

BHARATHIAR UNIVERSITY
UNDER UNIVERSITY INDUSTRY INTERACTION PROGRAMMES
REGULATIONS AND SYLLABUS
(WITH EFFECT FROM THE ACADEMIC YEAR 2008 ONWARDS)

TITLE OF THE COURSE:
ADVANCED DIPLOMA IN FINE ARTS (PAINTING)
(TWO YEARS)

DESCRIPTION OF THE COURSE / OBJECTIVES OF THE COURSE:

AIMS AND OBJECTIVES:

The primary aim of this programme is to help students identify their own subject matter and to develop the formal language appropriate to its expression: What the language will be and whether representational, abstract or otherwise will emerge from the student's exploration and understanding of both historical precedent and contemporary context. It explores and gives the students exposure and wide opportunities to understand and train ones talent and aptitude in the creative field so as to make a good professional in areas of Art and Design in the industry.

DURATION OF THE COURSE:

The course shall extend over a period of two years comprising of annual pattern (calendar year extends from January to December or July to June including admission and examination period for each year. Examinations shall be conducted at the end of every year for the respective subjects.

ELIGIBILITY FOR ADMISSION TO THE COURSE:

- Candidate for admission to the Advanced Diploma in Fine Arts course shall be required to have completed the +2 standard examinations.
- There is no age limit for admission.

REQUIREMENT TO APPEAR FOR THE EXAMINATIONS:

A candidate will be permitted to appear for the University Examination for any year if he/she secures not less than 90 per cent of attendance in the number of instructional days/Practicals at the institute/ Study tours etc., in the calendar or academic year, failing which he/she should redo that course of study.

SCHEME OF EXAMINATIONS:

PAPER/ THEORY	TITLE OF THE PAPER	INTERNAL	EXTERNAL	TOTAL
I year:				
1	Fundamentals of Visual Art (T)	40	60	100
2.	History of Art I (Indian Art) (T)	40	60	100
3.	Drawing & Painting (P)	40	60	100
4.	Design in Applied Arts (P)	40	60	100
5.	Life Study (P)	40	60	100
II year				
6.	History of Art II (Western Art) (T)	40	60	100
7.	Preservation of Art & Art objects (T)	40	60	100
8.	Materials and Methods (P)	40	60	100
9.	Portrait Study (P)	40	60	100
10.	Creative Composition (P)	40	60	100

MEDIUM OF INSTRUCTION AND EXAMINATIONS:

The Medium of Instruction for all papers shall be in English, however the candidates shall be permitted to write the examinations in Tamil.

PASSING REQUIREMENTS:

1. A candidate shall be declared to have passed the examination in a subject if he/she secured not less than 50 per cent marks in the University Examination and 50 per cent marks in aggregate i.e. internal and external (University) examinations put together.
2. A candidate who successfully completes the course and passes the examination prescribed in all the subjects of study shall be declared to have been qualified for the Advanced Diploma Course
3. A candidate who fails in the examination can reappear in subsequent examinations.
4. No candidate shall be permitted to reappear for any paper more than 3 times.

CLASSIFICATION OF SUCCESSFUL CANDIDATES:

All the candidates securing not less than 60% of the aggregate marks shall be declared to have passed in **FIRST CLASS** provided they have passed the examination in every subject. Other successful candidates shall be declared to have passed the examinations in **SECOND CLASS**.

All candidates securing not less than 75% of the aggregate marks shall be declared to have passed in **FIRST CLASS WITH DISTINCTION** provided they have passed the examination in every subject without failure in any time within the course of study.

CONFERMENT OF THE DIPLOMA:

No candidate shall be eligible for conferment of the Diploma unless he/she has undergone the prescribed course of study for a period of not less than two years in an institution approved by the University or has been exempted there from in the manner and has passed the examinations as have been prescribed therefore.

QUESTION PAPERS:

The University examinations shall be conducted for 100 marks and it will be converted to 75 marks as an external examination. The pattern of question papers for all the subjects shall be as follows:

Part A – 10 Questions – No choice (Two questions form each unit).....	10 x 2 =	20 marks
Part B – 5 Questions – either or type (Two questions form each unit).....	5 x 6 =	30 marks
Part C – 5 Questions – either or type (Two questions from each unit).....	5 x 10 =	50 marks
	Total	----- 100 marks -----

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (I YEAR)

PAPER – I : FUNDAMENTALS OF VISUAL ART (THEORY)

AIM: The need and search for Art – Style, Aesthetics and Techniques

Unit I. THE ELEMENTS OF ART

- Line – Horizontal, Vertical, Diagonal/Slanting, Zigzag, and curve
- Shape & Form – Geometric (Square, Circle, Triangle, Rectangle, and oval); and Organic (Free form)
- Space – Distance between, around, above, below and within things; 2 & 3 dimensional works of art; and positive & negative spaces.
- Texture – Surface's Texture- Smooth, Rough, Uneven, Hard, Soft and Woven
- Value – Contrast, Tint, Tone, Shade, light, Highlight, cast shade, lightness, darkness, Low key and High Key.
- Colour – Hue, Value, Intensity, Monochromatic, Analogous, Warm & cool, Neutral, Complimentary and Rainbow

II. THE PRINCIPLES OF ART

- Balance – Formal, Informal and Radial
- Variety – Combining one or more elements to create interest by adding slight changes
- Harmony – Blending elements
- Emphasis – Stand out, Contrast
- Proportion - Relationship between two or more objects
- Movement – Viewer's eye throughout the work
- Rhythm – Repeating an element to suggest vibration, pattern
- Unity – Completeness

III. THE MEDIA OF ART

- Drawing – Pen, Pencil, Colour pencils, Chalk, Charcoal and Pastels
- Painting – Canvas, Paper, Fabric, Pigment, Binder, Solvent, Oil, Tempera, Water colour and Acrylic
- Print Making – Relief printing, Intaglio, Lithography and Screen Printing
- Sculpture – Free standing or Sculpture in round; Relief Sculpture ; Carving, Casting, modeling and Assembling.
- Architecture
- Crafts – Pottery, Weaving and Glass blowing etc.,

IV. ART CRITICISM AND AESTHETICS

- Art Criticism – Studying, Understanding and Judging works of Art – Describing, analyzing, Interpreting and Judging

- Aesthetics and Art – Subject view, The composition View, and the Content view.

V. ART HISTORY

- Understanding an artwork completely when and where the work was done
- About the Artist – past to present
- Describing an Art work – Who, Where and When?
- Analyzing an Art work – Style
- Interpreting an Art work – Time & Place
- Judging an Art work – Contribution

Books for reference:

- A Grammar Book of Art & Design – Raviraj – 2008 – Published by New Century Book House Pvt Ltd, Chennai
- Creating and Understanding Drawings by Gene A Mittler, James Howze – Macmillan/Mcgraw-Hill, New York - 1989

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (I YEAR)

PAPER – II : HISTORY OF ART -1. (INDIAN ART) (THEORY)

AIM: The objective of including the history of Indian Art for the students is to familiarize them with the various styles and modes of art expressions from different parts of India.

To develop aesthetic sense of the students through the understanding of various important well known aspects and modes of visual art expression in India's rich cultural heritage from the period Indus valley to the present time.

I. FUNDAMENTALS OF INDIAN ART

- Dharma
- Religion and Art – Saiva, Vaisnave, Sakata, Bauddha and Jaina – Hindu
- Buddha – The life and Teaching
- Mahavira – The life and Teaching

II INDIAN SCULPTURES

- Formal and Stylistic aspects of sculptures in Indus Valley of Mauryan, Sunga, Satavahana, Kushana (Mathura and Gandhara)
- Gupta (Buddhist, Brahmanical and Jain)
- Chalukya, Pallava, Chola
- Rashtrakuta, Hoyalya, Kakatiya

III INDIAN ARCHITECTURE

- Formal and Stylistic aspects of Architecture in Indus Valley of Stupas (Bharhut, Sanchi, Amaravathi, and Saranath)
- Cave Temples (Bhaja, Ajanta, Ellora, and Kanheri)
- Gupta (Udayagiri, Deogarh, Nachna etc)
- Chalukya (Bhadami, Ahiole, Pattadakkal etc)
- Pallava (Mahaballipuram, Kanchipuram etc)
- Rashtrakuta (Ellora),
- Chandela (Khajuraho)
- Chola (Tanjore and Gangaikonda cholapuram, Dharasuram etc)
- Hoysala (Belur, Halibid etc)
- Nayaka and Vijayanagar (Hampi Lapakshi)
- Islamic Architecture, Sultanate and Mughal, Mandu, Delhi, Agra, Fathepur sikri.

IV. INDIAN PAINTINGS

- Formal and stylistic aspects of pre-historic, Ajanta, Bagh and later mural tradition.
- Manuscript painting (Eastern Indian and Western Indian)
- Sultanate (Mandu) and Pre Mughal schools, Mughal (Akbar to Shahjahan).

- Rajasthani (Mewar, Bundi, Kotah, Bikaner, Jaipur, Kishangarh etc)
- Malwa, Pahari (Basholi, Guler, Kangra) and
- Deccani (Ahmednagar, Bijapur and Golkonda) schools and etc.,
- Tamil Paintings (Kanchipuram, Sittannavalal, Tanjore, Ramanathapuram, Alagar koil-Madurai, Srirangam-Trichy.)

V. AESTHETICS AND ART CRITICAL HISTORY

- General principles of Indian Art
- Language of Indian Art – Symbols of the Buddha, the Buddha figure, Gestures, Postures and other Attributes; form, space and material;
- Interrelationship of Visual and Performing art

Books for reference:

- Indian Painting – C. Sivaramamurti – 2006 – National Book Trust, New Delhi

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (I YEAR)

PAPER – III : DRAWING & PAINTING (PRACTICALS)

AIM: To develop the sense of structure study using different mediums and methods. It also encompasses practical exercises in drawing and painting to develop their mental faculties of observation, imagination, creation and physical skills required for its expressions.

I. METHODS AND MATERIALS

- Media and Materials and their use . Application of materials, Wash method on paper and silk.
- Fundamental Strokes – Vertical, Short angular, Horizontal, Irregular, long and short curved, varying directions.
- Freehand Sketching and drawing
- Application of Techniques (traditional and modern)
- Colours and colour Theory.

II LIGHT & SHADE:

- Observing and studying in various rendering media & techniques at various light conditions.
- Shadows and Reflections
- Shading – light weight even shading, Heavy directions, Open shading, Gradations & Techniques.
- Value Scale – Highlight, light, halftone, Shade, Cast Shade and Reflecting light; High and low key; Lightness and Darkness.

III NATURE STUDY:

- Nature pods, plants, flowers, insects, shells etc – to understand how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.
- Outdoor sketching – Sketching Trees, Gardens, Zoo, Stations and Market scenes
- Museum Study
- Inspiration form nature

IV DRAWING FROM OBJECT:

- Elementary perspective – H.L, V.P, one point, two point and three point perspective
- Object Drawing – Drawing from geometric forms, casts, drapery, still life group etc.
- Study from man made objects
- Projections

V PAINTING:

- Water proof Ink & Transparent photo colour – Rendering
- Water Colour – Still life
- Leaves, Flower and Landscape painting
- Outdoor painting

Books for Reference:

- Pencil Shading Basic Techniques – Raviraj – Published by New Century Book House Pvt Ltd, Chennai – 2006
- Freehand Drawing from Flat Example – Raviraj – published by New Century Book House Pvt Ltd, Chennai – 2008
- All about techniques in Dry Media – Parramons Editorial Team – 2005 – Barron's Educational Series, Inc, New York
- Water Colour by Milind Mulick – 2001 – Jyotsna Prakashan, Pune

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (I YEAR)

PAPER – IV : DESIGN IN APPLIED ARTS (PRACTICALS)

AIM: To provide the up to date professional knowledge to the students. (Applied Arts refers to the application of design and aesthetics to objects and function and everyday use. The fields of industrial design, graphic design, photography, fashion design, interior design, and decorative art are considered applied art.)

The purpose of introducing practical exercises in Applied Art (Commercial Art) is to help and enable the students to develop professional competence in making Model Drawing Lettering, layout preparation and poster so that they can link their lives with productivity.

I NATURE AND SCOPE

- Design basics
- Advertising – Advertising Art & Ideas
- Out Door Study
- Out door Sketching

II LETTERING, CALLIGRAPHY AND TYPOGRAPHY

- Basic discipline of beautiful handwriting
- Sense of letter form – A coordinated series of assignments of script writing with different types of traditions and modern tools
- Calligraphic examples of various traditional scripts, Basic type character (Roman, Gothic).- Developing and awareness of pictorial elements such as points, line, shape, volume, texture, light and colour, basic design and problems.
- Typography – Roman, Sans serif, Gothic, Italics and Novelty

III COMMUNICATION DESIGN

- Straight lines - height 15 cm; Thickness 1 cm; Gap between 0.5 cm; Total length 25 cm.
- Horizontal & Vertical lines - line length 4.5 cm; line thickness 0.5 cm; Gap between 0.5 cm (5 lines); Horizontal 4 rows; Vertical 3 rows; total length 19.5 cm; Total height 14.5 cm.
- Create a Design – Using 0.5 cm thickness (Total length 25 cm; total height 20 cm)
- Logos & Poster Design
- Advertisement Layout – Create an Advt. for a public cause in poster colour.

IV. 2D DESIGN:

- Colour Wheel and Colour Mising
- Positive & Negative - using a leaf motif (4ups in 9” x 9” size)
- Floral Design – Circular composition (9” x 9”)
- Horizontal Stripes – 9” x 3” (3 colour) (repeat size 1 inch)

- Vertical Stripes – 9” x 3” (3 colour) (repeat size 1 inch)
- All over Design – 9” x 9” (4 colours)
- Traditional Design – 12” x 9” (5 colours)

V SHAPE MAKING

- Basic Shapes and procedures
- Study of Eye
- Study of Nose
- Study of Ear

Books for reference:

- Commercial Art Techniques – Raviraj – 1994 – New Century Book House Pvt Ltd, Chennai
- Graphic Design – Curtis Tappenden, Luke Jefford, Stella Farris – 2004 – Sterling Publishing Co, Inc, New York

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (I YEAR)

PAPER – V: LIFE STUDY (PRACTICALS)

AIM: Study from life model with view to exploring various application methods and rendering techniques.

I STUDY OF HUMAN FORM

- General form and Gesture
- Drawing from cast & figure – light & shade
- Basic Proportions
- Balance – Standing still or motion – gravity and perspective

II STUDY OF HEADS, FEATURES AND FACES

- Planes and forms – Cube and oval constructions
- Study of basic shapes and human extremities, i.e. Eye, Ear, Nose, Mouth etc
- Comparisons
- Perspective – The head above eye level, below eye level

III STUDY OF HUMAN FIGURE

- Hands & Feet
- Drapery
- Rhythm & Grace – Rhythmic form, Symmetry, imaginary inner curve, Ancient sculpture drawing
- Copy from Old Masters

IV STUDY OF HUMAN ANATOMY

- The Skeleton, - The skull, spinal column, shoulder girdle, pelvis, arm, leg, and skeletal proportions.
- Muscles – Muscles of the head, surface forms of the head, neck, arm, leg and further observations on surface forms.

V STUDY OF ANIMALS

- Basic principles in drawing animals
- Learning about proportion
- Action Analysis
- Outdoor study

Books for Reference:

- Figure Study made easy – Aditya Chari – Grace Prakashan, Mumbai – 2005
- Anatomy and Drawing- Victor perard – 2004- Grace Prakashan, Mumbai

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (III YEAR)

PAPER –VI : HISTORY OF ART II (WESTERN ART) (THEORY)

AIM: The objective of including the history of Western Art for the students is to familiarize them with the various styles and modes of art expressions from different parts of the world.

I. PREHISTORIC ART IN WESTERN EUROPE

- Life in Prehistoric times
- History of the Cave Painting: Lascaux and Altamira (c.15,000 – 10,000 B.C) France & Spain
- Origins of the Paintings
- Skills of the Prehistoric Artists

II THE MEDIEVAL PERIOD AND RENAISSANCE

- The Medieval Period (13th – 14th Century) – The true beginning of Western painting
- The Renaissance (15th Century) – The Renaissance in Italy - The Renaissance in Northern Europe
- The High Renaissance (16th Century) – The High Renaissance – Mannerism
- The Age of Baroque (17th Century)

III THE EIGHTEENTH CENTURY

- Rococo
- Neoclassicism

IV THE NINETEENTH CENTURY

- Romanticism
- Realism
- Naturalism
- Impressionism
- Symbolism
- Post Impressionism and Neo Impressionism

V THE TWENTIETH CENTURY

- Fauvism
- Cubism
- Dadaism
- Expressionism
- Surrealism
- Abstract Art

Books for Reference:

Art in Focus – Genre A Mittler – 1986 – Macmillan/McGraw-Hill, Illinois

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (II YEAR)

PAPER – VII : PRESERVATION OF ART & ART OBJECTS (THEORY)

AIM: How to preserve the Art from climate, light, insects and fungus.

I. CLIMATE AND ENVIRONMENT:

- Climate
- Temperature and Humidity
- Climate Control
- Environment

II LIGHT

- Nature of Light
- Effects of Light
- Light Control
- Light for Photography

III INSECTS

- Repellants
- Insect Control
- Fumigation
- Solution Application

IV FUNGUS:

- Types of Micro-Organisms,
- Disinfecting
- Preventive
- Remedial

V ATMOSPHERIC POLLUTION:

- Introduction
- Alkali hazard
- Control of Pollution.

Books for Reference:

Preservation of Art Objects and Library Materials – O P Agrawal -1993-National Book Trust,

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (II YEAR)

PAPER – VIII : MATERIALS AND METHODS (PRACTICAL)

AIM: To develop the sense of structure study using different mediums and methods. It also encompasses practical exercises in drawing and painting to develop their mental faculties of observation, imagination, creation and physical skills required for its expressions.

I. MATERIALS AND THEIR USE:

- Application of materials
- Oil painting – Alla prima and old master process.
- Glazing and Scumbling
- Priming of Canvas

II COLOUR AND COLOUR THEORY

- Colour Wheel – Primary, Secondary and Tertiary Colours
- Complementary colours
- Harmony and Contrast
- Colour Value

III TECHNIQUES:

- Traditional Art
- Non Traditional Art
- Pastel
- Acrylic

IV CREATING TEXTURES

- Gesso
- Gel
- Modeling Paste
- Mixed Media

V CALLIGRAPHY

- Sense of letter form
- Different types of traditions and modern tools
- Basic type character (Roman, Gothic)
- Creative lettering

Books for Reference:

Creating and Understanding Drawings by Gene A Milter, James Howze – Macmillan/McGraw – Hill, New York – 1989

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (II YEAR)

PAPER – IX : PORTRAIT STUDY (PRACTICAL)

AIM: The ability to express the character, personality and temperament of the subject is the extra ingredient that makes a good portrait into fine art – it is a result of instinct and insight.

I. INTRODUCTION

- History and Background
- Sketching
- Shading practice
- The working environment

II MATERIALS AND EQUIPMENT

- Charcoal and Pencil
- Crayons and Pastels
- Oil paints and equipments
- Water colours

III DRAWING THE HEAD

- Facial features – The eyes, mouth, ears, nose and hair
- Anatomy
- Proportions
- Planes

IV STYLES AND TECHNIQUES

- Capturing a likeness
- Approaching the subject
- Keeping a sketch book
- Composing the portrait
- The pose
- Lighting
- Clothing
- The background
- Working from photographs

V SUBJECTS

- Informal portraits
- Portraits of women
- Portraits of Men
- Children

- Older People
- Self-Portraits

Books for Reference:

- Figure Study made easy – Aditya Chari – Grace Prakashan, Mumbai – 2005
- Anatomy and Drawing – Victor Perard – 2004 – Grace Prakashan, Mumbai

ADVANCED DIPLOMA IN FINE ARTS (PAINTING) SYLLABUS (II YEAR)

PAPER –X : CREATIVE COMPOSITION (PRACTICAL)

AIM: Development of pictorial design into content oriented painting with representational aspect. Compositional exercises based on various types of objects (natural and man made) with a view to transform them into flat pictorial images.

I. IMPORTANCE OF BALANCE:

- Principle of composition
- Rules
- Scale of Attraction
- Balance methods

II ENTRANCE AND EXIT

- Getting into the picture
- Getting out of the Picture

III CIRCULAR COMPOSITION

- Observation
- Experiment
- Circular composition

IV ANGULAR COMPOSITION

- The Triangle
- The vertical line in angular composition
- Line of Beauty
- Structural line

V COMPOSITION WITH ONE OR MORE UNITS

- Two units
- Three units
- Groups
- The figure in landscape

Books for reference:

- A Grammar Book of Art & Design – Raviraj – 2008 – Published by New Century Book House Pvt Ltd, Chennai
- Creating and Understanding Drawings by Gene A Mittler, James Howze – Macmillan/Mcgraw-Hill, New York - 1989