbar period miniature painting, Mughal style today.		
Unit III	RAJASTHANI MINIATURE PAINTING Krishna and Ratha in a pavilion, Technique of pahari paintings,		
Unit IV	ODISSA MINIATURE PAINTING Odisha Pattachitra, Divine characters,		
Unit V	CONTEMPORARY MINIATURE Indian miniature painting sketches, Create own miniature composition, Contemporary miniature paintings.		
REFERENCES: <ul style="list-style-type: none"> • Shahida Munsuri, Museums Museology and New Museology • Richer, No 1 First Works By 362 Artists • GOSWAMY, B.N, OXFORD READINGS IN INDIAN ART • Daljeet, Rajasthani Miniatures The Magic Of Strokes and Colours • Jain, Rapture: The Art Of Indian Textiles 			

3RD YEAR

THIRD YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK
						L-T-P
SEM V	CC – 7	T	History of Art- Common		4	4-0-0
	CC – 8	P	Dry Point Techniques		4	0-1-4
	CC – 9	P	Wood Engraving		4	0-1-4
	EC – 3	P	Still Life Painting		4	0-1-4
	TC-2	P	Internship/ Workshop		2	0-1-2
	SEC-1	T	Art Conservation		2	1-1-0
				Library		
			TOTAL		20	30
SEM VI	CC- 10	T	History of Western Printmaking		4	4-0-0
	CC – 11	P	Techniques of Serigraphy		4	0-1-4
	CC – 12	P	Approaches to Collagraph		4	0-1-4
	EC – 4	P	Indian Mural Study		4	0-1-4
	SEC-2	P	Art Direction and Set Design		2	0-1-2
	ST-2	P	Heritage Study - II		2	0-0-2
				Library		
			TOTAL		20	30

CC: Core Course
 NME: Non-Major Elective
 TC: Training Course

AC: Ancillary Course
 ST: Study Tour
 L/T/P: Lecture/ Tutorial/ Practical

EC: Elective Course
 SEC: Self Enrichment Course

VTH SEMESTER

Semester-V			
Course code:	Dry Point Techniques Core Practical Course	Credits: 4	Hours: 5
Objectives	To study the contribution of Dry point in art and cultural development and its impact on aesthetic society. A study of Dry point printing technology and the works of Printmakers, activity context.		
Unit -I	<p>INTRODUCTION OF DRY POINT</p> <p>Drypoint is a printmaking technique of the intaglio family, Like etching, drypoint is easier to master than engraving for an artist trained in drawing because the technique of using the needle is closer to using a pencil than the engraver's burin.</p>		
Unit-II	<p>BASIC OF DRY POINT</p> <p>In which an image is incised into a plate (or "matrix") with a hard-pointed "needle" of sharp metal or diamond point. In principle, the method is practically identical to engraving.</p>		
Unit III	<p>TOOLS AND TECHNIQUES OF DRY POINT</p> <p>The difference is in the use of tools, and that the raised ridge along the furrow is not scraped or filed away as in engraving. Traditionally the plate was copper, but now acetate, zinc, or Plexiglas are also commonly used. where you carve out negative space from a surface, leaving only the lines and shapes that you want to appear in the print</p>		
Unit IV	<p>PRINTING PROCESS</p> <p>Once the plate is completely covered with a thin layer, a tarlatan cloth is used to wipe away excess ink, and paper (typically pages from old phone books) may be used for a final wipe of the lightest areas of the image.</p>		
Unit V	<p>Hand-wiping techniques</p> <p>Drypoint wiping techniques vary slightly from other intaglio techniques. Less pressure is applied to achieve desirable lines, because the burrs forming the image are more fragile than etched or engraved lines, but also because the ink rests on the plate surface, instead of pressed down into indentations</p>		
REFERENCE			
<ol style="list-style-type: none"> 1. Bil Fick and Grabowski, Printmaking (a complete Guide), 2002, Laurence King Publishing 2. Ann D'Arcy Hughes and Hebe Vernon-Morris, The Printmaking Bible, September 2008, Chronicle Books. 3. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books, 1978 			

Semester-V			
Course code:	WOOD ENGRAWING Core Practical Course	Credits: 4	Hours: 5
Objectives	To study the contribution of wood typology in social science and cultural development and its impact on society. A study of woodblock printing technology and the works of painters, economic context.		
Unit -I	INTRODUCTION OF WOOD ENGRAWING people had started using the technique to print multiples of texts and images. The process of carving out every letter of a book from a block of wood, however, was a grueling task, so only popular works, such as the Bible and Buddhist sutras, were chosen for this type of reproduction.		
Unit-II	ENGRAWING Create caricature illustration, Need and Usage of caricature and cartoon illustration, Techniques of caricature illustration. Types of caricature and cartoons illustration.		
Unit III	WOOD CUT While the woodcut technique first became popular for its practical uses, such as printing books and decorating textiles, it eventually became an art form of its own. Woodcuts are a subset of relief printmaking. where you carve out negative space from a surface, leaving only the lines and shapes that you want to appear in the print		
Unit IV	WOOD ENGRAWING MAKING making a woodcut will carve into the surface of a piece of wood, then coat the remaining surface with ink. Next, they'll typically place the inked surface on a piece of paper, and finally, they'll create their print by placing pressure on the back of their block—with a roller, printing press, or other tool—to transfer the ink onto the page.		
Unit V	Wood block printing Woodblock printing utilizes a similar process; the main difference between woodblock prints and woodcuts is that the former uses water-based inks, which allow for more sensitive washes of color, and the latter uses oil-based inks. Japanese artists were using woodblocks to create ukiyo-e prints in the mid-17th century		
REFERENCE			
<ol style="list-style-type: none"> 1. Charles Marshall Sayers, The Book of Wood Carving (Dover Woodworking), 28 March 2003. 2. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books, 1978. 3. Anne Hayward, Wood Engraving and Linocutting, The Crowood Press Ltd (3 June 2008). 			

Semester -v			
Course Code:	STILL LIFE PAINTING Allied Practical Course		Credits: 4 Hours: 5
Objectives	<ul style="list-style-type: none"> •Students will develop their aesthetic sense and technical control through thoughtful synthesis of acquired skills. •To make them understand geometric shapes, organic objects, positive and negative shapes and still life. 		
Unit -I	GEOMETRIC SHAPES AND STILL LIFE Composition within the geometric shapes, The construction of the geometric shapes, linear perspective, shading.		
Unit-II	ORGANIC OBJECTS AND STILL LIFE Composition within the organic shapes, The construction of the organic shapes, Atmospheric perspective, silhouette and composition.		
Unit III	POSITIVE AND NEGATIVE SHAPE Definition of Positive and negative shapes, Positive and negative revolt, ground and shape relationship. The effective way of drawing – from general shapes into the details.		
Unit IV	STILL LIFE COMPOSITION Study of various objects (Natural and manmade and groups with background) rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other.		
Unit V	STILL LIFE & EXPRESSIVE PAINTING An intro to abstract art, and various exercises to practice this approach, watercolour technique by painting a still life, abstract watercolour painting using glue resist and salt to create interesting texture and shapes.		
REFERENCE			
<ol style="list-style-type: none"> 1. Martin, Botanical Illustration Course With The Eden Project 2. Scala, Flemish And Dutch Painting 3. Balchin, Flower Designs (Design Library) (Pp) 4. Tillotson, Painting & Photography At The Jaipur Court 			

Semester-V			
Course code:	INTERNSHIP/ WORKSHOP Training Course - Practical	Credits: 2	Hours: 3
OBJECTIVES	Training programme is about Student working under the supervision of professional organizations or under the supervision of Professional individual or attend any art workshop. After such training student shall submit the training report and certificate to the effect that he/she has undergone professional training.		
	<p style="text-align: center;">THE TRAINING PROGRAMME FOCUS</p> <p>The student shall craft "Vision & Mission Statement "according to the task assigned to them with pre-defined objective, work plan and specific deliverables. The student shall be involved in a specific functional area, to become part of the operations of a department or function according to their subject and ability. The student shall craft "Internship Objective" according to vision while introducing the student to a range of professions and areas/functions within the company/organization. The student might be inducted on rotation basis between different functions, or invited to participate in seminars and training programs, or might join one or more managers and assist them as trainee.</p>		
	<p style="text-align: center;">INDICATIVE STRUCTURE OF THE REPORT OR PRESENTATION</p> <p>1. Abstract 2. Summary 3. Acknowledgements 4. Introduction about organization 5. Vision and Mission 6. Context analysis 7. Methodology 8. Key Results 9. Observations 10. Conclusion 11. Bibliography & References</p>		
	<p style="text-align: center;">EVALUATION METHODOLOGY</p> <p>♣ Individual's daily performance ♣ Project Review: Mid Semester Project Submission& Viva-voce: End of the Semester</p>		

Semester-V			
Course code:	ART CONSERVATION Skill Enhancement Course-1 (Practical Course)	Credits: 2	Hours: 3
Objectives	The course is intended to explicate the fundamentals of Museum and Conservation. The particulars of museum display including various aspects of designing and lighting are also to be taught in the course. And this course is intended to elucidate on the scope and applicability of conservation.		
Unit -I	Introduction to Museum and Museology Definitions, purposes and social relevance of museum. Functions of museum. Role of museum in tourism. Types of museums. History of museum movement in India and Abroad. Introduction to selected museums in India and Abroad		
Unit-II	Museum Exhibition Exhibition policy. Ethics of exhibitions. Types of exhibitions. Exhibition planning. Designing of exhibitions. Designing of exhibition furniture and accessories. Exhibition lighting - types of light. Exhibition text – meaning, purpose, format and language. Critical analysis of exhibitions.		
Unit III	Introduction to Conservation Conservation – concept and significance. Terms commonly used in conservation. Principles/Basics of conservation. Specific role of curator and conservator in conservation. Types of museum collections. Materials of collections, their nature and role in deterioration. Methodology of conservation. Requirements for conservation. Introduction to various tools and equipment used in conservation		
Unit IV	Preventive Conservation Meaning and significance of preventive conservation. Professional conservation versus curatorial conservation: specific roles of curator and conservator in preventive conservation. Introduction to museum environment and its effects on organic and inorganic materials.		
Unit V	Curative Conservation. Meaning and significance of curative conservation. Identification of different materials. Examining type and extent of deterioration. Basic method of conservation of Inorganic objects such as metals, stones and ceramic. Basic method of conservation of organic and composite objects such as wood, textile, leather, manuscripts and paintings.		
References	<p><i>Dr. V. Jayaraj, Government Museum, Chennai, 2002</i></p> <p>Bedekar, V.H. <i>New Museology for India</i>. National Museum Institute of History of Art, Conservation, and Museology, New Delhi, 1995.</p> <p>Nigam, M.L. <i>Fundamentals of Museology</i>. Navhind Prakashan, Hyderabad, 1966.</p> <p>Baxi, S. J. and Dwivedi, V. P. <i>Modern Museums</i>. Abhinav Publications, Delhi, 1973.</p>		

VITH SEMESTER

Semester VI			
Course Code:	HISTORY OF WESTERN PRINTMAKING Core Theory Paper	Credits: 4	Hours: 4
Objectives	On successful completion of this module, students should be able to Identify and analyse of the main western art styles, movements, artists and art works; appreciating, understanding and critically thinking about modern art.		
UNIT - I	REALISM PRINTMAKERS Social and historical background of 20th century art. Background of Romanticism, Impressionism, Post-Impressionism, Symbolism and Realism. Ideological position of Realism. Bohemianism, Realism in allied fields. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.		
UNIT - II	IMPRESSIONISM PRINTMAKERS Ideological premise. Techniques of Printmaking. Impressionist Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot. Neo impressionism: Chromo Luminarism, Pointillism, Cloisionism, Synthesism. Post Impressionism: Different Approaches, Influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.		
UNIT - III	FAUVISM & EXPRESSIONISM PRINTMAKERS Fauvism: Notable Artists: Henri Matisse, André Derain, Georges Rouault, Raoul Dufy. Expressionism: Edvard Munch, Wassily Kandinsky, Ernst Ludwig Kirchner, Egon Schiele, Lucian Freud, Amadeo Modigliani Abstract Expressionism: Influences of Abstract Art, Notable Artists: Jackson Pollock, Willem de Kooning, Mark Rothko, Franz Kline, Lee Krasner		
UNIT - IV	CUBISM & FUTURISM PRINTMAKERS Influence of Post-Impression on Cubism. Analytic cubism and Synthetic Cubism. Prominent artists -Pablo Picasso, Georges Braque, Fernand Leger, Juan Gris. Futurism: Notion of a manifesto. Artists - Filippo Tommaso Marinetti, Umberto Boccioni, Carlo Carrà, Giacomo Balla, Gino Severini		
UNIT - V	DADAISM & SURREALISM PRINTMAKERS Dada art as a prelude to Surrealism. Study on the work of André Breton, Marcel Duchamp, Hugo Ball, Hans Arp, Francis Picabia, Hannah Hoch Surrealism: Surrealist characteristics in pre-surrealist art, Surrealism and the subconscious. Notable Artists: Salvador Dalí, René Magritte, Frida Kahlo, Joan Miró, Meret Oppenheim.		
Reference and Textbooks	History of Western Art - Pro.Jayprakash Jagtap Herbert Read - A concise history of Modern Painting Janson - A History of Western Art		

Semester-VI			
Course code:	TECHNIQUES OF SERIGRAPHY Core Practical Course	Credits: 4	Hours: 5
Objectives	Student will experiment with a variety of printmaking surfaces in order to describe and explain how make a print reacts to different surface qualities.		
Unit -I	INTRODUCTION TO SERIGRAPHY Serigraphy is a fancy term for silkscreen printing, coming from “seri,” which is Latin for “silk,” and “graphos,” which is Ancient Greek for “writing.” The word was coined early in the last century to distinguish the artistic use of the medium from its more common commercial purpose.		
Unit-II	ELEMENTS OF SERIGRAPHY Serigraphy, also known as silk screening, screen printing or serigraph printing, is a stencil-based printing process in which ink is forced through a fine screen onto the paper beneath. Screens were originally made of silk, but they are now made of finely woven polyester or nylon.		
Unit III	TECHNIQUES OF SERIGRAPHY Serigraphs or silkscreens will be easily identifiable by spotting a layering of colors on top of each other. Each color in a silkscreen is applied one by one over a screen. Sometimes the colors overlap—called registration—showing the typical traits of a silkscreen.		
Unit IV	PROCESS OF SERIGRAPHY Serigraphic printing consists of forcing an ink, by pressing with a squeegee, through the mesh of a netting screen stretched on a frame, onto the object to be printed. The nonprinting areas of the screen are protected by a cutout stencil or by blocking up the mesh.		
Unit V	METHODS OF SERIGRAPHY Spot Colour Screen Printing. The most common screen printing technique is spot colour screen printing, Halftone Printing, In halftone printing, single colours in gradients are printed, Gray scale Printing, Duotone Printing, CMYK (4-Color Printing), Simulated Process Printing.		

Semester-VI			
Course code:	APPROCHES OF COLLAGRAPH Core Practical Course	Credits: 4	Hours: 5
Objectives	Student will experiment with a variety of Collagraph surfaces in order to describe and explain how make a Collagraph reacts to different surface qualities.		
Unit -I	INTRODUCTION TO COLLAGRAPH Collagraph (sometimes 'collograph') is derived from the Greek 'colla', meaning glue, and 'graph,' meaning to draw. A collograph is essentially a collage of materials of various textures glued on to a printing plate, often a thin wood or cardboard.		
Unit-II	ELEMENTS OF COLLAGRAPH Collagraphy (sometimes spelled collography) is a printmaking process introduced in 1955 by Glen Alps in which materials are applied to a rigid substrate (such as paperboard or wood). The word is derived from the Greek word koll or kolla, meaning glue, and graph, meaning the activity of drawing.		
Unit III	TECHNIQUES OF COLLAGRAPH A collagraph print is made by glueing different materials to cardboard and creating a kind of collage. During the inking process the ink will rub off surfaces that are smooth or higher and stay on surfaces that hold more ink, at edges and at lower points thus creating the image. A collagraph print is made by glueing different materials to cardboard and creating a kind of collage. During the inking process the ink will rub off surfaces that are smooth or higher and stay on surfaces that hold more ink, at edges and at lower points thus creating the image.		
Unit IV	PROCESS OF COLLAGRAPH The plate can be intaglio-inked, inked with a roller or paintbrush or some combination thereof. Ink or pigment is applied to the resulting collage and the board is used to print onto paper or another material using either a printing press or various hand tools. The resulting print is termed a collagraph. Substances such as carborundum, acrylic texture mediums, sandpapers, textiles, bubble wrap, string or other fibres, cut card, leaves and grass can all be used in creating the collagraph plate. In some instances, leaves can be used as a source of pigment by rubbing them onto the surface of the plate.		
Unit V	METHODS OF COLLAGRAPH Different tonal effects and vibrant colours can be achieved with the technique due to the depth of relief and differential inking that results from the collagraph plate's highly textured surface. Collagraphy is a very open printmaking method. Ink may be applied to the upper surfaces of the plate with a brayer for a relief print, or ink may be applied to the entire board and then removed from the upper surfaces but remain in the spaces between objects, resulting in an intaglio print. A combination of both intaglio and relief methods may also be employed. A printing press may or may not be used.		

Semester-VI			
Course code:	INDIAN MURAL STUDY Allied Practical Course	Credits: 4	Hours: 5
Objectives	Student will experiment with a variety of painting surfaces in order to describe and explain how paint reacts to different surface qualities.		
Unit -I	INTRODUCTION TO MURAL Various forms of: fresco methods— focus on wall painting, Fresco-Buono, Fresco-secco, Mosaic, Glazing & Distemper, Plastering, Preservation Techniques, Historic know how and contemporary applications of fresco technique, Create a fresco wall painting.		
Unit-II	ELEMENTS OF TRADITIONAL MURAL Buddhist, Jain and Hindu iconography, Gods and Goddess, Bava and Muthrai, Different possess, Vaganam, Mythological animals and Birds, Flowers and leaves, Freehand designs.		
Unit III	INDIAN TRADITIONAL MURAL Master pieces of Indian murals, Ajantha, Ellora, Baga Mural.		
Unit IV	TAMILNADU MURAL STYLE Pallava Mural, Sittanavasal Mural, Chola mural and more		
Unit V	CREATIVE TRADITIONAL MURAL Creative composition, Indian Mitholodgy, Mahabharatham, Ramayanam, Thasavatharam, Thalapuram, Siva Puranam, Sakthi ritual and Tradition lifestyle and more.		
Ref:	1.job Thomas, Tamilnadu mural Paintings, Kalachuvadu Publication, Nagarcovil. 2.PounDurai, Tamilaga suvarovia marabu, Meyyappan Padhipagam, Chidambaram.		

Semester-VI			
Course code:	ART DIRECTION & SET DESIGN Skill Enhancement Course-2 Practical	Credits: 2	Hours: 3
Objectives	The course emphasizes on hands-on training in various aspects of art direction and production design, with an understanding of scripts from the point of view of the art director.		
Unit -I	Students learn the basics of film technique and develop a better understanding of the film-making process by participating in the common module, after which the specialization begins.		
Unit-II	Theory and practical work include story boarding, design principles for moving images, set design, costume and property to suit the narrative. The study of various software used for drafting, designing and effects, virtual set designing etc. Occurs concomitantly in theory classes and practical.		
Unit-III	The practical include sessions on carpentry, painting, moulding and set construction. In addition, students work with film and television exercises and projects as art directors.		
Unit IV	Regular interactions with eminent art directors, study tours, workshops on special effects, animation techniques and set analysis enhance the students' potential to undertake independent work.		
Unit V	Tours to shooting locales are also organized for a closer study of set design and construction. Classrooms are equipped with drafting aids and computers with high-end software.		

Semester-VI			
Course code:	HERITAGE STUDY – II Study Tour	Credits: 2	Hours: 24 Days
	<p>Scope of Educational Tour</p> <p>Educational field trips contribute to the development of students into educated young citizen who possess more knowledge about art, have developed critical-thinking skills, imbibe increased historical compassion, display higher levels of patience, open-mindedness and have a greater taste for appreciating art and culture. They gather a great amount of factual details and improve recall value about work of art.</p>		
	<p>Educational Tour Guidelines</p> <p>The educational trip shall be organized of places covering different culture, museums, institutions and historical places of artistic and creative significance. Teachers are advised to create instructional material and clearly lay down the learning objectives before the tour. The discussions shall be student directed with the museum educator or guide who is facilitating the discourse. These facilitators shall be well verse with the subject and their commentary shall go beyond the name, brief description of the work of art. At the end of the tour student shall submit a project report with tour details, historical understanding and critical analysis.</p>		
	<p>The student shall be judge on the basis of following criteria:</p> <ol style="list-style-type: none"> 1. Project Report 2. Tour details 3. Critical thinking 4. Historical understanding 5. Level of interest 6. Patience of listening the critics 7. Behavioural study 8. Team work 		
	<p>Evaluation Methodology</p> <ul style="list-style-type: none"> • Individual’s daily performance • Project Review: Mid Semester • Project Submission& Viva-voce: End of the Semester 		

4TH YEAR

VII TH SEMESTER

FOURTH YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	L-T-P HOURS PER WEEK
SEM VII	CC – 13	T	History of Indian Printmaking		4	4-1-0
	CC – 14	P	Viscosity printing		4	0-1-4
	CC - 15	P	Intaglio Process (Etching)		4	0-1-4
	EC – 5	P	Art in Education and Psychology		4	0-1-4
	TC – 3	P	Art Management and Exhibition		2	2-1-2
	SS - 3	T	Digital Painting		2	0-1-4
			TOTAL		20	30
	CC - 23	P	History of Art - Common		4	0-1-4
	CC – 24	P	Project Work		4	0-0-12
	ST-3	P	Heritage study III		2	0-0-13
			TOTAL		10	30
			Total Credits	120 + Extra Credits		240

CC: Core Course
 NME: Non-Major Elective
 TC: Training Course

AC: Ancillary Course
 ST: Study Tour
 L/T/P: Lecture/ Tutorial/ Practical

EC: Elective Course
 SS: Soft Skill

Semester -VII			
Course code:	HISTORY OF INDIAN PRINTMAKING Core Theory Course	Credits: 4	Hours: 4
Objectives	<ul style="list-style-type: none"> •Introduced Many modern printmaking artist in India. •To Learn printmaking principles, printmaking manipulation techniques, value, volume, spatial relationships, and History. 		
Unit -I	<p>printmaking in India</p> <p>Many modern painters in India created prints in the style of painting, especially. Nandalal Bose, Ravivarma, Panicker etc. are notable. This section will explain about other publishersThe history of printmaking in India from 1556 may be outlined as an era for this form of art, gaining prominence with the Portuguese bringing in the printing press to Goa. If seen in the international context, this form of art started making its mark in India, almost a century after Gutenberg's Bible.</p>		
Unit-II	<p>INTRODUCED PRINTMAKING IN INDIA</p> <p>Ravi Varma was the first artist in India who used printmaking for his art to reach the masses. To achieve this, towards the end of the 19th century, he set up his own lithographic press known as the 'Ravi Varma Press' in Bombay.</p>		
Unit III	<p>INDIAN PRINTMAKERS</p> <p>Many modern painters in India created prints in the style of painting, especially. Nandalal Bose, Ravivarma, Panicker etc. are notable. This section will explain about other publishers</p>		
Unit IV	<p>SOUTH INDIAN PRINTMAKERS</p> <p>Many modern painters in South India created prints in the style of painting, especially. R.B.Baskaran, Panneerselvam etc. are notable. This section will explain about other publishers</p>		
Unit V	<p>PRINTMAKING TECHNIQUES HISTORY</p> <p>The earliest known example, a woodblock print on silk, has been dated sometime during the Han Dynasty from 206 B.C. to 220 A.D. The first print on paper was made during the seventh century. The original form of printmaking used a small wooden board as the matrix.</p>		
REFERENCE			
<ol style="list-style-type: none"> 4. Charles Marshall Sayers,The Book of Wood Carving (Dover Woodworking), 28 March 2003. 5. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books,1978. 6. Anne Hayward, Wood Engraving and Linocutting, The Crowood Press Ltd (3 June 2008). 			

Semester –VII			
Course code:	VISCOSITY PRINTMAKING Core Practical Course	Credits: 4	Hours: 5
Objectives	<ul style="list-style-type: none"> •Introduced Many modern printmaking artist in India. •To Learn printmaking principles, printmaking manipulation techniques, value, volume, spatial relationships, and History. 		
Unit -I	INTRODUCED IN VISCOSITY Viscosity printing is a multi-color printmaking technique that incorporates principles of relief printing and intaglio printing. It was pioneered by Stanley William Hayter. The process uses the principle of viscosity to print multiple colors of ink from a single plate, rather than relying upon multiple plates for color separation.		
Unit-II	PROCESSING OF VISCOSITY It is a fine art printmaking technique, making original prints in limited editions, as it is slow and allows too much variation between proofs to make large editions feasible. Color viscosity printing is among the latest developments in intaglio printmaking.		
Unit III	METHODS OF VISCOSITY Three to four colors of ink are mixed, each of a different viscosity. This viscosity is adjusted by the addition of uncooked linseed oil.		
Unit IV	TECHNIQUES OF VISCOSITY One may attempt to scratch an image onto the plate, but acrylic and plexiglass plates are more temperamental than copper or zinc, and wear out sooner. A sheet of printing paper is then placed on the upright plate and passed through a printing press, which prints all of the colors simultaneously.		
Unit V	INDIAN PRINTMAKERS Many modern painters in India created prints in the style of painting, especially. Nandalal Bose, Ravivarma, Panicker etc. are notable. This section will explain about other publishers		
REFERENCE			
<ol style="list-style-type: none"> 7. Charles Marshall Sayers, The Book of Wood Carving (Dover Woodworking), 28 March 2003. 8. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books, 1978. 9. Anne Hayward, <i>Wood Engraving and Linocutting</i>, The Crowood Press Ltd (3 June 2008). 			

Semester –VII			
Course code:	INTAGLIO PROCESS (ETCHING)	Credits: 4	Hours: 5
	Core Practical Course		
Objectives	<ul style="list-style-type: none"> •Introduced Many modern printmaking artist in around the World. •To Learn printmaking principles, printmaking manipulation techniques, value, volume, spatial relationships. 		
Unit -I	<p>INTRODUCED IN INTAGLIO</p> <p>Intaglio is the family of printing and printmaking techniques in which the image is incised into a surface and the incised line or sunken area holds the ink. It is the direct opposite of a relief print where the parts of the matrix that make the image stand above the main surface. Depressions are engraved or etched into a flat printing plate. Likely not to scale: grooves can be less than a millimeter wide.</p>		
Unit-II	<p>MATERIAL OF INTAGLIO</p> <p>copper or in recent times zinc sheets, called plates, are used as a surface or matrix, and the incisions are created by etching, engraving, drypoint, aquatint or mezzotint, often in combination. Collagraphs may also be printed as intaglio plates</p>		
Unit III	<p>METHODS OF INTAGLIO</p> <p>There are a number of different types of original print methods to be aware of. Intaglio prints: for example a dollar bill—bills and most stamps are engraved in metal plates and are printed after a viscous ink (about the consistency of oil paint) is forced into grooves, scratches, etched lines or indentations.</p>		
Unit IV	<p>TECHNIQUES OF INTAGLIO</p> <p>One may attempt to scratch an image onto the plate, but acrylic and plexiglass plates are more temperamental than copper or zinc, and wear out sooner. A sheet of printing paper is then placed on the upright plate and passed through a printing press, which prints all of the colors simultaneously.</p>		
Unit V	<p>PRINTMAKERS</p> <p>Among the greatest masters of engraving and etching are Albrecht Dürer, Hans Holbein the Younger, Rembrandt, Goya, and Picasso.</p>		
REFERENCE			
<p>10. Charles Marshall Sayers, <i>The Book of Wood Carving</i> (Dover Woodworking), 28 March 2003.</p> <p>11. Garrett, Albert, <i>A history of British wood engraving</i>, Midas Books, 1978.</p> <p>12. Anne Hayward, <i>Wood Engraving and Linocutting</i>, The Crowood Press Ltd (3 June 2008).</p>			

Semester-VII			
Course code:	ART IN EDUCATION AND PSYCHOLOGY (Theory Course)	Credits: 4	Hours: 5
Objectives	To acquaint the pupil/Teacher with the methods of teaching Art & Craft and to encourage creativity in school children. To equip them with the latest techniques of evaluating student's achievement in Art & Craft. To enable them to know how to teach Art & Craft to the talented children.		
Unit -I	Understanding Arts and Arts in Education <ol style="list-style-type: none"> 1. Importance of Art Education 2. Meaning and Concept of Arts 3. Understanding aesthetics and its educational relevance 4. Arts as Pedagogy of learning and development 5. Art Integrated Learning 		
Unit-II	Philosophy <ol style="list-style-type: none"> 1. Study of relationship between Philosophy and Education 2. Aims of Education 3. Universal free and Compulsory Education 4. Use of Audio visual aids for teaching 5. Importance of work experience in Education 		
Unit III	Methods of Teaching <ol style="list-style-type: none"> 1. Factors of Teaching and learning 2. Principles (Maxims) of Teaching 3. Steps in lesson planning Methods of Teaching		
Unit IV	Psychology <ol style="list-style-type: none"> 1. Methods and advantages of Educational Psychology 2. Laws of learning 3. Types of Intelligence 4. Intelligence Quotient 5. Personality Traits, Factors responsible 		
Unit V	Educational thinkers on Arts in Education <ol style="list-style-type: none"> 1. Tagore 2. Devi Prasad 3. Elliot W.Eisner 4. Victor Lowenfeld 5. John Dewey 6. Howard Earl Gardner 		
REFERENC	Prasad, Devi (1998). Art as the Basis of Education, NBT, New Delhi. Sahi, Jane and Sahi, R., Learning Through Art, Eklavya, 2009.		

Semester-VII			
Course code:	ART MANAGEMENT AND EXHIBITION Training Course - Practical	Credits: 2	Hours: 3
Objectives	<p>Scope of Subject Research</p> <p>The objective of this exercise is to expose student to the theoretical and analytical framework of about researching any predefined area with in his art works. This will elaborate on the philosophy that links the subject and style or medium of the creative in his work. This information is further used to identify and define aesthetic values, elemental values, and experimental opportunities in his/her art to improve understanding and critical submission of his/her work.</p>		
	<p>Exercise</p> <p>In this module student are expected to conduct Exhibition either One Man Show or Group Show to take a Research on his artworks and art style and make a project report on his works.</p>		
	<p>Evaluation Methodology</p> <p>♣ Individual's daily performance ♣ Project Review: Mid Semester ♣ Project Submission + viva-voce: End of the Semester</p>		

Semester-VII			
Course code:	DIGITAL PAINTING Elective Practical Course	Credits: 2	Hours: 5
Objectives	Students can also apply skills learned in this class in other areas including digital painting and interaction design, produce a series of cohesive storyboards from a script, recognize and define common storyboard terminology.		
Unit -I	DIGITAL SKETCHING Pre-instruction drawings: students choose their comfort level and create an image, Composition Experiment, Abstract design using brushes, Image made of text - Drawing with text.		
Unit-II	PORTRAITURE Research/finding the concept, idea/photo references, Preparatory sketch/ thumb sketching/ First lighting, Facial proportions, Eye contact, Photoshop brushes for painting hair; hair colors and textures, Improving the light and mood.		
Unit III	CHARACTER DESIGN History and Development of Character Design, Leading artist and their works, The relationship between shape and character design, Character Design for Production, Animation, Advertising and Comic. Designing an animals, birds, creature and secondary characters.		
Unit IV	CONCEPT ART Research - Period - Historic / Scientific facts, Society Costumes Props, Food etc. Illustration, Anatomy, Rendering your drawings, Techniques and styles, Inking – Graphic styles, Text – as image, Page Elements and Composition, Projecting figures in Deep space, Framing and Composition, Perspective and Camera.		
Unit V	MATE PAINTING Types of lay outs, concept and story developing, idea, script Foreground, Middle Ground and Background, Developing Drawing Skills, Shot, Angles, Building the Storyboard, study of Classic Film Examples.		
TEXT BOOKS			
<ol style="list-style-type: none"> 1. Wendytumminello, “Exploring Storyboarding (Design Exploration Series)”, Delmar Cengage Learning, 1st Edition, 2004. 2. John Hart, “The Art of the Storyboard A Filmmaker’s Introduction”, Focal Press; 2 edition 2013. 			
REFERENCES:			
<ol style="list-style-type: none"> 1. Giuseppe Cristiano “Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising” Michael Wiese Productions, 2012. 			

VIII SEMESTER

Semester-VIII			
Course code:	PROJECT WORK Core Practical Course	Credits: 3	Hours: 6
	<p>CONTEXT OF THE PROJECT</p> <p>The project should incorporate and integrate the understanding of professional production of art work, Fine Art, Textile design, Animation, Visual effects, Photography thereby creating a meaningful correlation and application within the context of fine art. The project will concentrate on encouraging a mature and self-motivated approach towards the final product and completion of work on a creative, original and technically sound. Having gained proficiency in earlier skills, the students have also been given more advanced and specific inputs on:</p> <ul style="list-style-type: none"> • Contemporary Painting • Traditional Art and Craft • Traditional Painting • Graphics and Animation • Textile Design • Photo and Videography • Illustration Art • Print Making • Museum and Conservation • and etc.... 		

Semester-VIII			
Course code:	HERITAGE STUDY - III Study Tour - 3	Credits: 2	Hours: 24 Days
	<p>Scope of Educational Tour</p> <p>Educational field trips contribute to the development of students into educated young citizen who possess more knowledge about art, have developed critical-thinking skills, imbibe increased historical compassion, display higher levels of patience, open-mindedness and have a greater taste for appreciating art and culture. They gather a great amount of factual details and improve recall value about work of art.</p> <p>Educational Tour Guidelines</p> <p>The educational trip shall be organized of places covering different culture, museums, institutions and historical places of artistic and creative significance. Teachers are advised to create instructional material and clearly lay down the learning objectives before the tour. The discussions shall be student directed with the museum educator or guide who is facilitating the discourse. These facilitators shall be shall be well verse with the subject and their commentary shall go beyond the name, brief description of the work of art. At the end of the tour student shall submit a project report with tour details, historical understanding and critical analysis. The student shall be judge on the basis of following criteria:</p> <ol style="list-style-type: none"> 1. Project Report 2. Tour details 3. Critical thinking 4. Historical understanding 5. Level of interest 6. Patience of listening the critics 7. Behavioural study 8. Team work <p>Evaluation Methodology</p> <ul style="list-style-type: none"> • Individual's daily performance • Project Review: Mid Semester • Project Submission & Viva-voce: End of the Semester 		

SYLLABUS BOARD OF STUDY MEMBERS

Mr.M.NALLASIVAM, M.F.A.,

Lecturer/ in charge

Dr.K.KAVIMANI. M.F.A.,M.A.,M.Phil.,P.h.D.,

Instructor, Print making Dept.,