



RIMT
UNIVERSITY

SCHOOL OF DESIGN

SCHEME AND SYLLABI OF Ph.D.COURSE WORK IN THE SUBJECT OF Fine Arts FOR SESSION 2018-19

1. Course –Work

- a) Every Candidate admitted to the Ph.D. programme in the University School of law shall be required to pass a “ Course Work” of minimum 16 credits.
- b) The Candidate can register himself/herself for Ph.D. only after passing the course work.
- c) Students of Ph.D programme shall be examined in the courses in accordance with the syllabi prescribed by the research degree committee from time to time.
- d) The duration of the course shall be one semester.
- e) The candidate shall have to enroll for the course work at the beginning of the semester. No candidate shall be allowed to join the course work in between the semester.
- f) The minimum number of lectures will be 35 per paper. Each paper will carry 3 or 4 credits, as the case may be.
- g) The internal Assessment will be based on Term Paper/Assignment/Class Test, Presentations etc.
- h) Minimum attendance of 75% in each paper is compulsory for appearing in Examination.

Pattern of Course Work for Ph.D Programme in Fine Arts

Name of Course		Contact Hours/Week			Credit	Evaluation Scheme (% of Total Marks)					Exam Duration (Hours)
Code	Title	L	T	P		CWA	LWA	MTE	ETE	Total	
PHDRM 1101	Research Methodology & Statistical Techniques	5	0	0	5	16	---	24	60	100	
PHDCA 1102	Computer Applications in Research	3	0	0	3	16	---	24	60	100	
PHDFA 1103 A	Fine Arts	5	0	0	5	16	---	24	60	100	
PHD 1104	Mini Project/Term Paper	-	-	-	2	---	---	---	100	100	
Total											

L	T	P	CWA		LWA		MTE		ETE	
Lecture	Tutorial	Practical	Class Assessment	Work	Lab Work Assessment	Work	Mid Term Exam	Term	End Term Exam	Exam

SUBJECT TITLE: Fine Arts
SUBJECT CODE: PHDFA 1103A
SEMESTER: I
CONTACT OURS/WEEK:

Lecture (L)	Tutorial (T)	Practical (P)	Credit (C)
5	0	0	5

Internal Assessment: 40
End Term Exam: 60
Duration of Exam; 3 Hrs

UNIT-I Elements of Design

1. Lines, application of lines in designing (effect of length and thickness to create illusion)
2. Form, Shape/Space, silhouette/Painting
3. Texture
4. Color – meaning of color and its significance and uses, Hue, value, intensity, saturation, color theory – primary, secondary and tertiary colors, color wheel
 - Concept of design process-
 1. Research
 2. Exploration and conceptualization of design

UNIT-II History of Art

- Indian Aesthetics: General principles of Indian art, art and beauty, principles of image making (iconometry and other canons), six limbs of Indian painting (shadanga) and six Chinese canons of painting, theories of Rasa, Dhvani, Alankara, Auchitya and Riti, and their relevance in understanding art making and viewing. Classification of painting in Chitrasutra.
- Concepts of Kshyavidhi, GunaDosha, Sadrishya, Vartana, Nimnonata, etc. Visible and invisible aspects of art (Drishyam / Adrishyam), Rekha (Line) and Linear rhythm (Chanda) compositional aspects of art, perspective, form and content
- Western approaches to art and aesthetics : Plato, Aristotle, Alberti, Vasari, Bellori, Reynolds, Diderot, Wincklemann, Croce and Tolstoy. Writing by artists and manifestos of modern art movements. Theory of Avant-Garde. Implication of theories of Semiotics, Structuralism, Post – structuralism, Post – modernism and Feminism on Art thinking and writing

Suggested Readings:

1. Stockton and James, " Designers Guide to Colour" Chronicle Books, San Francisco,1984
2. Bride M Whelan, " Colour Harmony Rockfort Publishers, 1992
3. Parul Bhatnagar, Traditional Indian costumes & textiles, Abhishek Publication. 2004
4. Zimmer, Heinrich. *The Art of Indian Asia*. 1955.
5. Thapar, Romila. *A History of India, part 1*. Penquin. 1966, reprint.

