

APPENDIX

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കേരള സർക്കാർ

സംഗ്രഹം

ഉന്നത വിദ്യാഭ്യാസം - സാങ്കേതികം - ഫൈൻ ആർട്സ് കോളേജുകളുടെ കരിക്കുലം, അക്കാദമിക് പ്രവർത്തനങ്ങൾ എന്നിവ കാലോചിതമായി പരിഷ്കരിക്കുന്നത് സംബന്ധിച്ച് പരിച്ഛിന്താർത്ഥ് സമർപ്പിക്കുന്നതിന് ഒരു കമ്മീഷനെ ക്യാബ്നറ്റ് 1 കമ്മിറ്റിയായി രൂപീകരിച്ചുകൊണ്ടും ഇതിന്റെ ചുമതല ഉന്നത വിദ്യാഭ്യാസ കൗൺസിലിനെ ഏല്പിച്ചുകൊണ്ടും ഉത്തരവ് പുറപ്പെടുവിക്കുന്നു.

ഉന്നത വിദ്യാഭ്യാസ (ജെ) വകുപ്പ്

സ.ഉ.(സാധാ) നം.34/2025/HEDN തീയതി, തിരുവനന്തപുരം, 07-01-2025

ഉത്തരവ്

സാങ്കേതിക വിദ്യാഭ്യാസ വകുപ്പിന് കീഴിലുള്ള ഫൈൻ ആർട്സ് കോളേജുകളുടെ കരിക്കുലം, അക്കാദമിക് പ്രവർത്തനങ്ങൾ എന്നിവ കാലോചിതമായി പരിഷ്കരിക്കുന്നത് സംബന്ധിച്ച് പരിച്ഛിന്താർത്ഥ് സമർപ്പിക്കുന്നതിന് താഴെപ്പറയുന്ന അംഗങ്ങളെ ഉൾപ്പെടുത്തി ഒരു കമ്മീഷനെ ക്യാബ്നറ്റ് 1 കമ്മിറ്റിയായി രൂപീകരിച്ചുകൊണ്ടും ഇതിന്റെ ചുമതല ഉന്നത വിദ്യാഭ്യാസ കൗൺസിലിനെ ഏല്പിച്ചുകൊണ്ടും ഉത്തരവ് പുറപ്പെടുവിക്കുന്നു.

1. പ്രൊഫ. ശിവജി പണിക്കർ (ചെയർപേഴ്സൺ), Former Dean and Founder Member School of Culture & Creative Expressions Ambedkar University, Delhi Kashmere Gate, Delhi - 110 006. (e mail: shivajipanikkar@gmail.com, shivji.panikkar@gmail.com, Mob: 96509 39045)
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3. ശ്രീ. മുരളി ചീരോത്ത്, President, Kerala Lalithakala Academy, Thrissur (Mob: 99457 81083)
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9. ശ്രീ. കെ.എം. മധുസൂദനൻ, M Studio, Sanjo Nagar, KINFRA P.O., Muringoor, Thrissur

16.01.25

Terms of Reference

1. സംസ്ഥാനത്ത് ജ്ഞാന സമൂഹ സൃഷ്ടിക്കും തദ്ദേശീയ സാമൂഹ്യ സാമ്പത്തിക ഘടനയുടെ വികസനത്തിനും യോജിച്ച വിധത്തിൽ ഫൈൻ ആർട്സ് വിദ്യാഭ്യാസത്തിന്റെ ഘടനയും ഉള്ളടക്കവും ആവശ്യമായ വിധത്തിൽ പരിഷ്കരിക്കുന്നതിനുള്ള നിർദ്ദേശങ്ങൾ സമർപ്പിക്കുക
2. സംസ്ഥാനത്തെ ഫൈൻ ആർട്സ് കോളേജുകളിൽ നടത്തപ്പെടുന്ന പ്രോഗ്രാമുകളുടെ പാഠ്യപദ്ധതിയും സിലബസും പരിഷ്കരിയ്ക്കുന്നതിനുള്ള നിർദ്ദേശങ്ങൾ സമർപ്പിക്കുക
3. ഫൈൻ ആർട്സ് കോളേജുകളുടെ പശ്ചാത്തല സൗകര്യങ്ങൾ, അക്കാദമിക് സൗകര്യങ്ങൾ ഇവയുടെ നിലവിലുള്ള സ്ഥിതി പരിശോധിക്കുകയും ആവശ്യമായ പരിഷ്കരണങ്ങളും വിപുലീകരണവും സംബന്ധിച്ച് ശുപാർശ സമർപ്പിക്കുകയും ചെയ്യുക
4. പുതിയ വിജ്ഞാന സമൂഹത്തിന് ആവശ്യമായ അറിവുൽപാദനവും തൊഴിൽ നൈപുണ്യവും ശക്തിപ്പെടുത്തുന്ന വിധത്തിൽ ഫൈൻ ആർട്സ് വിദ്യാഭ്യാസത്തിന്റെ വിവിധ തലങ്ങളിൽ മികവുറ്റ സ്ഥാപനങ്ങൾ സൃഷ്ടിക്കാൻ ഫൈൻ ആർട്സ് വിദ്യാഭ്യാസത്തിന്റെ ഘടനയിലും ഉള്ളടക്കത്തിലും മൂല്യ നിർണ്ണയ രൂപങ്ങളിലും ആവശ്യമായ മാറ്റങ്ങൾ നിർദ്ദേശിക്കുക.
5. പരമ്പരാഗത പഠന-ബോധന രൂപങ്ങളും അവയുടെ ഓൺലൈൻ രൂപങ്ങളും പഠിതാവിന്റെ അറിവുൽപാദന ലക്ഷ്യങ്ങൾക്ക് ഏറ്റവും യോജിച്ച വിധത്തിൽ സംയോജിപ്പിക്കുന്നതിന് യുക്തിസഹമായ നിർദ്ദേശങ്ങൾ സമർപ്പിക്കുക
6. പഠന പ്രക്രിയയെ ശക്തിപ്പെടുത്തുന്നതിന് വിദ്യാർത്ഥിയുടെ അറിവന്വേഷണങ്ങളെ പ്രോത്സാഹിപ്പിക്കാൻ സഹായകരമായ വിധത്തിൽ എല്ലാ മേഖലകളിലുംപെട്ട അധ്യാപകരുടെയും അനധ്യാപകരുടെയും പ്രൊഫഷണൽ മികവ് വർദ്ധിപ്പിക്കുന്നതിന് പരിശീലനം/പുന:പരിശീലനം സംബന്ധിച്ച് നിർദ്ദേശങ്ങൾ സമർപ്പിക്കുക.
7. ഇതിന് ഉപകരിക്കുന്ന രീതിയിൽ മേൽപറഞ്ഞ സ്ഥാപനങ്ങളുടെ സ്വയംഭരണവും യോജിച്ച പ്രവർത്തനങ്ങളും സുഗമമാക്കുന്നതിനാവശ്യമായ ഭേദഗതികൾ ഭരണ നിർവ്വഹണ സംവിധാനത്തിലും സംഗതമായ നിയമങ്ങളിലും സ്റ്റാറ്റ്യൂട്ടുകളിലും നിർദ്ദേശിക്കുക
8. മേൽപറഞ്ഞ ലക്ഷ്യങ്ങൾ നേടാൻ സഹായകരമായ മറ്റ് നിർദ്ദേശങ്ങൾ ഉണ്ടെങ്കിൽ അതും ചർച്ചയുടെ ഭാഗമായി ഉയർന്നു വരുന്ന വിഷയങ്ങളിൽ പുതിയ നിർദ്ദേശങ്ങൾ ഉണ്ടെങ്കിൽ അതും സമർപ്പിക്കുക.

കമ്മീഷൻ 3 മാസത്തിനുള്ളിൽ റിപ്പോർട്ട് സർക്കാരിൽ സമർപ്പിക്കേണ്ടതാണ്.

സി അജയൻ
അഡീഷണൽ സെക്രട്ടറി

സാങ്കേതിക വിദ്യാഭ്യാസ ഡയറക്ടർ, തിരുവനന്തപുരം.

മെമ്പർ സെക്രട്ടറി, ഉന്നത വിദ്യാഭ്യാസ കൗൺസിൽ, തിരുവനന്തപുരം.

പ്രിൻസിപ്പൽ, ഫൈൻ ആർട്ട്സ് കോളേജ്, തിരുവനന്തപുരം, തൃശ്ശൂർ, കാവേലിക്കര,
കമ്മറ്റി അംഗങ്ങൾക്ക്.

അക്കൗണ്ടന്റ് ജനറൽ (എ & ഇ, ഓഡിറ്റ്), തിരുവനന്തപുരം.

ഇൻഫർമേഷൻ ഓഫീസർ (വെബ് & ന്യൂ മീഡിയ), പി&എആർഡി, തിരുവനന്തപുരം.

കരുതൽ ഫയൽ/ഓഫീസ് കോപ്പി (ജെ1/2/2025/ഉ.വി.വ)

ഉത്തരവിൻ പ്രകാരം

Signed by
സെക്ഷൻ ഓഫീസർ
Salini P

Date: 07-01-2025 12:15:59

UNIVERSITY OF KERALA

Re-accredited by NAAC with A++ Grade

RAJA RAVI VARMA CENTRE OF EXCELLENCE FOR VISUAL ARTS, Mavelikara, Alappuzha, Pin: 690101

Hon. Director

Prof. TENSING JOSEPH



Phone: 0479-2343732(off.)
Email: ravivarmacentex@gmail.com

No. _____/RRCEVA/2023

19 /09/2023

To

The Registrar

University of Kerala,
Thiruvananthapuram

Sir,

Subject:

Proposal for approval to convert this institution status from CENTRE to DEPARTMENT- reg

The Raja Ravi Varma Center of Excellence for Visual Arts was established in Mavelikara by the esteemed University of Kerala, as a tribute to the remarkable artist, Raja Ravi Varma, whose profound contributions to modern Indian art and culture have left an indelible mark. The center's noble objective is to establish a distinguished art education and research center in Kerala, dedicated to advancing studies and practices in contemporary visual arts. Notably, it stands as the sole institution in Kerala offering postgraduate degrees in the esteemed field of 'Art History and Aesthetics.'

A. Ramachandran, a renowned artist, Professor R. Sivakumar, a veteran art historian, and Prof. Ratan Parimoo, a distinguished art historian and critic, collectively led the initiative to establish this prestigious institution, which now offers Master of Visual Arts (M.V.A) programs in Painting and Art History. Their demand is motivated by the conviction that higher education and research institutions in the visual arts are necessary to Kerala's future and immediate artistic and cultural advancement. The vision was made possible through vital governmental support from Sri. M. A. Baby, who served as the education minister during that period. However, the institute has faced challenges in achieving stability and significant progress due to the absence of its own building, inadequacies in studio facilities, and the lack of permanent faculties. These hindrances have impeded the institution's full potential in realizing its academic and artistic aspirations.

Although the Centre having sanctioned a capacity of fourteen (14) students per semester, along with five (5) assistant professors, four (4) employees, and a director in the institution. Currently presences only a nominal number of students and sustains a faculty comprising merely two assistant professors. This situation arises due to the fact that the institution has not been elevated to the status

of a department, nor have teachers been appointed on a permanent basis. As a consequence, the attainment of course completion within the specified period, as outlined by the academic calendar, proves unattainable. This has led to a loss of confidence among students in the institution.

The Government of Kerala has issued an order for allocating “**66 cents of land**” (Block no: 83, resurvey 8/2) situated in Mavelikara village, Alappuzha district, for the express purpose of developing this institution. The land has been leased from the Irrigation Department at a very low rate (Rs.100/- per year for 1 Ares) for a period of 15 years under the name of University of Kerala (സ.ഉ.(കെ) നം.145/2023/RD) dated 26.06.2023. It has been made possible with the strong support and dedicated efforts of Shri. Arun Kumar, MLA of Mavelikara.

The Center of Excellence is currently in the process of planning for the imminent acquisition of this property, and in addition, it will boast distinctive architectural features and premium amenities for artistic pursuits. These amenities will encompass a shared art studio, a lecture hall, a library, an archive, a conference room, and a progressive art gallery, all designed to cater to the needs of artists and their creative endeavors. Subsequently, the syllabus shall undergo amendments to encompass a range of significant enhancements. Among these improvements, the introduction of new Post Graduate courses in disciplines such as Sculpture, Ceramic and Pottery Design, and Graphic and Communication Design shall be implemented. Moreover, we’ll expand the curriculum to include research opportunities in art history and visual arts, just like other well-known institutions worldwide. These courses will also incorporate various engaging programs, exercises, seminars, and discussions to enhance the learning experience.

The following hold significance and are revered as cherished focal points of our endeavours.

1. Undertaking research-based studies focused on the characteristics and politics of 21st-century visual art, encompassing subjects like Postmodernism, installation, participation in art, relational aesthetics, site-specific arts, public art, and more.
2. Hosting seminars dedicated to exploring pedagogical practices in visual art, fostering a conducive environment for knowledge exchange and professional development.
3. Engaging in the organization and active participation in art exhibitions at both national and international levels.
4. Offering specialized classes on Exhibition Design and Curatorial orientation, equipping students with the skills and insights necessary for curating and designing impactful art exhibitions.

To tackle the current problem, the first step is to stabilize the institution. This will make students feel more at ease coming here for their education. To achieve this, two pivotal actions necessitate careful implementation in advance.

1. As an essential measure, the University of Kerala must undertake the crucial task of elevating this institution from its present 'Center' status to the esteemed level of a 'Department.' This upgrade will significantly enhance the institution's standing and capabilities, leading to greater recognition and academic prominence.
2. As of the current state, the University has designated a faculty capacity comprising three (3) Assistant Professors in 'Art History' and two (2) Assistant Professors in 'Painting', all serving on a contract basis at this esteemed institution. To ensure **the institute's sustainability, these positions should be converted into permanent** appointments, and at least one Assistant Professor post from both the courses should be redesigned to Professor level. Ensuring the presence of permanent faculties is paramount for the institute's success and continuity. It is essential to pay these faculties according to the UGC scale.

Assistant Professor (at Academic Level 10 with rationalized entry pay of Rs.57,700)

Professor (at Academic Level 14 with rationalized entry pay of Rs.1,44,200)

This institution has the potential to attract both native and international art students and scholars as Kerala's first higher education institution for visual art, offering a comprehensive curriculum that encompasses post-modern art practices and research. Therefore, the improvements in the academic environment and physical infrastructure mentioned above are essential to elevate this institution to the status of a "Global Art Centre." We kindly request your help and support to ensure the success of our institution. Your assistance will play a crucial role in realizing our vision of becoming a beacon of artistic excellence on the global stage.

Trusting in your continued guidance,

Tensing Joseph
Director

UNIVERSITY OF KERALA
RAJA RAVI VARMA CENTRE OF EXCELLENCE FOR VISUAL ARTS
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No.100/RRVCEVA/202220/09/2022

To
The Hon'ble Chief Minister,
Government of Kerala
Thiruvananthapuram.

Sir,

Sub:Proposals for the revamping of Raja Ravi Varma Centre of Excellence for Visual Arts,
Mavelikara, University of Kerala, reg:-

I am submitting herewith the proposals for revamping the Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara, University of Kerala

1.SPECIFIC PROJECTS /MAJOR PROJECTS

- (1)Multi storied building in the proposed campus of Raja Ravi Varma Centre of excellence for visual arts, Mavelikara(*Approximate amount Rs 10 crore*)
- (2) Proposal for creating 3 environmental sculptures by eminent sculptors in the proposed campus of Raja Ravi Varma Centre of excellence for visual arts, Mavelikara, Alappuzha(*Approximate amount Rs.99 Lakhs*)
- (3) Proposal to recreate the existing statue of Raja Ravi Varma in metal and install in front of the Raja Ravi Varma Centre of Excellence for Visual Arts Mavelikara, Alappuzha(*Approximate amount Rs.9,77,000/-(Rupees nine lakh seventy seven thousand only)*)).
- (4) Proposal to retain the existing building as a contemporary art gallery in the name of legendary artist Raja Ravi Varma(*Approximate amount Rs.1.5 crore*).
- (5)Garden & Landscaping in the new campus(*Approximate amount Rs.25 lakhs*).

2.INFRASTRUCTURE DEVELOPMENT/AUGMENTATION OF LAB/PURCHASE OF EQUIPMENTS

Purchase of essential equipments i.e., laptops, desktops, LCD projector, colour printer, air conditioners etc. for the centre .(*Approximate amount Rs.7,82,600/-(Rupees seven lakh eighty two thousand and six hundred only)*).

3.INNOVATIVE PROJECTS/PROGRAMMES

Five day national students workshop on paper making 2023-2024 at Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara.(*Approximate amount Rs.3,13,150/-(Rupees three lakh thirteen thousand one hundred and fiftyonly)*)

4. SEMINARS AND CONFERENCES

Proposal for National Seminar on Contemporary art in Raja Ravi Varma Centre of Excellence for visual arts, Mavelikara, Alappuzha.(*Approximate amount Rs.8,19,500/-(Rupees eight lakh nineteen thousand and five hundred only)*)

Grand total of the expenses anticipated for the above proposals comes to ***Rs.13,02,92,250/-(Rupees thirteen crore two lakhs ninety two thousand two hundred and fifty only)***.

Proposals in detail are attached herewith for your perusal and consideration.

Yours faithfully,

Prof.Tensing Joseph,
Director

RAJA RAVI VARMA CENTRE OF EXCELLENCE FOR VISUAL ARTS

MAVELIKARA, PIN-690101

Phone: 0479-2343732 (Off), 9446019494 (Mob)

ravivarmacentex@gmail.com

No. 61/RRVCEVA/2022

30 /06/2022

To

The Director ,
Planning & Development
University of Kerala.

Sir,

Sub: Annual Plan 2023-24 – Proposals forwarding of reg.,

Ref: Email from the Director , P&D, University of Kerala dated 03/06/2022

With reference to above I am submitting herewith the Annual Plan Proposals under the following scheme components for obtaining necessary budget provision under the scheme “State Plan Grant” in the State Government’s Budget Estimates for the financial year 2023-24.

1.SPECIFIC PROJECTS /MAJOR PROJECTS

- (1) Multi storied building in the proposed campus of Raja Ravi Varma Centre of excellence for visual arts, Mavelikara
- (2) Proposal for creating 3 environmental sculptures by eminent sculptors in the proposed campus of Raja Ravi Varma Centre of excellence for visual arts, Mavelikara, Alappuzha
- (3) Proposal to recreate and install the existing statue of Raja Ravi Varma in front the Centre of excellence for visual arts, Mavelikara, Alappuzha.
- (4) Garden & Landscaping in the new campus.
- (5) Proposal to retain the existing building as Art gallery.

2.INNOVATIVE PROJECTS/PROGRAMMES

- (1) Five day national students workshop on paper making 2023-2024 at Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara.

3. INFRASTRUCTURE DEVELOPMENT/AUGMENTATION OF LAB/PURCHASE OF EQUIPMENTS

(1) Purchase of the following equipments:

SlNo.	Inverter Split AC
1	Laptops
2	Desktop computers
3	LCD Projector
4	LCD Projector cloth screen
5	Ceiling mount kit
6	Colour Printer - A3
7	Hard disk drive
8	Canvas

4.PURCHASE OF BOOKS AND JOURNALS AND E-JOURNALS

List of books to be purchased is under preparation,and proposal will be submitted soon.

5. SEMINARS AND CONFERENCES

(1)Proposal for National Seminar on Contemporary art in Raja Ravi Varma Centre of Excellence for visual arts, Mavelikara, Alappuzha.

6.STRENGTHENING OF EXISTING INTER UNIVERSITY CENTRES/CENTRES

Propasal is under preparation and will be submitted soon.

7.CIVIL WORKS/CONTINUING WORKS UNDER STATE PLAN GRANT

The process for handing over the land proposed for new campus to University is underway,and detailed plan and estimate will be submitted as soon as the land is handed over to the Centre.

8.IT ENABLED ACADEMIC INITIATIVES

Proposal for IT enabled academic activities is under process and will be submitted soon. Detailed proposal of the above mentioned items are attached herewith

Yours faithfully,
Sd/-

Prof.Tensing Joseph,
Director

1.SPECIFIC PROJECTS /MAJOR PROJECTS

The Govt. of Kerala have agreed to hand over 66 cent land in Mavelikara town to University of Kerala for developing new campus for the Raja Ravi Varma Centre of Excellence for Visual Arts.Steps are being taken for handing over the land .Following major projects are proposed in the new campus:

Sl No.	Proposal	Amount	Remarks
1	Multi storied building	10 crore rupees	A multi storied building with special architecture with high quality facilities such as common studio,Library,archives,Lecture halls,seminar hall etc
2	Environmental sculptures	99 lakhs	* (2)
3	Statue of Raja Ravi Varma	Rs.9,77,000/-	** (3)
4	Garden &Landscaping	25 lakhs	
5	Retaining of existing building as art gallery	1.5 crore rupees	The existing heritage building may be retained as an art gallery alike a unique collection of contemporary art and its office for the Centre.

Total Rs.12,83,77,000 (Rupees Twelve crore eighty three lakh seventy seven thousand only)

Specific Project 2:

*** (2) PROPOSAL FOR CREATING 3 ENVIRONMENTAL SCULPTURES BY EMINENT SCULPTORS IN THE PROPOSED CAMPUS OF RAJA RAVI VARMA CENTRE OF EXCELLENCE FOR VISUAL ARTS, MAVELIKARA, ALAPPUZHA.**

The proposed land is acquired for the Centre of Excellence for visual arts and it required a special architectural structure with high quality facilities like common studio, lecture hall, library, archives, seminar hall and art gallery for an ideal art and cultural studies. In this connection three Sculptures can be made by 3 sculptors in the campus along with coming to the proposed 68 cents land for Raja Ravi Verma Center of Excellence in Mavelikara. Nationally reputed sculptors and an eminent sculptor from Europe can be commissioned for this project. A high-relief sculpture can be built on the main outer wall of the campus and two others may in steel and granait. The creations that a symbol our history culture and can be thought of as the cultural landmark of Mavelikkara. It is relevant that the environmental sculptures of Visva- Bharati University in Shantiniketan, West Bengal, conceived by Rabindra Natha Tagore, attracted the attention of the world.

Therefore, it is requested to allocate 99,00,000/- rupees in the budget of 2023-24 as a financial aid to construct sculptures and create aesthetic beauty in the proposed campus.

Approximate expenditure for making sculpture in granite in the proposed campus of Raja Ravi

Varma Centre of excellence for visual arts

SL NO	Materials.	Quantity	Rate	Total Amount
1	Granite	12X5X5 feet	500000	5,00,000
2	chisels& dry cutter	10x 2	100000	1,00,000
3	Labour charge	120 Nos	360000	3,60,000
4	Food and Accommodation	280 Nos	840000	8,40,000
5	Sculptors remuneration	1	5,00,000	5,00,000
6	Travelling allowance	1	50,000	50,000

Total Expense Rs. 23,50,000/-

Approximate expenditure for making sculpture in metal and steel and mixed media

1	Metal/ Metal scraps /Junk materials	5000 kg	500000	5,00,000
2	Casting and Welding120 labour		360000	3,60,000
3	Food and Accommodation	280 Nos	840000	8,40,000
4	Sculptors remuneration	1	500000	5,00,000
5	Travelling allowance	1	2,50,000	2,50,000

Total Expense Rs.24,50,000 /-

Approximate expenditure for making sculpture in cement

1	Cement/ Sand/ steel/ Wire mesh etc.	2000 kg	300000	3,00,000
2	Modelling/ Moulding &Casting labour	120 Nos	360000	3,60,000
3	Food and Accommodation	120 Nos	840000	8,40,000
4	Sculptors remuneration	1	500000	5,00,000
5	Travelling allowance	1	50,000	50,000

Total Rs. 20,50,000/-

Other expenses

1	Granite pedestal (Solid stone)	60"X36"36 Nos. 2	10,00,000	20,00,000
2	Earth Work and foundation	Nos.2	5,00,000	10,00,000
3	Misalliance expense	Nos. 3 Sculptures	50,000	50,000

Total 30,50,000/-

Grand Total Rs.99,00,000/- (Rupees Ninety nine lakhs only/-)

Yours faithfully,

Prof.Tensing Joseph,
Director

Specific Project 3:

**** (3) PROPOSAL TO RECREATE AND INSTALL THE EXISTING STATUE OF RAJA RAVI VARMA IN FRONT THE CENTRE OF EXCELLENCE FOR VISUAL ARTS, MAVELIKARA, ALAPPUZHA.**

Raja Ravi Varma centre of excellence for visual arts Mavelikara, is a post graduation centre which is affiliated to the University of Kerala, as a tribute to the legendary painter of all times Raja Ravi Varma. The centre deals with two courses MVA in art history and MVA in painting taking in to consideration of national and international standards of art teaching.

The centre of excellence would like to proposes to recreate the existing statue of Raja Ravi Varma. The full figure of Ravivarma statue made by sculptor late Sekhar in the material of steel and cement. In 1978, the Governor of the state Shri. V.V Giri unveiled the statue which is now being destroyed. The statue of Raja Ravi Verma needs to be kept in front of the Center of Excellence for Visual Arts forever. Therefore, the existing statue can be molded and cast by a skilled technician of molding and casting along the support with an eminent Sculptor and to restored to its original position. The pedestal can be made in granite to place the statue in the proposed place.The expense for completing the work and installation of the recreated full figure bronze statue of Raja Ravi Verma comes around Rs 9,77,000/-

The Raja Ravi Verma Center of Excellence for Visual Arts is requested to keep the name of legendry artist Raja Ravi Verma forever and hope the centre will become an international cultural hub, with the support of artists, scholars, art students from around the world. The estimated cost of the proposal shown below in detail for kind perusal and necessary sanction.

Approximate expenditure for remaking from existing statue of legendary artist Raja Ravi Varma,through the processing of moulding and casting.					
SLNO	Materials	Quantity	Rate		Total Amount
1	Plaster of Paris	25 kg X20 bags	500		10000
2	Clay	100 kg	150		15000
3	Bees wax &Paraffin Wax	200 kg	500		100000

4	Custom/Country made core	100 kg	500		50000
5	Bronze/Gun metal	300 kg	700		210000
6	Gas welding materials	Tick welding	50000		50000
7	Chemicals for oxidise	Acid 5kg	5000		5000
8	Moulding charge	500 kg	50000		50000
9	Metal casting	For 300 kg	150000		150000
10	Gas Welding	-	50000		50000
11	Granite pedestal (Solid stone)	72"X36"36	150000		150000
12	Installation of granite pedestal	1	75000		75000
13	Installation of statue	1	50000		50000
14	Misalliance expense		12000		12000

Total Rs.9,77,000/-.

Grand total amount Rs.9,77,000/- (Rupees Nine lakhs and seventy seven thousand only)

Yours faithfully,

Prof.Tensing Joseph,
Director

2.INNOVATIVE PROJECTS/PROGRAMMES

(1)FIVE DAY NATIONAL STUDENTS WORKSHOP ON PAPER MAKING 2022-2023 AT RAJA RAVI VARMA CENTRE OF EXCELLENCE FOR VISUAL ARTS, MAVELIKARA.

Raja Ravi Varma Centre of Excellence for Visual Arts Mavelikara would like to needed some amenities for our students as an interdisciplinary practice to enhance the knowledge. For that we thought to have a paper making workshop by an expert in the regarding field. This will enable them to prepare their own surface for their particular work. We would like to propose a FIVE DAY NATIONAL LEVEL STUDENTS WORKSHOP ON PAPER MAKING under the guidance of a nationally reputed Artist.

The participants of the workshop are from prestigious institutions and universities from all over the country. It helps our students to interact with the students of other colleges across the country. The list of experts and students and statement of approximate expenditure of Rs. 3,13,150 /-is shown below in detail for the kind perusal and sanction.

Approximate expenditure for expert for five days

SL.NO	Expert	Honorarium	Travel Allowance	Amount
1	Anupama Chakraborty kolkata	10000	35000	45000

Total: Rs.45000/-

Food and Accommodation for the experts

SL. NO	Expert	Food and Accommodation	Amount
1	Anupama Chakraborty kolkata	4000(per day) x 5	20000

Total: Rs.20000 /-

Expenditure for the students participating in the National Seminar

SI NO	College	No of participants	Travel Allowance/ head	Food/ head	Accommodation / head	Amount/ head	Total Amount
1	College of Arts, New Delhi	1	1800	2000	5000	8800	8800
2	Viswabharathi University, Santiniketan	1	1800	2000	5000	8800	8800
3	Faculty of Fine Arts MSU, vadodara	1	1500	2000	5000	8500	8500
4	S N School University of Hyderabad	1	1200	2000	5000	8200	8200
5	J J College of Arts, Mumbai	1	1200	2000	5000	8200	8200
6	College of Fine Arts, Thrissur	1	400	2000	5000	7400	7400
7	Raja Ravi Varma College of Fine Arts, Mavelikkara	1	Nil	2000	Nil		2000
8	RLV College of Music and Fine Arts, Thripunit-hura	1	500	2000	5000	7500	7500
9	Sree Sankaracharya University of Sanskrit, Kalady	1	500	2000	5000	7500	7500
10	College of Fine Arts, Trivandram	1	500	2000	5000	7500	7500
11	R.R.V.C.E.V.A Mavelikara	14	Nil	2000		28000	28000

Total Rs.1,02,400/-

Consumables

Total: Rs.99,250/-

SL.No	Particulars	Specification	QTY	Price	Amount
1	Materials to be Rented for 5 days	Grider,Big Vessels, gas stove		50000	50000
2	White banian Cloth waste		10kg	500	5000
3	Stainless steel Wire mesh		20square feet	200	4000
4	Wood fiber from Saw mills		20kg	100	2000
5	Plastic Basins	large	5nos	1100	5500
6	Bucket		3nos	500	1500
7	Mug		5nos	50	250
8	Rollers		2nos	8000	16000
9	LPG	Industrial Purpose	5 Cylinder	3000	15000

Miscellaneous

SL.No	Particulars	Specification	QTY	Price	Amount
1	Generator	Rent for5 days	3	3000	15000
2	Light	Tube(rent For 5days	20	100	2000
3	Sound	Speaker, Amplifier Microphone(rent)	1 unit 1day	2500	2500
4	Drinking water	20 ltr per day	20	100	2000
5	First aid	Medical kit	5	500	2500
6	Local transport				12500
7	Publicity				10000

Total:Rs. 46500/-

Grand total: Rs. 3,13,150 /-

(Rupees Three lakh Thirteen Thousand One hundred and fifty only/-)

Yours faithfully,

Prof.Tensing Joseph,
Director

3.INFRASTRUCTURE DEVELOPMENT/AUGMENTATION OF LAB/PURCHASE OF EQUIPMENTS

Two PG courses ie., MVA(Painting) and MVA(Art History) are now being conducted in Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara.As part of the curriculum eminent artists from all over the world are invited to this centre for interactions with students and for participating seminars. Exhibitions are also conducted.To have a high standard academic environment the institution needs the following equipments urgently . The proposal is submitted for the kind perusal and sanction.

Sl.No	Item	Specification	Rate	Nos	Total	Remarks
1	Inverter Split AC	1 ton, Copper core ,5 star	40,000/-	3	1,20,000	*
2	Laptops	15.6", 12 th Gen Intel core i5 , 16GB sdram/512 GB ssd,windows11	85,000/-	3	2,55,000	**
3	Desktop computers	Intel core 5,11 th Gen,19.5"/windows 10Pr /8GB RAM/1TB/128GSSD	57,200/-	3	1,71,600	***
4	LCD Projector	4100 lumens,XGA resolution, ,16:10 format, contrast ratio:16000:1,Lamp:UHE,230W,17000hr durability,	82,000/-	1	82,000/-	!
5	LCD Projector cloth screen	Insta lock 6 x 4,Self- locked system with variable height settings,Matte white surface	6000/-	1	6000/-	
6	Ceiling mount kit	6 ft height,Powder coated steel & Aluminium,20m HDMI cable	7000/-	1	7000/-	
7	Colour Printer - A3	Ink Tank,Wifi,Automatic duplex 7500(black)+6000(color)prints,All-in- one,	87000/-	1	87000/-	+
8	Hard disk drive	2TB(external)	6500/-	2	13000/-	++
9	Canvas	48 x 36 24 x 36 18 x 24	2200 1200 700	10 10 10	22000/- 12000/- 7000/-	+++

Total Rs.7,82,600/- (Rupees Seven lakh eighty two thousand and six hundred only)

1 **The Centre building is roofed with metal sheet so that classes, seminars etc cannot be conducted in summer due to extreme hot condition.Visiting faculties who conducted classes stopped their sessions in the middle many times, for the same reason .At first Director's chamber and Lecture hall have to be air conditioned*

2 ***Now there are no laptops at the Centre. Lap tops are inevitable for teaching especially when lecture classes, Visiting faculty programmes ,slide presentations and film streaming are done.*

3 ****The existing computers in the Centre are outdated.*

4 ! *The existing slide projector is not working properly due to the nonfunctioning in the period of Covid-19.*

7 + *At the Centre often the print of paintings and posters for visiting faculty programmes & exhibition etc have to be taken*

8 ++ *A huge amount of data storage is needed for preserving the various invaluable academic activities held at the Centre and images of master paintings*

9 +++ *Eminent painters come to the Centre as part of Visitinfg Faculty programme and in such programmes canvases are essential for the demonstration.*

Yours faithfully,

Prof.Tensing Joseph,
Director

4. SEMINARS AND CONFERENCES

(1) PROPOSAL FOR NATIONAL SEMINAR ON” PEDAGOGICAL APPROACHES IN CONTEMPORARY ART PRACTICES” IN RAJA RAVI VARMA CENTRE OF EXCELLENCE FOR VISUAL ARTS, MAVELIKARA, ALAPPUZHA.

Raja Ravi Varma centre of excellence for visual arts Mavelikara, is a post graduation centre which is affiliated to the University of Kerala, as a tribute to the legendary painter of all times Raja Ravi Varma. The centre deals with two courses MVA in art history and MVA in painting taking in to consideration of national and international standards of art teaching. The centre of excellence would like to proposes to make a three days national seminar on contemporary art practices and its relevance in the current art and cultural scenario.

The participants of the seminar are from prestigious institutions and universities or eminent artists from all over the country. The art students will have to participate from well known art and research institutions in India. The list of experts and students and an approximate expenditure of Rs. 8,19,500/- (Rupees Eight lakh nineteen thousand and five hundred only) and the seminar will be conducted from around August 15th to 18th 2023. Expenditure and requirements for the proposed National seminar is shown bellow in detail for kind perusal and necessary sanction.

Approximate expenditure for experts in three days

SL.No	Expert	Honorarium	Travel Allowance	Food and Accommodation	Amount
1	Dr. Kvitha Singh, Professor, Dept.of Art &Aesthetics, J.N.U, New Delhi	5000	35000	12000	52000
2	Prof. R. Sivakumar. Kalabhavana, Visva-bharati University santiniketan	5000	30000	12000	47000

3	Dr. Asharafi Bhagath Formerly with Stella Mary's College, Chennai	5000	30000	12000	47000
4	Prof.Dr. Shivaji K Panicker, Ambedkar University, New Delhi	5000	35000	12000	52000
5	Mrs. Preeti Joseph, Raja Ravi Varma College of Fine Arts, Mavelikara	5000	3000	3000	11000
6	Prof. Snthosh, Ambedkar University, New Delhi	5000	35000	12000	52000
7	Sri. Johny M.L, Art critic, curater and writer, Trivandrum	5000	5000	12000	22000
8	Dr. Kavitha Balakrishnan, Govt. college of fine arts, Trissure	5000	5000	12000	22000
9	Dr. Sandeep Louise. Kiran Nadar Museum New Delhi	5000	35000	12000	52000
10	Prof. R Nandakumar art and culture critic, Trivandrum	5000	5000	12000	22000
11	Paral Dev Mukharji J.N.U. New Delhi	5000	35000	12000	52000
12	Sri. T.V Chandran, Lecturer, Govt.College of fine arts, Trivandrum	5000	5000	12000	22000
13	Sri. Bipin C Chandran, Trivandrum	5000	5000	12000	22000

Total expense of experts Rs.4,75,000/-

Expenditure for the students participating in the National Seminar

Sl No	College	No of participants	Travel Allowance/ head	Food/head	Accommodation/ head	Total Amount
1	College of Arts,New Delhi	1	5000	4000	8000	17000
2	Viswabharathi University,Santiniketan	1	5000	4000	8000	17000
3	Faculty of Fine Arts MSU,vadodara	1	5000	4000	8000	17000
4	S N School University ofHyderabad	1	3500	4000	8000	15500
5	J J College of Arts,Mumbai	1	5000	4000	8000	17000
6	College of FineArts,Thrissur	1	2000	4000	8000	14000
7	Raja Ravi VarmaCollege of FineArts ,Mavelikkara	1	Nil	4000	8000	12000
8	RLV College of Music and Fine Arts,Thripunithura	1	500	4000	8000	12500
9	Sree SankaracharyaUniversity of Sanskrit,Kalady	1	500	4000	8000	12500
10	College of FineArts,Trivandram	6	2000	4000	8000	14000
11	Raja Ravi Varma Centre of Excellence for visual art.	14	Nil	56000		56000

Total expense of students: Rs.2,04,500/-

Other expenses

SLNO	Particulars	National	Accommodation and food
1	Honorarium to External Experts(Key note speaker, chairmen of sessions, invited speakers, reviewers)as per visiting faculty scheme	5000x3	15000
2	TA/DA of external experts & local transport.		15000
3	TA/DA of students &local transport Accommodation expenses of experts	11 Nos	20000
4	Honorarium to internal experts(chairman, reviewers,	5000x1	5000
5	Honorarium to Support staff (PA system, LCD operation,Logistics support)similar to part time	1000X3	3000
6	Conference kit (folder, writing pad, pen, pencil, eraser etc.)	@Rs.440/-per delegate	11000
7	Printing of invitation, brochures, certificates, Reprography		25000
8	Power generators &operations		5000
9	Light refreshment and Lunch/Dinner expenditure per day	@ Rs.100 -per delegate 40X100 X 3days	12000
10	Postage/Telephone charge		3000
11	Publicity/website/banner, boards etc.		15000
12	Photography/video recording etc.		6000
13	Consumables		2500
14	Contingencies		2500

Total expense of particulars Rs.1,40,000/-

Grand total:Rs.8,19,500 /-(Rupees Eight lakh nineteen thousand and five hundred only/-)

Yours faithfully,

Prof.Tensing Joseph,
Director

4.

SEMINARS, WORKSHOPS, WEBINAR, AND CONFERENCES

a. FIVE DAY NATIONAL STUDENTS WORKSHOP ON PAPER MAKING 2024-2025

Raja Ravi Varma Centre of Excellence for Visual Arts Mavelikara would like to needed some amenities for our students as an interdisciplinary practice to enhance the knowledge. For that we thought to have a paper making workshop by an expert in the regarding field. This will enable them to prepare their own surface for their particular work. We would like to propose a FIVE DAY NATIONAL LEVEL STUDENTS WORKSHOP ON PAPER MAKING under the guidance of a nationally reputed Artist.

The participants of the workshop are from prestigious institutions and universities from all over the country. It helps our students to interact with the students of other colleges across the country. The list of experts and students and statement of approximate expenditure of -is shown below in detail for the kind perusal and sanction.

Approximate expenditure for expert for five days

SL.NO	Expert	Honorarium	Travel Allowance	Amount
1	Anupama Chakraborty,Kolkata	10,000	35,000	45,000

Food and Accommodation for the experts

SL.NO	Expert	Food and Accommodation	Amount
1	Anupama Chakraborty, Kolkata	4,000(per day) x 5	20,000

Expenditure for the students participating in the National Workshop

Sl. NO	College	Noof participants	Travel Allowance/ head	Food/ head	Accommodation/ head	Amount/head	Total Amount
1	College of Arts, New Delhi	1	1800	2000	5000	8800	8800
2	Visvabharathi University,Santiniketan	1	1800	2000	5000	8800	8800
3	MSU, Faculty of Fine Arts, Vadodara	1	1500	2000	5000	8500	8500
4	S N School, University ofHyderabad	1	1200	2000	5000	8200	8200
5	J J College of Arts, Mumbai	1	1200	2000	5000	8200	8200

6	College of Fine Arts,Thrissur	1	400	2000	5000	7400	7400
7	Raja Ravi VarmaCollege of FineArts,Mavelikkara	1	Nil	2000	Nil		2000
8	RLV College of Music and Fine Arts,Thripunithura	1	500	2000	5000	7500	7500
9	SreeSankaracharya University ofSanskrit,Kalady	1	500	2000	5000	7500	7500
10	College of Fine Arts,Trivandram	1	500	2000	5000	7500	7500
11	R.R.V.C.E.V.A Mavelikara	14	Nil	2000		28000	28000

Total Rs.1,02,400/-

Consumables

SL.No	Particulars	Specification	QTY	Price	Amount
1.	White banianCloth waste		10kg	500	5000
2.	Stainless steel Wire mesh		20sq.ft	200	4000
3.	Wood fiber fromSaw mills		20kg	100	2000
4.	Plastic Basins	large	5nos	1100	5500
5.	Bucket		3nos	500	1500
6.	Mug		5nos	50	250
7.	Rollers		1no.	8000	8000
8.	LPGCylinder	IndustrialPurpose	3nos	2000	6000

Total:Rs.32,250/-

Grand total: Rs. 1,99,650/-
(Rupees one lakh ninety nine thousand six hundred and fifty only/-)

b. PROPOSAL FOR NATIONAL SEMINAR ON” PEDAGOGICAL APPROACHES IN CONTEMPORARY ART PRACTICES” IN RAJA RAVI VARMA CENTRE OF EXCELLENCE FOR VISUAL ARTS, MAVELIKARA, ALAPPUZHA.

Raja Ravi Varma centre of excellence for visual arts Mavelikara, is a post-graduation centre which is affiliated to the University of Kerala, as a tribute to the legendary painter of all times Raja Ravi Varma. The centre deals with two courses MVA in art history and MVA in painting taking in to consideration of national and international standards of art teaching. The centre of excellence would like to proposes to make a three days national seminar on contemporary art practices and its relevance in the current art and cultural scenario.

The participants of the seminar are from prestigious institutions and universities or eminent artists from all over the country. The art students will have to participate from well-known art and research institutions in India. Expenditure and requirements for the proposed National seminar is shown below in detail for kind perusal and necessary sanction.

Approximate expenditure for experts in three days

SL.No	Expert	Honorarium	Travel Allowance	Accommodation	Amount
1	Prof.Dr. Shivaji K Panicker, Ambedkar University, New Delhi	5000	35000	12000	52000
2	Dr. Kavitha Balakrishnan, Govt. college of fine arts, Trissur	5000	5000	12000	22000
3	Prof. R Nandakumar art and culture critic, Trivandrum	5000	5000	12000	22000

Total expense of experts Rs.96,000/-

Expenditure for the students participating in the National Seminar

Sl. No	College	No of participants	Allowance/ head	Food/head	Accommodation/head	Total Amount
1	College of FineArts,Thrissur	1	2000	4000	8000	14000
2	Raja Ravi VarmaCollege of FineArts ,Mavelikkara	1	Nil	4000	8000	12000
3	RLV College of Music and Fine Arts,Thripunithura	1	500	4000	8000	12500
4	SreeSankaracharyaUniversity ofSanskrit,Kalady	1	500	4000	8000	12500
5	College of FineArts,Trivandram	6	2000	4000	8000	14000
6	Raja Ravi VarmaCentre of Excellence for visual art.	14	Nil	35000		35000

Total expense of students: Rs.100000/-

Grand total:Rs.1,96,000/-(Rupees one lakh ninety six thousand only)

Proposal for Workshop

To,

The Director

Planning & development

University of Kerala

Subject: Proposal for a Workshop on New Media Art

Dear Sir,

I hope this message finds you well. I am writing to propose a workshop on New Media Art for the Master of Visual Arts program at Raja Ravi Varma Centre of Excellence for Visual Arts Mavelikara. This workshop aims to introduce students to the dynamic intersection of technology and art by exploring innovative approaches and techniques in contemporary artistic practice. It also tries to examine the current positioning of the “New media art” within the broader field of contemporary art. New Media art practices are burgeoning in contemporary art world and its impact in the newer generation who deals mostly with advanced gadgets are taken in to consideration while we are proposing a workshop on new media. It is crucial for this Centre to encourage experimental new media practices among our students to creatively interact with a world which is a seamless digital mediascape. Art students need to be well equipped with the ever-growing technologies to engage in creative practice in an increasingly media saturated world. As digital technologies have already become an extension of human bodies that perform in a way hitherto not witnessed in all spheres of social, cultural and political lives, there is an urgency for art institutions to redesign its institutional practices around the newly burgeoning “New media art”. Focussing on this aspect, I propose this workshop as a new threshold to our younger students who can eventually contribute to our dynamic creative/ intellectual life. We strictly wanted our students to be up to date about the contemporary art practices and art historical understandings from experts and develop their skills and critical thinking capabilities from the very beginning of the course. A good thought provoking start to the MVA course with a workshop like this will take our students to academic excellence in the future.

Key Workshop Details:

- **Title:** New Media: An experiment with its ever evolving Newness
- **Date:** 14-10-2024 to 15-10-2024
- **Venue:** Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara

- **Research Questions:** What is the “New” in New media?

1) To whom the New media art talks?

2) How New media interacts with the older/Traditional media?

- **Objectives:**

1) Introduce students to various forms of new media art, including digital art, interactive installations, and multimedia performances.

2) Provide hands-on experience with tools and software used in creating new media artworks.

3) Foster critical thinking and discussion on the implications of technology in art and society.

- **Format:** Combination of lectures, demonstrations, and practical sessions.
- **Name of Organising Secretary:** Dr. Ananda Krishnan S K
- **Target Audience:** Master of Visual Arts students with an interest in exploring new media as part of their artistic practice.

- **List of Resource Persons Proposed to be invited:**

1. MuraliCheeroth – Chair person, Lalitha Kala Akademi (Eminent Performing artist)
2. KavithaBalakrishnan- Lecturer in Art History, Govt. College of Fine Arts, Thrissur.
3. Gigi Scaria- Eminent Visual Artist and Curator.
4. George Martin- Eminent Visual Artist.

- **Schedule for the programme:**

Date	Name of Expert	Programme
14-10-2024 (Forenoon)	MuraliCheeroth	Talk on New media and performance
(Afternoon)	George Martin	Demonstration on Visual Arts
15-10-2024 (Forenoon)	KavithaBalakrishnan	Talk on new media and women artists
(Afternoon)	Gigi Scaria	Demonstration on New media

Budget

Sl. No	Details of Required Expenditure	Amount
1	Honorarium for 4 resource persons	4x3000= 12,000/-
2	TA for 2 resource persons coming from Delhi (U & Down)	2x 8000 + 5000= 21,000/-
3	TA for 2 resource Persons coming from Thrissur (Up & down)	800x 4+ 1000= 4200/-
4	Accommodation & Food for 2 Resource persons	2x 3000= 6000/-
4	Food for participating students and 2 resource persons	5000+ 1000= 6000/-
5	Stationary	5000/-
	Total Expenditure	54,200/-

We believe that this workshop will greatly complement the existing curriculum by offering students valuable insights into emerging trends in contemporary art. It will also equip them with practical skills that are increasingly relevant in today's art world.

Thank you for considering this proposal.

Best regards,

Director

Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara.

1. RESEARCH PROJECT(2024- 25)

Project: 1

- **Public Art Projects:**

Title: *“Curating Public Buildings: An Artistic Production of Socio- Cultural Knowledge Sites.”*

Introduction:

This research project considers the public buildings in Mavelikara town such as, KSRTC bus station, Government LP school, and the court as potential sites that can artistically accommodate social and cultural history of the place in relation to the specificity of the institution, each particular building represents. It is envisioned as a step towards Kerala's vision to become a knowledge society. Visual art's potential in illuminating the social and cultural DNA of a society is taken as a strategy to execute this research-based re-visualising of the existing public buildings. Public buildings being an active site of human interactions from different walks of life, can be artistically curated for larger societal progress and awareness. Mavelikara is a place with unique cultural history with diverse set of artistic traditions. This research project inquires deep in to these cultural specificities and bring them forth to the public buildings that shapes the present and future of the people who engage with them.

Background:

Public buildings in Mavelikara like other public buildings across the country are designed with the limited scope of merely carrying out the administrative task they are intended to. But the potential of public buildings in transforming a society's social and cultural awareness is immense and it can eventually contribute to societal progress in unique ways. The interior and the exterior spaces of these buildings can be translated into active sites that can generate new insights among its officials and the general public who visits. It is a necessity for Kerala to set stage for a new kind of collective learning through different modes of interactions with its own public spaces. Public buildings have multidimensional role in a society to actively engage the public rather than being dead architectural structures that alienate the general public.

Research Questions:

- a. Can public buildings speak for people?
- b. How research oriented visual art practice can animate inert public buildings?

Objectives:

- a. Rejuvenating the barren and unproductive walls and their surroundings of the public buildings with rich socio- cultural information that propels the society to new directions is the aim of this research project.
- b. Artistically animate the building to make the people confidently express themselves in public buildings.

Methodology:

This research project requires ethnographic survey prior to the artistic engagement with the public buildings. Meeting and focus group discussions with officials of specific institutions in each public building is required for gaining better understanding. Documentation and archiving of each stage of the project and every new artistic insight generated is part of the research methodology. A written report on each portion of the project conducted by the MVA students and the data they gathered will be submitted to the Raja Ravi Varma Centre of Excellence for visual arts. Using visual and textual means of interactive possibilities on and around the public buildings is the method used to artistically executing this project.

Tentative Duration of the Project:One year

Tentative Budget:

Sl. No	Proposal	Remarks	Amount
1.	Field work	5000/- per student	35,000.00
2.	Art materials	Paint and Brushes: High-quality outdoor acrylic or mural paint is often used for public art projects. Brushes of various sizes and shapes will be needed for both small details and large areas. Installation Materials, Primers and Sealers, Sculpture Materials, Safety Equipment, Sketching and Design Tools: Sketchbooks, drafting materials, and software for creating detailed designs and plans., etc.	15,00,000.00
3.	Documentation		50,000.00
4.	Transportation	This might require a vehicle or specialized transport arrangements.	80,000.00
5.	Project Report printing	5000/- per student;	35,000.00
	Total		17,00,000.00 (Seventy Lakhs)

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Project: 2

- **Research about Local Artistry and Artisanal Excellence:**

Title: *“Exploring Art and Cultural Treasures: A Journey into Preservation and Research.”*

Introduction:

Art and culture serve as a repository of a society's heritage, reflecting its history, values, and identity. In our rapidly changing world, it is imperative to preserve and research the art and cultural pieces that define our collective past. This research proposal outlines a comprehensive project aimed at exploring, preserving, and researching these invaluable artifacts, which not only enrich our understanding of history but also contribute to the vitality of our cultural landscape.

Research Team:

The comprehensive research project engaged a diverse research team comprising faculty members and postgraduate and Master of Visual Arts (MVA) students.

Objectives:

- Documentation and Preservation:** The primary objective of this research project is to systematically document and preserve local art and cultural pieces, safeguarding them for future generations.
- Research and Analysis:** Conduct in-depth research and analysis on these artifacts to unravel their historical context, artistic significance, and cultural relevance.
- Publication:** Disseminate the findings through publication in international journals and scholarly platforms to promote our cultural heritage on a global scale.
- Promotion:** Actively promote local artistry and artisanal excellence, fostering an environment where creativity can thrive.

Timeline:

The project will span over one year, with clear milestones and deadlines for each phase, including inventory, research, publication, and promotion.

Expected Outcomes:

This research project aims to contribute significantly to the preservation, promotion, and research of our cultural heritage. The expected outcomes include:

- A comprehensive database of local art and cultural artifacts.
- A series of scholarly publications in international journals.
- Increased awareness and appreciation of local artistry.

- d. Enhanced cultural exchange and collaboration with international institutions.
- e. Economic empowerment of local artists and artisans.

Conclusion:

The "Exploring Art and Cultural Treasures: A Journey into Preservation and Research" project holds immense potential for preserving our cultural heritage, fostering academic research, and promoting local creativity. By securing the necessary resources and support, we can embark on this journey to enrich our understanding of our cultural legacy and celebrate the vibrant artistic tapestry that defines our society.

Budget:

A detailed budget will be prepared, A tentative budget submitted here are covering expenses related to research personnel, conservation equipment, and publication costs.

Tentative Budget:

Sl. No	Proposal	Remarks	Amount
1.	Field work	Honorarium for local experts, Research Assistants (if applicable), Archivists, etc.	80,000.00
2.	Research Equipment:	Software, data save equipment like external hard disk, pen drive, etc., Cameras and photography equipment Scanning and digitization equipment	30,000.00
3.	Documentation		10,000.00
4.	Transportation&Accommodation	This might require a vehicle or specialized transport arrangements. Transportation (fuel, rentals) Accommodation for researchers and field teams Per diems for meals and incidentals Fieldwork permits (if applicable)	80,000.00
5.	Promotionand Outreach:	Exhibition and Event Costs: Venue rental for exhibitions and events Display materials Event promotion (flyers, advertisements) Online Platform Development:	12,00,000.00

		Website development and maintenance Social media promotion Book Publication:	
	Total		14,00,000.00 (Fourteen Lakhs)

3.

PURCHASE OF BOOKS AND JOURNALS AND E-JOURNALS

We propose to enrich our library collection with essential books for up-to-date contemporary art practice. This initiative will provide our patrons with valuable resources to stay current and foster their artistic growth.

Sl. No	Author	Title	Year	TotalPrice
1	SushmaKBahl	Shuvaprasanna:AManforAllSeasons	2022	4000.00
2	KonradSeitz	OriginsofOrchhaPainting	2022	4500.00
3	NityapriyaGhosh	RabindranathTagore:APictorialBiography		1500.00
4	KailashChanderPandey	TheArtofMagicandMagiciansintheContemporaryWorld	2023	2500.00
5	G.K.Lama	GlimpsesofAsianArtHeritage	2023	4500.00
6	C.P.Sinha	ArtandArchitectureofJharkhand	2023	3750.00
7	P.K.Dandasena	Atavika:ADialogueBetweenPastandPresent(2volsset)	2023	9500.00
8	AbhaRani	BuddhistRemainsofBihar	2023	2500.00
9	TheHindu	EpicSagaoftheCholas:TheirArtTemplesandHeritage	2023	4999.00
10	FerrenGipson	TheUltimateArtMuseum	2023	3288.51
11	AnitaBharatShah	ColoursofDevotion	2023	4500.00
12	Dr.DipikaSrivastava	IndianPainting		1800.00
13	Dr.ShashiKalaSingh	ClassicIndianSculpture		1800.00

14	M.MadhuriRao,	JainaArtandArchitecture	2023	6500.00
15	D.KiranKranth Choudary	NewHorizonsinIndianArtandArchaeology	2023	4950.00
16	Dr.BalaSivajiPatro	Impactof“Kamasutra”ontheTempleArt& SculptureofOdisha	2023	1950.00
17	R.A.Agarawala	WallPaintingsfromRajasthan:A.LegendaryCu lture	2023	4500.00
18	S.S.Biswas	TerracottaArtofBengal	2023	3200.00
19	RghavendraRaoH Kulkarni	Chitramantapa: WallPaintingatMysore	2022	3500.00
20	M.S.NagarajaRao	MADHU:RecentResearchesInIndianArchae ologyandArtHistory(ShriM.N.DeshpandeFes tschrift)	2023	5500.00
21	JeanRobertson	TheHistoryofArt:AGlobalView:PrehistoryT o	2022	16470.00
22	ShannonJackson	TheHumanCondition:MediaArtfromTheKra mlich	2022	6588.00
23	TimothyHyman	SienesePainting	2022	1865.50
24	ChristianeWagner	VisualizationsofUrbanSpace:DigitalAge, Aesthetics,andPolitics	2022	3841.90
25	AlessandroBertinetto	TheRoutledgeHandbookofPhilosophyand ImprovisationintheArts	2023	4390.90
26	MeneneGras	TheRoutledgeHandbookofContemporaryArt inGlobalAsia	2022	20862.00
27	KirstenStrom	TheRoutledgeCompaniontoSurrealism	2022	20862.00
28	LesleyShipley	TheRoutledgeCompaniontoArtandActivismi ntheTwenty-FirstCentury	2022	20862.00
29	AndrewCowan	TheArtofWritingFiction	2023	2743.90
30	RaoHeidmets	TheAnimationTextbook	2022	4720.30

31	Dr.ShannonWhitten	Psychology,ArtandCreativity	2022	4720.30
32	LizWells	Photography,Curation,Criticism:AnAnthology	2023	3951.70
33	JohnRussell	MeaningsOfModernArt	2023	4061.50
34	ConstanceDeVereaux	ManagingtheArtsandCulture:CultivatingaPractice	2022	4390.90
35	CatherineWeir	InterpretingVisualArt:ASurveyofCognitiveResearchAboutPictures	2023	4061.50
36	PeterCheyne	ImperfectionistAestheticsinArtandEverydayLife.	2023	3841.90
37	NicholasChare	HistoryandArtHistory:LookingPastDisciplines	2023	4061.50
38	IrinaD.Costache	HistoricalNarrativesofGlobalModernArt	2023	14274.00
39	CatherineA.Gorini	GeometryfortheArtist	2023	4939.90
40	DonHahn	DrawntoLife:20GoldenYearsofDisneyMasterClasses(TwoVolumeSet)	2023	7575.10
41	MaleneVestHansen	CuratingtheContemporaryintheArtMuseum	2023	13176.00
42	MirandaMatthews	ArtsMethodsfortheSelf-RepresentationofUndergraduateStudents:SensoryTransitionsintoUniversityCultures	2023	13176.00
43	SusanBallard	ArtandNatureintheAnthropocene:PlanetaryAesthetics	2023	4061.50
44	AlbertoArgenton	ArtandExpression:StudiesinthePsychologyofArt	2023	4061.50
45	ChristopherWatts	AncientArtRevisited:GlobalPerspectivesfromArchaeologyandArtHistory	2022	3951.70
46	Michel-AntoineXhignesse	Aesthetics:50Puzzles,Paradoxes,andThoughtExperiments	2023	2524.30
47	MorrisNitsun	APsychotherapistPaints:InsightsfromtheBorderofArtandPsychotherapy	2022	3292.90

Rs.2,82,566.25/-

E-Journal Subscription

1.	E- Art Magazine and Journals	Research Gate, J-Store, etc.		40,000.00
2.	Magazine (Periodicals)	Art India, Art and Deals, etc.		10,000.00

Total: 50,000.00**GRAND TOTAL: 3,32,566.25/-**

From,

Prof. Tensing Joseph,
Director,
Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara.

To,

The Chairman,
Curriculum Review and Revision of the Academic Activities of Fine Art Colleges in Kerala.

Sir,

Aiming at the comprehensive development of Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara, various proposals were submitted to the University of Kerala for approval and their time bound implementation.

The Major Proposals and the expected time period of their execution were detailed below

1. Proposal for approval to convert this institution status from CENTRE to DEPARTMENT OF VISUAL ARTS.

The Raja Ravi Varma Centre of Excellence for Visual Arts was established at Mavelikara, in 2011 by the esteemed University of Kerala, as a tribute to the remarkable artist, Raja Ravi Varma, whose profound contributions to modern Indian art and culture have left an indelible mark. The centre's noble objective is to establish a distinguished art education and research centre in Kerala, dedicated to advancing studies and practices in contemporary visual arts. Notably, it stands as the sole institution in Kerala offering postgraduate degrees in the esteemed field of 'Art History and Aesthetics.'

The Government of Kerala has issued an order for allocating "66 cents of land" situated in Mavelikara for the express purpose of developing this institution. The Centre of Excellence is currently in the process of planning for the imminent acquisition of this property, and in addition, it will boast distinctive architectural features and premium amenities for artistic pursuits. These amenities will encompass a shared art studio, a lecture hall, a library, an archive, a conference room, and a progressive art gallery, all designed to cater to the needs of artists and their creative endeavours. Subsequently, the syllabus shall undergo

amendments to encompass a range of significant enhancements. Among these improvements, the introduction of new Post Graduate courses in disciplines such as Musicology, New Media, Ceramic and Pottery Design, and Print making and Communication Design shall be implemented. Moreover, we'll expand the curriculum to include research opportunities in art history and visual arts, just like other well-known institutions worldwide.

2

- As an essential measure, the University of Kerala must undertake the crucial task of **elevating this institution from its present 'Centre' status to the esteemed level of a 'Department Visual Arts.'** This upgrade will significantly enhance the institution's standing and capabilities, leading to greater recognition and academic prominence.
- To ensure the institute's sustainability, The academic staffs must be permanent appointments one Professor as head of the Department, one Associate Professor and one Assistant Professor in both programmes. Ensuring the presence of permanent faculties is paramount for the institute's success and continuity. It is essential to pay these faculties according to the UGC scale.

This institution has the potential to attract both native and international art students and scholars as it is Kerala's first higher education institution for visual art, offering a comprehensive curriculum that encompasses post-modern art practices and research. Therefore, the improvements in the academic environment and physical infrastructure mentioned above are essential to elevate this institution to the status of a **"Global Art Centre."**

As per our expectations these changes and developments regarding the conversion of institution status from Centre to Department may be achieved within six months

2.SPECIFIC PROJECTS /MAJOR PROJECTS

- (1) Multi storied building in the proposed campus of Raja Ravi Varma Centre of excellence for visual arts, Mavelikara (*Approximate amount Rs 10 crore*)
- (2) Proposal for creating 3 environmental sculptures by eminent sculptors/artists in the proposed campus of Raja Ravi Varma Centre of excellence for visual arts, Mavelikara, Alappuzha(*Approximate amount Rs.99 Lakhs*)
- (3) Proposal to recreate the existing statue of Raja Ravi Varma in metal and install in front of the Raja Ravi Varma Centre of Excellence for Visual Arts Mavelikara, Alappuzha(*Approximate amount Rs.9,77,000/(Rupees nine lakh seventy seven thousand only)*)).

(4) Proposal to retain the existing building as a contemporary art gallery in the name of legendary artist Raja Ravi Varma(*Approximate amount Rs.1.5 crore*).

(5) Eco friendly Garden & Landscaping for set up out door classes art community gathering in the new campus(*Approximate amount Rs.25 lakhs*).

3.INFRASTRUCTURE DEVELOPMENT/AUGMENTATION OF LAB/PURCHASE OF EQUIPMENTS

Purchase of essential equipments i.e., laptops, desktops, LCD projector, colour printer, air conditioners etc. for the centre.(*Approximate amount Rs.7,82,600/- (Rupees seven lakh eighty two thousand and six hundred only)*).

The initial steps for the fulfilment of the above Proposals shall be initiated within 9 months

3

SEMINARS, WORKSHOPS, WEBINAR, AND CONFERENCES

1. FIVE DAY NATIONAL STUDENTS WORKSHOP ON PAPER MAKING 2024-2025

Raja Ravi Varma Centre of Excellence for Visual Arts Mavelikara would like to needed some amenities for our students as an interdisciplinary practice to enhance the knowledge. For that we thought to have a paper making workshop by an expert in the regarding field. This will enable them to prepare their own surface for their particular work. We would like to propose a **FIVE-DAY NATIONAL LEVEL STUDENTS WORKSHOP ON PAPER MAKING** under the guidance of a nationally reputed Artist.

2.PROPOSAL FOR NATIONAL SEMINAR ON” PEDAGOGICAL APPROACHES IN CONTEMPORARY ART PRACTICES”.

The centre of excellence would like to proposes to make a three days national seminar on contemporary art practices and its relevance in the current art and cultural scenario. The participants of the seminar are from prestigious institutions and universities or eminent artists from all over the country.

3.PROPOSAL FOR WORKSHOP ON NEW MEDIA ART

This workshop aims to introduce students to the dynamic intersection of technology and art by exploring innovative approaches and techniques in contemporary artistic practice. It also tries to examine the current positioning of the “New” media/ Inter media art’ within the broader field of contemporary art.

4. Proposal for a Photo/ Video Documentation of the Performance of Ravi

Varma paintings in Public Spaces.

We propose an interactive public art performance based on the iconic paintings of Raja Ravi Varma in the Mavelikara Municipality as part of the 177th birth anniversary of the renowned painter. Mavelikara being Ravi Varma's second home will be an ideal cultural location for our Centre (RRVCEVA) to initiate a creative project like this to remember him.

In this project artists perform the characters in the Ravi Varma's paintings *Damayanthi*, *Shakuntala*, *There Comes papa*, and *Maharashtrian lady* in the public spaces like, Railway station, Bus stand and other sites in Mavelikara. The popularity of Ravi Varma paintings allows the public to interact with the performers. The candid interactive gestures will be documented as Photographs and Video. These photographs will be printed and displayed in the Ravi Varma centre and also will be displayed in the places where they are shot (with their permission). This will be adding to the already rich and vibrant visual culture of Mavelikara's public spaces. A photo book and a video collage (video document) of this project will be made and preserved in the Centre's library.

The above projects shall be conducted in different occasions of the next Academic year

C. RESEARCH PROJECTS

PROJECT -1

•Public Art Projects:

Title: “Curating Public Buildings: An Artistic Production of Socio- Cultural Knowledge Sites.”

This research project considers the public buildings in Mavelikara town such as, KSRTC bus station, Government LP school, and the court as potential sites that can artistically accommodate social and cultural history of the place in relation to the specificity of the institution, each particular building represents. It is envisioned as a step towards Kerala's vision to become a knowledge society. Visual art's potential in illuminating the social and cultural DNA of a society is taken as a strategy to execute this research-based re-visualising of the existing public buildings

PROJECT-2

•**Research about Local Artistry and Artisanal Excellence:**

Title: “*Exploring Art and Cultural Treasures: A Journey into Preservation and Research.*”

The "Exploring Art and Cultural Treasures: A Journey into Preservation and Research" project holds immense potential for preserving our cultural heritage, fostering academic research, and promoting local creativity. By securing the necessary resources and support, we can embark on this journey to enrich our understanding of our cultural legacy and celebrate the vibrant artistic tapestry that defines our society.

PROJECT-3

Publication: ‘Contemporary Art Book’

Request for Collaboration: the forthcoming publication of a highly esteemed literary treasure, a book of immense value that captures the essence of contemporary art in India.

We really wish to promptly launch a ‘Contemporary Art Book’ to further research and educational initiatives in the field of visual art. This Book would serve as a comprehensive publication, featuring scholarly articles, critical essays, artist interviews, exhibition reviews, and other relevant content. It would aim to address various aspects of contemporary art, including emerging trends, artistic practices, cultural influences, and socio-political contexts. I am confident that our collaboration would enrich the cultural landscape of India and contribute to the advancement of contemporary art discourse. It would be a significant addition to both of our institutions.

The tentative duration of the above Research projects: One year

(COMPILED FORM OF SCHEME OF EXAMINATION—AS ON NOVEMBER 10, 1998)

COLLEGE OF FINE ARTS, THIRUVANANTHAPURAM

SCHEME OF EXAM: DETAILS OF MARKS ETC.

<i>Subject</i>	<i>Duration of Examination</i>	<i>Maximum marks</i>		<i>Total Marks</i>
		<i>Internal Assessment</i>	<i>Annual Exam.</i>	
(1)	(2)	(3)	(4)	(5)

First Year Integrated—B. F. A.
Examination to be conducted by University

Part I

1. Drawing				
(a) Nature study	5hrs.	40	60	100
(b) Study from life	5hrs.	40	60	100
2. Painting study of objects	5hrs.	40	60	100
3. Painting—two Dimensional Design	5hrs.	40	60	100
4. Three Dimensional Design	5hrs.	40	60	100
5. Colligraphy and lettering	5hrs.	40	60	100
6. Elective Subject (Lino cut, Wood cut, wood or metal)	5hrs.	40	60	100

Part II

7. Theory				
(a) History of Art	2hrs.	40	60	100
(b) Fundamentals of visual Art	2hrs.	40	60	100

B. F. A. Specialisation in Painting (II year B.F.A.)
Examination to be conducted by College

Part I

1. Painting from life	15hrs.	80	120	200
2. Drawing from life	5hrs.	80	120	200

	(1)	(2)	(3)	(4)	(5)
3. Composition		20hrs.	120	180	300
4. Elective Graphics		15hrs.	80	120	200
<i>Part II</i>					
5. (a) History of Art, Indian Art		2½hrs.	20	30	50
(b) History of Art, European Art		2½hrs.	40	60	100
6. Indian Aesthetics		2½hrs.	20	30	50

B. F. A. Specialisation in Painting (III year)
Examination to be conducted by College

Part I

1. Study from life	15hrs.	140	210	350
2. Composition	20hrs.	140	210	350
3. Elective Graphics	15hrs.	80	120	200

Part II

4. (a) History of Art—European Art	2½hrs.	40	60	100
(b) History of Art—Indian Art	2½hrs.	20	30	50
5. Introduction to Western Aesthetics	2½hrs.	20	30	50

F.B.A. Specialisation in Painting (Final Year) (IV year)
Examination to be conducted by University

Part I

1. Study from life	25hrs.	80	120	200
2. Composition	25hrs.	120	180	300
3. Portrait	20hrs.	80	120	200
4. Elective Graphics	20hrs.	80	120	200

Part II

5. (a) History of Art—Modern— Western Art—20th C.	2½hrs.	40	60	100
(b) History of Art—Modern— Indian Art	2½hrs.	20	30	50
6. Aesthetics (A & B)	2½hrs.	20	30	50

F.B.A. Specialisation in Sculpture (II year)
Examination to be conducted by College

	(1)	(2)	(3)	(4)	(5)
<i>Part I</i>					
1. Drawing		5hrs.	80	120	200
2. Clay modelling (including moulding and casting)		20hrs.	80	120	200
3. Composition		20hrs.	120	180	300
4. Elective—Metal/Wood		15hrs.	80	120	200

Part II

5. (a) History of Art—Indian Art	2½hrs.	20	30	50
(b) History of Art, European Art	2½hrs.	40	60	100
6. Indian Aesthetics	2½hrs.	20	30	50

F.B.A. Specialisation in Sculpture (III year)
Examination to be conducted by College

Part I

1. Study from life (full figure)	15hrs.	140	210	350
2. Composition	20hrs.	140	210	350
3. Piece Moulding and Bronze Casting	20hrs.	40	60	100
4. Elective (Metal/Wood)	15hrs.	80	120	200

Part II

5. (a) History of Art— European Art	2½hrs.	40	60	100
(b) History of Art— Indian Art	2½hrs.	20	30	50
6. Introduction to Western Aesthetics	2½hrs.	20	30	50

B.F.A— Specialisation in Sculpture (IV year)
Final year Examination to be conducted by University

(1)	(2)	(3)	(4)	(5)
<i>Part I</i>				
1. Study from life (full figure)	20hrs.	80	120	200
2. Composition	25hrs.	120	180	300
3. Portrait (including moulding and casting)	35hrs.	80	120	200
4. Elective—Wood Metal	20hrs.	80	120	200

Part II

5. (a) History of Art— Modern— Western Art—20th C.	2½hrs.	40	60	100
(b) History of Art—Modern— Indian Art	2½hrs.	20	30	50
6. Aesthetics (A & B)	2½hrs.	20	30	50

B.F.A— Specialisation in Applied Art (II year)
Examination to be conducted by College

Part I

1. Drawing	5hrs.	80	120	200
2. Out door study	5hrs.	60	90	150
3. Design & Colour	5hrs.	60	90	150
4. Lettering	5hrs.	60	90	150
5. Graphic Design	5hrs.	60	90	150
6. Introduction to the techniques of Photography, Printing and processing engraving (written test)	3hrs.	40	60	100

Part II

7. (a) History of Art—Indian Art	2½hrs.	20	30	50
(b) History of Art—European Art	2½hrs.	40	60	100
8. Fundamentals of advertising	2½hrs.	20	30	50

B.F.A— Specialisation in Applied Art (III year)
Examination to be conducted by College

(1)	(2)	(3)	(4)	(5)
<i>Part I</i>				
1. Drawing	5hrs.	120	180	300
2. Lettering & Typography	10hrs.	40	60	100
3. Graphic Design	15hrs.	120	180	300
4. Subsidiary (any one group)				
Group I (a) Letter press printing				
(b) Process Engraving	15hrs.	40	60	100
Group II (a) Photography				
(b) Serigraphy				

Part II

5. (a) History of Art, European Art	2½hrs.	40	60	100
(b) History of Art, Indian Art	2½hrs.	20	30	50
6. Advertising Art and Ideas	2½hrs.	20	30	50

B.F.A— Specialisation in Applied Art (IV year) (Final year)
Examination to be conducted by University

Part I

1. Graphic Design—any one of the following:				
(a) Indoor Media	25hrs.	160	240	400
(b) Outdoor Media				
2. Elective (A) One of the following:				
(a) Illustration				
(b) Lettering and typography				
(c) Packaging	20hrs.	120	180	300
(d) Art work for reproduction				

(1)

(2)

(3)

(4)

(5)

3. Elective (B) (one of the following:

Group I

(a) Letter press printing

(b) Process engraving

Group II

20hrs.

(a) Photography

10hrs.

40

60

100

(b) Serigraphy

10hrs.

40

60

100

Part II

4. History of Advertising

2½hrs.

20

30

50

5. Advertising Art & Ideas (Syllabus covers III & IV year)

2½hrs.

60

90

150

COLLEGE OF FINE ARTS, THIRUVANANTHAPURAM

Norms/Guide Lines for internal evaluation of Internal/Class works of Students

1. Internal/Class works submitted by students of various classes and departments for Internal assessment/evaluation to be carried out in the presence of all the teachers of the concerned department. Theory subjects will be valued by the concerned teacher/teachers.

2. Evaluation will be done in three termly basis in every academic year. Soon after evaluation is completed, marklist should be submitted (one copy) to the office and another copy should be published in the concerned department by the concerned H. O. D., a copy should be kept in department for further references.

3. Details of the scheme of exam and marks is attached herewith in separate sheet.

4. *Internal works:* Class works/Home works/ Project works done by students of various classes as prescribed in the syllabus and directed by the concerned teachers, in the prescribed term should be submitted in the time according to the notice of the concerned department.

(a) The details of the number of works will be decided by the concerned teachers according to the time/dates allotted to the concerned subjects in the prescribed term. Students may submit all their works done in the prescribed term.(of class works/home works/project works etc.)

(b) Works/progress etc. will be more appreciated to the works done in the class for the evaluation and students may submit home works also for evaluation.

(c) Quality of the works will be evaluated and in the case of 1st year intergrated, if quantity of work is less or more according to the allotted time the same will be considered and minus as well as plus marks will be allotted as examined and decided by the teachers.

(d) If Assignments/Exams., etc. are arranged for the valuation purpose, by the teachers of practicals as well as theory, the same should be carried out by the students and submit in the prescribed time itself.

5. *Time shedule for internal assessment*

(a) Submission of internal works

<i>Year/class</i>	<i>Terms</i>	<i>Last date</i>
Final Year and		
Third Year BFA	Ist term	September 15
"	IIInd term	December 15
"	IIIrd term	March 15
I and II Year B.F.A	Iterm	November 20
"	II term	January 20
"	IIIrd term	March 20

(b) For University Exam. Ist year integrated students should submit six (6) selected works in each subject to the H.O. Ds of concerned departments before 27th March.

(c) For University Exam.s of Final Year specialiation students should submit 4selected works in each subjects to the H.O.D. of concerned department before 27th March.

(d) Concerned H.O.D. will keep a list of the candidates who have submitted works properly for University Exam. and works will be kept safely under the custody of concerned H.O.D.

PRINCIPAL

(PROF. KATTOOR G. NARAYANA PILLAI)

(College of Fine Arts, Thiruvananthapuram)

Thiruvananthapuram
10-11-1998



UNIVERSITY OF CALICUT

Abstract

General and Academic - Faculty of Fine Arts - Revised syllabus of Bachelor of Fine Arts (BFA) with effect from 2019-20 - Approved -Implemented- Orders Issued

G & A - IV - B

U.O.No. 3392/2019/Admn

Dated, Calicut University.P.O, 07.03.2019

- Read:-*1. Minutes of the meeting of the Board of Studies in Fine Arts held on 29/11/2018.
2. Minutes of the Faculty of Fine Arts held on 06/12/2018 (Item no I)
3. Minutes of the meeting of the Academic Council held on 18-12-2018 (Item no II I)

ORDER

The meeting of the Board of Studies in Fine Arts held on 29/11/2018 has approved the revised Syllabus of Bachelor of Fine Arts (BFA) with effect from 2019-20 onwards vide paper read first above.

The Faculty of Fine Arts at its meeting held on 06/12/2018 has approved of the minutes of the meeting of the Board of Studies in Fine Arts held on 29/11/2018 vide paper read second above. The Academic Council at its meeting held on 18/12/2018, vide paper read third above, resolved to approve the Minutes of the meeting of the Faculty of Fine Arts held on 06/12/2018 and the Minutes of the meeting of various Boards of Studies coming under the Faculty as approved by the Faculty.

The Vice Chancellor has accorded sanction on 29/12/2018 to implement the Academic Council resolution

Sanction has therefore been accorded to implement the revised syllabus of Bachelor of Fine Arts (BFA) with effect from 2019-20 onwards.

Orders are issued accordingly. (Syllabus appended)

Biju George K

Assistant Registrar

To

Principal, Govt. College of Fine Arts, Thrissur

Copy to: PS TO VC /PA to PVC/PA to R/PA to CE/JCE I/JCE II/JCE VII/GA I F
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Forwarded / By Order

Section Officer

SYLLABUS
FOR
BACHELOR OF FINE ARTS
B.F.A in PAINTING, SCULPTURE & APPLIED ARTS
(Four year' Degree Course)

UNIVERSITY OF CALICUT

- i. Admission Requirement:—Candidates who have passed in the Plus-Two examination or equivalent qualification are eligible for admission to the First Year of B. F. A. Degree Course, provided they have passed an

aptitude test to be conducted by the Dept.of Technical Education, Thiruvananthapuram.

- ii. The First Year of the Four Year B. F. A. Degree Course shall be integrated course for all students, as foundation to the B. F. A. Specialisation Courses.
- iii. Annual Intake:—Maximum 40 students maybe admitted annually subject to the aptitude assessed in the aptitude test. They may be put in to the two divisions two Teachers separately for giving effective instructions. After they passed first year University Examination they may be distributed to the, three Specialisations 1) Painting (2) Sculpture and (3) Applied Arts, according to their talent and choice.
- iv. iv. Examination:— I year BFA (integrated) course will have University examination conducted for both theoretical and practical subjects. IV year BFA painting and sculpture students will also have to write on the spot examinations in their theoretical subjects. For practical subjects, IV Year of B. F. A. batches of Painting and Sculpture will have to conduct an annual display of works which will be considered as University Examinations. They need not conduct on the spot examinations in practical subjects. The annual display of works FINAL YEAR DEGREE SHOW (Painting & Sculpture) will be assessed for its quality of works, display methods, the display-notes presented and the presentation of full internal assessment class-works.
- v. EVALUATION of the degree show (Painting & Sculpture): The display should include all class-works done in each subject papers and they will be separately awarded with marks for each subject papers. The overall impression of the display will be awarded with marks for the paper-Project Work in both Sculpture and Painting. There will be external examiners accompanied by the internal examiners to value these shows / exhibitions. The ratio of marks in internal and external assessment will be

40 : 60. The assessment of the display will have 60 % and the internal assessment will have 40 % of the marks awarded . The average of the term-wise assessment of marks will be included in the final internal marks. The internal assessments, though submitted as part of the display, will not be separately valued again as part of the degree show / examination, because that will be already part of internal assessment.

- vi. IV Year B. F. A. batch of Applied Art will follow the existing format of examinations. They will conduct on the spot university examination in each of their theoretical and practical subjects.
- vii. Those students who have scored less than pass-minimum for the internal assignment submissions (in Painting Sculpture and Applied Arts for both theoretical and practical papers) or who have not at all submitted works for internal assessment should not be permitted to participate in the university examination in the form of on the spot examination or the degree show whichever is applicable to the dept. The minimum number and nature of internal works for submission will be decided on the internal teaching faculty's discretion.
- viii. Guidelines for internal assessment : Internal/Class works submitted- by the students of various classes and departments for Internal assessment/evaluation to be carried out in the presence of all the teachers of the concerned department. Theory subjects will be valued by the concerned teacher/teachers.

Evaluation will be done in three termly basis in every academic year. Soon after evaluation is completed, marklist should be submitted (one copy) to the office and another copy should be published in the concerned

department by the concerned H. O. D., a copy should be kept in department for further references.

Internal works: Class works/Home works/ Project works done by students of various classes as prescribed in the syllabus and directed by the concerned teachers, In the prescribed term should be submitted in the time according to the notice of the concerned department

The details of the number of works will be decided by the concerned teachers according to the time/dates allotted to the concerned subjects in the prescribed term. Students may submit all their works done in the prescribed term. (of class works/home works/project works etc.)

Works/progress etc. will be more appreciated to the works done in the class for the evaluation and students may submit home works also for evaluation. (c) Quality of the works will be evaluated and in the case of Ist year integrated, if quantity of work is less or more according to the allotted time the same will be considered, and minus as well as plus marks will be allotted as examined and decided by the teachers.

If Assignments/Exams., etc. are arranged for the valuation purpose, by the teachers of practicals as well as theory, the same should be carried out by the students and submit in the prescribed time itself.

For University . Exam. Ist year integrated students should submit six (6) selected works in each subject to the H.O. Ds of concerned departments before 27th March.

For University Exam.s of Final Year specialisation students should submit 4 selected works in each subjects to the H.O.D. of concerned department before 27th March.

Concerned H.O.D. will keep a list of the candidates who have submitted, _ works properly for University Exam. and works will be kept safely under the custody of concerned H.O.D.

SCHEME OF EXAMINATIONS FOR I YEAR (INTEGRATED) OF 4 YEAR-B-F. A. DEGREE COURSE

Maximum Marks

Subject		Allotment of hours for studies	Duration of Examination	Marks in internal assessment	Marks in terminal Examination	Total
1.	Drawing	200	5 hrs	40	60	100
a.	Nature.Study		5 hrs	40	60	100
b.	study from life					
II.	Painting	200	5 hrs	40	60	100
III.	Two Dimensional Design	150	5 hrs	40	60	100
IV	Three Dimensional Design	150	5 hrs	40	60	100
V	Calligraphy and Lettering	150	5 hrs	40	60	100
VI.	Elective Subject (to choose one of the following)	100	5 hrs	40	60	100
(a)	Line Cut					
(b)	Wood Cut					
(c)	Wood Craft					
(d)	Metal Craft					
VII.	History of Art					
	(a)Story of Art	150	5 hrs	40	60	100
	(b) Fundamentals of Visual Art	150	5 hrs	40	60	100

- (g) Pass minimum:— Candidate who secure 40 % marks in internal assessment and 40 % in the 1 Year University examination in each of the 6 practical subjects and 35 % marks in written papers (Story of Art & Fundamental Elements of Art) will be declared to have passed the examination. If the student scores less in the assignments, he/she can do resubmission with the permission of the Head of the Department on a stipulated date before the

university examinations. In both theory and practical papers, students should have separate pass minimum in internal assessments and external examinations. The student also should have 80% attendance failing which he/she should get the condonance certificate from the University

- (h) **Re-Appearance:**— Candidates who fail in the I Year University Examination will have to re-appear for the paper failed and he will be permitted to improve upon his examination marks only.

The Scheme of Examination for the existing B. F. A.

Degree Course are as follows

B. F. A. (Specialisation): Admission to the B. F. A. (Specialisation) Course shall be open to Candidates who have passed the B. F.A. (Preparatory) Examination of the University or an examination recognised equivalent thereto. The scheme of Examination and the allotment of hours of study for

B. F. A. (Specialisation) shall be as follows.

B. F. A. (Specialisation In Painting–I Year)

Examination to be conducted by the College

PART I

STUDIO COURSE

					Maximum Marks	
Subject		Allotment of hours for studies	Duration of Examination	Marks in Internal assessment	Marks in terminal examinations	Total
(1)		(2)	(3)	(4)	(5)	(6)
1	Painting from file	200	18 hrs (6 hrs.per day).	80	120	200
	(1)	(2)	(3)	(4)	(5)	(6)
2	Drawing from life	200	(6 hrs.per day 30 hrs)	80	120	200
3	Composition	300	30 hrs(16			200

			hrs.per day)			
4	Graphics Elective (one of the following) (a) Lino cut and Wood cut (b) Etching (c)Serigraphy (d)lithography	200	24 hrs	80	120	200

PARTII

THEORY COURSES

Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total Marks
			Marks in internal assessment	Marks in examinations	
(1)	(2)	(3)	(4)	(5)	(6)
1.History of Western Art	75	3hrs	30	45	75
2. History of Indian Art	75	3 hrs	30	45	75
3. Aesthetics	50	3hrs	20	30	50

B.F.A .(Specialisation In Painting–II Year)

PARTI

STUDIO COURSE

1.Study from life	350	18 hrs.(6 hrs.per day)	140	210	350 hrs.
Composition	350 hrs	30 hrs (6 hrs.per day)	140	210	350 hrs.
Graphics Elective	200	24 hrs.	80	120	200 hrs.

(one of the following) a. Etching b. Serigraphy c. Lithography	hrs.				
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PART II

THEORY COURSES

Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total Marks
			Marks in internal assessment	Marks in examinations	
(1)	(2)	(3)	(4)	(5)	(6)
1. History of Western Art	75	3hrs	30	45	75
2. History of Indian Art	75	3 hrs	30	45	75
3. Aesthetics	50	3hrs	20	30	50

B.F.A (Specialisation Painting)III Year

Annual Display of works done in each subject i.e., University Examination

PART I

STUDIO COURSE

1. Study from life	200 hrs	18 hrs.(6 hrs per day)	80	120	200
2. Composition	300 hrs	30 hrs.(6 hrs per day)	120	180	300
3. Project Work	200 hrs	30 hrs (6 Hrs per day)	80	120	200

4.Graphics Elective (one of the following) a.Etching b.Serigraphy c.Lithography	200 hrs	24 hrs (6 hrs per day)	80	120	200
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PART II
THEORY COURSES

B. E A. (Specialisation in Sculpture) I Year Examination
(to be conducted by the College)

PART I
STUDIO COURSES TERMINAL

Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total
			Marks in internal assessment	Marks in - terminal examinations	
(1)	(2)	(3)	(4)	(5)	(6)
1.Drawing	200hrs	6 hrs 1day (6 hrs per day)	80	120	200
2.Clay Modeling (including moulding and casting Composition)	200hrs	30(6 hrs per day)	80	120	200
3.composition	300hrs	30 hrs	120	180	300
4.Elective craft (any one of the	200hrs	30hrs (6 Hrs per day)	80	120	200

following)					
a.Wood craft					
b.Metal craft					

PART II
THEORY COURSES

Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total Marks
			Marks in internal assessment	Marks in examinations	
(1)	(2)	(3)	(4)	(5)	(6)
1.History of Western Art	75	3hrs	30	45	75
2. History of Indian Art	75	3 hrs	30	45	75
3. Aesthetics	50	3hrs	20	30	50

**BFA Specialisation In Sculpture–II Year Examination (to be conducted
by the college)**

PART I
STUDIO COURSES

1.Study from life (full figure)	300hrs	30(6 hrs per day)	120	180	300
Composition	300 hrs	30 hrs.(6 hrs per day)	120	180	300
(1)	(2)	(3)	(4)	(5)	(6)
3.Ceramics, Piece moulding & Bronze casting	100 hrs	18hrs	40	60	100
4.Elective Crafts (any)	200hrs	24 hrs(6 hrs per	80	120	200

one of the following) a.Creative Modeling b.stone carving c.Metal craft d. Crafting objects and concepts in New Media (short video / animated forms / digital modeling of various spaces)		day)			
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PART II
THEORY COURSES

Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total Marks
			Marks in internal assessment	Marks in examinations	
(1)	(2)	(3)	(4)	(5)	(6)
1.History of Western Art	75	3hrs	30	45	75
2. History of Indian Art	75	3 hrs	30	45	75
3. Aesthetics	50	3hrs	20	30	50

Specialisation In Sculpture–III Year -University Examination

PART I

Studio Course (Annual Display of works done in each subject i.e.,University Examinations)

1.Study from life	200hrs	36 hrs.	80	120	200
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(Examination will include Modeling & Casting)		(6 hrs per day)			
2.Composition	300hrs	30hrs	120	180	300
3.Portrait Study or Relief Work	200 hrs	30hrs	80	120	200
4.Elective Craft (any one of the following) a. Creative Modelling b.Wood craft b.Metal craft c.Stone carving	200hrs	do.	80	120	200

PART II

THEORY COURSE University examinations

Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total Marks
			Marks in internal assessment	Marks in examinations	
(1)	(2)	(3)	(4)	(5)	(6)
1.History of Western Art	75	3hrs	30	45	75
2. History of Indian Art	75	3 hrs	30	45	75
4. Aesthetics	50	3hrs	20	30	50

B.F.A Specialisation (Applied arts)

I Year Examination (to be conducted by the college)

PART I

STUDIO COURSES

1. Drawing	200hrs	6hrs (1 per day)	80	180	200
2. Outdoor study	150 hrs	do	60	90	150

3.Design & Colour	150hrs	Do	60	90	150
4.Lettering	150 hrs	Do	60	90	150
5.Graphic Design	150 hrs	12 hrs (6 hrs per day)	60	90	150
6.Introductio to the technique of photo grahy, printing, process Engraving (Written Test)	100hrs	3hrs	40	60	100

PART II

THEORY COURSES

1.History of Western Art	75	3hrs	30	45	75
2. History of Indian Art	75	3 hrs	30	45	75
Fundamentals of Advertising					

II Year Examination (to be conducted by the College)

PART I

STUDIO COURSES

Subject	Allanient of hours for studies	Duration of Examination	Maximum Marks		Total
			Marks in interminal assessment	Marks in terminal	
(1)	(2)	(3)	(4)	(5)	(6)
1.Drawing	300hrs	6 hrs (1 per day)	120	180	300
2.Lettering and Typography	100 hrs	do	40	60	100

3. Graphics Design	300 hrs	12 hrs	120	180	300
4. Subsidiary (One of the following groups) Group I (a) Letter Press Printing	200 hrs	10 hrs (5 per day)	40	60	100
(b) Process Engraving Group II		200hrs	40	60	100
(a) Photography		15 hrs (5 hrs per day)	40	60	100
(b) Serigraphy		do	40	60	100
			40	60	100

PART II

THEORY COURSES

1.History of Western Art	75	3hrs	30	45	75
2. History of Indian Art	75	3 hrs	30	45	75
3.History of visual communication part I	50 hrs	3 hrs	20	30	50

III Year University Examination

PART I

STUDIO COURSES

Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total
			Marks in internal assessment	Marks in terminal examination	
1.Graphic Designing (One of	400hrs	25 hrs(5 hrs per day)	160	240	400

the following) (a)Indoor Media (b)Outdoor Media					
2.Elective (A) (One of the following) (a) illustration (b) Lettering and Typography (c) Packing (d) Artwork for Reproduction					
3.Elective (B) (one of the following Groups Group I (a)Letter Press Printing (b) Process engraving Group 3 (a) Photography (b) Serigraphy (The student will be expected to continue his elective of the fourth year)					

PART II
THEORY COURSES

1.Advertising Art and ideas-part II	150 hrs	3hrs	60	90	150
2.History of Advertising–part II	50 hrs	3hrs	20	30	50

PASS MINIMUM

Candidate who secure 40 % marks in both internal assessment and the 1 Year University examination in each of the 6 practical subjects and 35 % marks in written papers (Story of Art & Fundamental Elements of Art) will be declared to have passed the examination. In both theory and practical papers, students should have separate pass minimum in internal assessments and external examinations. If the student scores less in the assignments, he/she can do resubmission with the permission of the Head of the Department. The student also should have 80% attendance failing which he/she should get the condonance certificate from the University

Candidates who fail in the examination will have to reappear for all the papers under Parts I and II.

Successful candidates who obtain not less than 60% of the aggregate marks for Parts I and II will be placed in the Ist Class.

Successful candidates who secure 70% or more of the aggregate marks for Parts I and II will be cleared to have passed the Examination with distinction. The syllabus for the specialised courses will be the same as for the existing B. F. A. Specialisation Course (Appendix II)

APPENDIX I

Syllabus for I rear (Integrated) of B. F. A. 4 year Degree Course:

1. DRAWING

(a) Study of Nature

Study of forms in nature, simple objects in line, tone and texture.

(b) Study form Life.

Study of human head from various angles.; Study of animals and birds (understanding of basic forms and shapes surface quality, angles and preparations and elements of perspective).

II. PAINTING.—Study of objects and object groups in media like water colors gouache crayon, Pastel et. Introduction to the use and technique of colours in different media.

III. TWO DIMENSIONAL DESIGN.—Methods of application and covering the surface with blob, patches, strikes dabs, splatters and accidental throwing.

The use of such colours and such methods in design with meaning and purpose.

Compositional exercises with the knowledge of space, form line, colour, texture etc.

IV. THREE DIMENSIONAL DESIGN.—Introduction to three dimensional forms, observation of natural and manmade objects.

Various manipulative methods of collecting forms and studying normal; organisations. Compositional exercises with various materials and its combination so as to make the student familiar with structures masses and valuation of the objects .

V. CAL LIGRAPHY AND LETTERING-Calligraphy: Calligraphy as aesthetic and symbolic expression recognised and directive

Lettering, Serief, Sanskrit, Malayalam, English and Devanagari types and their application in simple designs.

VI. ELECTIVE SUBJECTS (to opt one of the following):-

- (a) Wood Cut: Print making by wood cut in Black and White.
- (b) lino Cut : Print making by lino cut in black and white.
- (c) Wood Craft: Carving the wood the produce useful simple objects.
- (d) Metal craft: Leveling, embossing, chasing, simple welding and reverting. The above techniques should be used for making useful objects.

VII. THEORY –

- (a) STORY OF ART - An image-oriented exposure to the brief history of art from pre-historic times to the contemporary Art.

- (b) FUNDAMENTALS OF VISUAL ART – An image-rich Introduction to the elements of design – line, form, colour, shape, texture . Principles of harmony, balance, rhythm.

APPENDIX II
BFA (SPECIALISATION)
PAINTING

Objective

PART I—STUDIO COURSE

Development of student's individual vision. Training in the ability to intergrate various visual data training in the ability to use various media with professional competence. Development of individual expression.

PART II—THEORY COURSE

To enable the student of art to obtain critical awareness of what he is doing and what was done in the past and to articulate them.

I Year

PART I
STUDIO COURSE

1. Painting from Life.—

Study of human head in various media.

Study of human figure in groups

Study of animals

2. Drawing From Life.—

Study of human figure in full-single and animals.

groups in various actions, study of

3. Composition.—

Compositional exercises based on studies of natural and man-made objects, on

the studies of human figures and animals and on local scenes. Exercises in the use of colour, texture and forms.

4. Elective Graphics.—To opt any one of the following:

- (a) Lino cut and Wood cut
- (b) Etching t
- (c) Serigraphy
- (d) lithography Methods and materials of print making. Initial processes and development of images and printing

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

I. (a)History of Art- Indian

Exposure to the architecture and sculpture from Gupta period to the Vijayanagara period

(b)History of Art- Western from the Greek art to the rise of Renaissance languages in European art.

II: Aesthetics (Indian)

Brief introduction to the basic principles of Indian Philosophy as related to Arts

BFA–SPECIALISATION–PAINTING

II YEAR

STUDIO COURSE

PART I

I.STUDY FROM LIFE.—Study of the structure of the human body and its articulation in various media of painting and drawing. Studies of full figure—draped and nude.Studies of figures in action from the local scenes.

II.. COMPOSTION.— Composition based on still life, interior and landscape subjects. Compositional exercises to understand the use of space. Compositions from preparatory studies

III. ELECTIVE CRAFT.—To opt one of the following:-

(a) Etching

(b) Serigraphy

(c) Lithography

Knowledge of possibility and suitability of techniques; individual use of these to make prints.

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

I.

(a)History of Art- Indian – Indian miniature painting traditions

(b) History of Art- Western – European art in the post renaissance period, in the age of industrialization, Enlightenment movements and the artistic styles emerged and an introduction to the crisis of representational art in the age of ‘the Modern’

II. AESTHETICS

Theory of imitation, Origins of western aesthetics, Modern sociological theories

BFA-SPECIALISATION –PAINTING

III YEAR

STUDIO COURSE

PART I

I.STUDY FROMLIFE.—

Study of human figure in back grounds, in motion and in various poses, single and group. Studies from animals.

(Finished studies in colour or multi media)

II. COMPOSTION.—

Painting on the basis of the student's individual vision. Identification of the compositional problems of each type of paintings.

III.PROJECT WORK

This should display the student's capability to experiment with the skills attained over the three years. The display of the project is open in its nature to any experimental or traditional form. It could be done in any of the following format:

Public Mural, Community Art, Site-specific Art, Archival installation, Sound Installation, Photo documentation, Live Project (commercial internship), Performance, Illustrated Books, Short films / documentary or any form of expression that can convince a context of art.

IV.ELECTIVE GRAPHICS.—to opt any one of the following:-

(a) Etching

(b) Serigraphy

(c) Lithography Individual experiments in continuation of the previous year's course.

PART II

THEORY COURSE

HISTORY OF ARTS AND AESTHETICS

I. HISTORY OF ART

(a)Indian -history of art from 18th century to present day.

(b)Western - Features of Modernism in European Art, post-modern and contemporary art.

II. AESTHETICS.(Indian & Western)

The contribution of linguistic studies & psychoanalytic perspectives to the history of thought.

BFA–SPECIALISATION--SCULPTURE

Objective

The course in Sculpture has been designed to permit the student maximum involvement in developing his creative work.

To equip the student with all types of technical knowledge skills and knowledge of materials, essential for sculptor's profession.

Basic to the student's growth in close relation with artist, teachers who impart to the student the knowledge of traditional and contemporary art forms.

To provide the student with information on contemporary art trends and concepts in sculpture and to intensify their demand at times appropriate to his development in sculpture.

Understanding the methods and materials of sculpture-clay, plaster, cement, fiberglass, wood, stone, bronze. Enlarging and reducing devices and welding.

I Year

PART I

STUDIO COURSE

1. DRAWING.—Drawing from life models, nature and man-made objects. Observation and rendering of proportion of human body, study of space, mass, volume and structure.
Study of human anatomy in relation to structure and construction, outdoor sketching and museum visits.
2. CLAY MODELLING.—(including molding and casting) Understanding the principles of modeling methods in round and relief; study of human

form with reference to anatomy. Study of simplification and round block construction of head in clay.

Moulding and casting in plaster and cement.

3. Composition.—Construction and manipulation of varied materials into coherent -D organisations. Construction of compositions and designs in clay, plaster, stone, wood metal cardboards and found materials etc.

Exercise in relief and round, Exposure to greater variety of 3-D forms through observation of nature and man-made objects.

4. ELECTIVE CRAFTS.-to opt one of the following. „,

(a) *Creative modeling* - could be done as a project of practical research in the field of any chosen visual traditions. This should display the student's capability to experiment with the skills attained over the three years. The display of the project shall be open in its nature to any experimental or traditional form. It could be done in any of the following format:

Public Mural, Community Art, Site-specific Art, Archival installation, Sound Installation, Photo documentation, Live Project (any form of internship under a practicing sculptor or a commercial work), Performance, Illustrated Books, Short films / documentary or any form of expression that can convince a context of art.

(b) *Wood craft*-Introduction to wood craft and its technique understanding the nature of wood making clay model for carving in wood.

(b) *Metal Craft*.-knowledge and proper use of materials and tools. Introduction to technique of metal craft. Studies of traditional Indian designs.

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

- I. HISTORY OF ART. –INDIAN -As in specification-painting
- II. HISTORY OF ART. –WESTERN - As in specification-painting
- III. AESTHETICS - As in specification-painting.

BFA–SPECIALISATION SCULPTURE

II YEAR

Par I STUDIO COURSE

- I. STUDY FROM LIFE (FULL FIGURE). —Construction of human body with structural analysis. Studies of human figure (male and female) draped and nude. Different characteristics and proportions of male, female and child. Studies in clay from Oriental sculptures. Animals and Bird studies.
2. Composition.—Compositions suitable for bronze, stone, concrete, welded! sculpture base on studies from the environment. Studies from Indian, Egyptian, Indonesian and Cambodian relief. Construction of relief on stone, wood, metal and cement of given subjects. Creating sculptural forms through various mixed media.
3. CERAMICS, PIECE MOULDING AND BRONZE CASTING.
Creating sculptural forms in Ceramics clay. Experiment with various glazes. Understanding the principles of modeling methods in round and relief.
4. ELECTIVE CRAFT:- to opt any one of the following.
(a) Creative Modeling-- Creative modeling could be done as a project of practical research in the field of any chosen visual traditions. This should display the student's capability to experiment with the skills attained over the three years. The display of the project shall be open in its nature to any experimental or traditional form. It could be done in any of the following format:

Public Mural, Community Art, Site-specific Art, Archival installation, Sound Installation, Photo documentation, Live Project (any form of internship under a practicing sculptor or a commercial work), Performance, Illustrated Books, Short films / documentary or any form of expression that can convince a context of art.

(b) *Stone carving*.— Introduction to methods, materials and tools nature of stone and its possibilities in sculpture in round and relief. Modeling in clay of simple functional forms for stone carving. Exercises with plaster and clay block.

(c) *Metal craft* -Technique embossing and welding with application of enameling. Study of organic forms and functions. Visualization of design concept for objects, aesthetic interest and functional values.

(d) Creating objects and concepts in New Media (Short video / animated forms / digital modeling of various spaces). Students should present a video of minimum 10 minutes length, along with the one-line, storyboard, concept note, script, basic drawing and other preparatory materials.

PART II

THEORY COURSES

HISTORY OF ART AND AESTHETICS

- I. HISTORY OF ART. –INDIAN -As in Specialisation -painting
- II. HISTORY OF ART. –WESTERN - As in Specialisation -painting
- III. AESTHETICS - As in Specialisation -painting.

BPA-SPECIALISATION - SCULPTURE

III Year

PART I

STUDIO COURSE

I. STUDY 1,012N,1 LIFE -(Examination will include modeling and Casting). Study of human figures-(single and group in detail, in different poses, actions and movement in clay with surface finishing suitable for different materials. Attempt to achieve monumental quality. Study from western and Oriental sculpture.

2. COMPOSITION—Out door sculptures to be installed in public parks and as part of architectural composition or in any suitable surrounding based on the study of environment.

Drawing from contemporary western and Indian Sculptures. Conceiving and preparing models inlay and wire suitable for transforming them into medium such as stone, concrete, wood Bronze and welding and fiber glass.

3. PORTRAIT STUDY OR RELIEF WORK-.

Portrait: Study from head of different age groups showing characteristics and expressive rendering. Studies from Egyptian, Roman and Indian Sculptures and contemporary. Western Sculpture. 4, OR

Relief: Designing relief sculpture for architectural structure, for wall, pillars, entrance facade. direct work in concrete and plaster.

4. Elective Crafts.—to opt any one of the following:—

(a) Wood craft-Exercise in relief and round with textural effects. Studies of functional sculptures and traditional wood carvings of Kerala and primitive wood carving of other countries.

(b) Metal craft:-Study Of design concept with their functional imitations. Exercise in sheet metal and welding with sculptural expressions. Models for: executing. Murals.

(c) Stone Carving:-Direct carving in stone. Stone assemblage and their use as relief decoration various textural qualities. Method of finishing in stone. Functional sculptures to be use in public place and inside building.

Part II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

- IV. HISTORY OF ART. –INDIAN -As in Specialisation-painting
- V. HISTORY OF ART. –WESTERN - As in Specialisation -painting
- VI. AESITIETICS - As in Specialisation -painting.

BFA–SPECIALISATION–APPLIED ART

Objective

This three years specialisation degree course in applied Art, after the basic qualification of S.S.L.C. or equivalent and two years preparatory course, is concerned with preparing the students to be practising designs in Graphic design areas, by taking into consideration the state's growing industrial, public welfare, advertising, publising and other institutional developments where an Applied Artist would contribute to primote, inform and establish proper mass communication among the people with the help of modern communication techniques; training in observation and expression both heretical and practical. Development of individual vision of design for applied Art and execution. To gain the ability to integrate all the elements of technical and expressive studies in graphic design areas.

Drawing

To train the students in basic rendering particularly figure. To develop the practical approach towards drawing and its practice for free aesthetic expression.

Introduction of drawing as illustration in advertising indoor and outdoor study to expose natural and man-made environment. The minute observation of the animate and inanimate things and study of its developmental processes.

Graphic design

To-develop the sense of space division, conceptual and nonconceptual, understanding of basic forms and fundamentals of drawing, design, color, calligraphy, lettering and typography etc. Detailed study of visual art and its implementation in Advertising to perform powerful communication.

Re-Production Techniques

General knowledge of different printing processes to make comparison in the different processes from economical and suitability point of view. To expose the student to advanced production requirements.

Advertising Art and Ideas

Knowledge of principles and practice of Advertising would enable the student to have a more practical and result oriented approach in his work. To develop analytical and critical faculties to ask the right questions before actual work on paper. To know all aspects of advertising human psychology to human status, social, political and legal aspect to market research and creative Advertising and Agency working

Visual Communication

To understand what is communication verbal and non-verbal and its evaluation, light and shadow in society, purpose of communication both audio and visual as a study of Applied Art

I YEAR

part-STUDIO COURSE

1. Drawing

Portions-to-be covered

1. Time sketching in pencil, ink and charcoal
2. Drawing from full figure in pencil and charcoal
3. Observation of proportions of human, body similarly various forms in nature animate and inanimate in pencil, ink and charcoal.. Emphasis on structure and form of human figure, study of basic anatomy.
4. Still life-rendering of objects and consumer products in pencil, ink and colour. Use of various techniques.
5. Perspective:—

Visual perception and the laws governing it, meaning and use of terminology 'use in perspective concepts. Parallel and angular perspective, Application of principles of perspective in Advertising. Exercises and working out perspective drawings of letters, words, build; etc.

2. Out door study:

Portions to be covered:

1. Outdoor sketching with specific purpose natural and man-made.
2. Series of detailed drawing by sketching any subject from out door like- Birds or trees from different angles.
3. Series of drawing to be done on one theme with help of outdoor] assignments, maximum use of colour in different, medium and also in Black and White. Animals, trees, flowers, architectural features, Sculptures, textiles, furniture, study any one throughout a year)
4. Memory drawing-recall and retention of memory of simple events and situations.

3. Design and Colour:

Portions to be covered:

1. The application of basic design and colour in graphic design
2. Study of 3 dimensional constructions from ignoble, counter display, presentation article etc.
3. Use of calligraphy and introduction of simple typographic forms.
4. Understanding of colour, symbolic representations, psychological impact of colour in day to day life.
5. Principles of collage and use of indifferent materials with textural qualities.

4. Lettering:

Portions to be covered:

1. History and development of early writing, calligraphy. (Indian, European Script, Gothic, Humanistic, Round hand and Brush point),
2. Principles of letter forms, Basic; principles of typography, study of type families, assignments in expressive use of letter forms.
3. detailed study of any one of the above schools. Rendering the given message in suitable types. Free hand Brush script, writing copy matter in 8, 10, 12pt caps. lower case.

5. Graphic Design:

Portions to be covered:

Basic principles of layout, purpose behind the layout appropriateness and 1.categories of layout, Eg.. Symmetry; asymmetry dominance isolation, repetition and radiation, balance, continuity, arrestfulness and harmony etc.

Designing.-logo, signs symbols, stationary, tag, Book-test, Folders, cinema slide, simple educational visual aids-and charts, stickers gift articles etc.

6. Introduction to the Techniques of: (Written test):

1. Photography.
2. Printing (a) Letter Press (relief) (b) Offset (Planography) (c) Serigraphs (Silkscreen) (d) Photogravure (Intaglio).

(1) Photography.—

History and Development of Photography, practical use of photography in the professional field of advertising. Camera and its parts and their functions, Terminology used in photography, knowledge about handling the camera. The precautions, rules and regulations regarding photographic composition Dark room and the equipments. Various chemicals -used' in Developing and printing. Time factors and modern requirements needed for an ideal dark room. Knowledge of photographic papers and their respective uses.

(2) printing and (3) process Engraving

(a) Letter press (Relief printing) History and Development of printing Terminology of printing. Type and Type -size's, composing and composing room material. Hand proofing and corrections, papers, printing inks, make ready Techniques, Mono, Lino and photo setting.

Process Engraving :

Block Making:- Knowing the process cameras, and its mechanism. Understanding the process screens, preparing lenient half tone negative, wet plate process printing the image on the zinc plate and etching the chemical required for etching, routing, be lino mounting and nailing the block. Understanding the nature and quality of Art work required for Block making. One or two simple practical to be included along

(b). Offset (litho) (Planography) History and Development of lithography, materials and chemicals used. Lithographic inks and their relative effects on paper. Methods of duplicating and proofing. Development of Lithographic

machinery. Modern Offset Machines, plate making and plate graving chemicals used fit plate making. The final offset of the image. Printing and plate making for line half tone jobs in single colour, Printing two colors one or two practical.

(c) Photogravure printing (Intaglio) Principles intaglio printing. Early printing of textiles from rollers. Screen process use of photography, continues tone,, positive, re touching layer Planning, The transfer of photogravure screen and image on carbon tissue, transfer to cylinder, etching in stages, printing methods, Doctors Blade, Sheet fed and photogravure machines, Type in To gravure Photogravure in colour one or two practical lithograph.

(d) Serigraphy (silk screen printing) general knowledge of the process equipment and advantages, preparing hand cut stencils, shellac stencil Tusche stencils, glue stencils, photographic stencils, preparing positives, exposing, developing and printing single colour and two colour jobs of the nature of letter heads, greetings cards, etc. one or two practicals.

PART II

THEORY COURSE

IV. HISTORY OF ART. –INDIAN -As in Specialisation -painting

- (1) HISTORY OF ART. –WESTERN - As in
Specialisation -painting

(2) **Fundamentals of Advertising Ist Term**

Basic principles of design-Formal balance, Internal balance, History and Development of letter, Early symbols and modern symbols. What is Trade mark? How it is created and Trade mark registration. What is stationery? Its size requirements.

Introduction to advertising

Village economy-Post-industrial revolution economy-Advertising. Mass-production and Transportation-Advertising affects everybody-Communication, Marketing, Advertising-Advertising -a part of marketing-Direct and Indirect Advertising-Description Advertising and Publicity-Definition of Advertising-Advertising-and art, a science, a business and a Description-Advertising-to sell ideas to a nation-Advertising or urban and rural communication

History of Advertising.—

Pre-printing period-prior to the 15th century Early printing period from the 15th century at about 18-40-period of Expansion - from 1840 to 1900 - Period of Consolidation from 1900 to 1925. Period of Scientific development from 1925 to 1945- period of Business and social Integration - from 1945 to the present.

Books recommended.—

Advertising by Dorothy Cochran, Advertising procedure by Otto Klappner, Advertising by Mantel, Advertising Procedure and practice by Sandage, Advertising Art and Ideas by Dr. G.M. Rege.

Sessional Work.—

The students will have to execute the minimum assignments or tutorials in each subject as shown below for internal assessment.

Drawing	18
Out door study	11
Design and colour	13
Calligraphy/Lettering	13
Graphic Design	13

Reproduction Techniques	4
History of Art Part I	4
Fundamental of Advertising	4
Sketch Book	4
Sketch ,Book	200 pages

Each assignment or tutorial will carry 40 marks. Time for each assignment would be about 11 hours and tutorial as homework.

BFA-SPECIALIZATION-APPLIED ART

II Year

PART I–STUDIO COURSES

1. Drawing:

Drawing from life and nature, figure in action group of two or more. Drawing required for illustration Rendering of illustrations as applied to specific purpose (DRG+Design) study of human anatomy.

Illustrating the theme for press layout and Magazine story. Illustration in Black and white. Use of various Techniques of print making, scraper board. Intensive sketching is a must.

2. Lettring and Typography:

Rendering a message with more matter with emphasis on type selections and suitability and arrangements. Free hand brush script and its application. Advance exercise in Typography, for effective communication. Lettering and typography for various media, press advg., poster, directional point of scale, exhibition display, leaflets, olotters..

3. Graphic Design:

___-(a) Poster.-The of poster, its special characteristics, Elements of poster,

tole of colour in poster, its relative advantage over other media, various mediums that could be used, subjects Chosen must be consumer products. Size - 15x10

(b) Press lay out—Importance of relative elements of press layout, Head line, Product, Sub-illustration, logotype, signature Head line, Tail piece, The grid system and its application; layout in Bigger and various sizes and sophisticated goods, Institutional Advg. Horizontal half page and also magazine Advg. in colour.

(c) Cinema Slide—Preparing Black and White and colour art work for cinema slide, Requirements for good cinema slide, Various processes of slide making including Flours. Size 20cmX 20cm.

(d) Packaging—Elementary knowledge of packing and its basic requirements and principles, preparing label design for consumer products, carbon designing, Methods of making and various types of Carbon Function of label design shape of label, components of label design, layout and colour of a label.

Designing Booklets, Folders, Outdoor signs, Stationary forms, simple Educational visual aids, Carts, etc.

SUBSIDIARY

Group I

1. Letter Press

2. Process Engraving

Study process making, Typesetting Profing, methods of locking, imposing, mixing and controlling of inks, taking out art pulls, setting with a block line and half tone and second colour registration. Print criticism selection of paper, size screen.

Knowing the —process camera and its mechanism, Understanding the process screens, preparing line and half tone negative, wet plate process printing the image as to the zincplate and etching, chemical required etching routhing bevelling, mounting and nailing the block.

GROUP II

1. Photography

2. Serigraphy

Practice of using any camera. To study the modification in the parts of a camera. Taking table tops copying art work by reflex method plate cameras or by using proxars and hand cameras, by enlarger. Developing the negative made from original art works in line and halftone, by time and temperature methods Making prints of required size from negatives. Control by dodging or burning in. Glazing spotting and finishing the prints.

General knowledge of the process, equipment and advantages, preparation of frames, hand cut stencils, shellac stencils, Tusche stencils, glue stencils; photographic stencils and understanding process camera Preparing negatives and positives, exposing developing and pigment paper and sensitising paper. Printing single and two colour jobs of the nature letter heads, greeting cards etc.

PART II

THEORY COURSE

- I. HISTORY OF ART. –INDIAN -As in Specification -painting
- 2 HISTORY OF ART. –WESTERN - As in Specification –painting
- 3 **Advertising Art and Ideas**

The Social and Economic Aspects of Advertising

Advertising business offers employment-Advertising promotes freedom of the Press-
Functions of Advertising : Information, Assurance, Convenience, Freedom of Choice,
Buyer's Guide-Is the cost of Advertising Justified-Advertising creates demand and
consequently sales-Advertising creates demand and consequently sales-Advertising price-
Advertising creates employment-Advertising establishes reputation and prestige-Truth in
Advertising-Advertising tries to raise the standard of living Role of Advertising in society.

Marketing and Market Research.—

The nature and scope of marketing-The nature and scope of Market Research-Market Research and product-Market Research and Production-Market Research and Market-Market Research and Marketing Policies and Methods-Market Research and Channels of distribution-Market-Research and- selling- performance-Market Research and advertising-Market Research and Competition-Market Research and Product development Motivation Research Brand Image.

Campaign Planning.—

What is a Campaign-What is Campaign Planning-Campaign objective-Factors influencing the Planning of an Advertising Campaign-Three main decisions in Campaign planning-Three basic principles, of campaign planning-importance of unity and continuity-The Advertising Appropriation-Percentage of last year's sales-percentage of expected sales-Matching Competitor's allocations-Requirements to fulfill the objectives-Launching a new product.

Books Recommended.—

Advertising by Dorothy Cochran

Advertising procedure by Otto Klepner

Advertising by Mandel

Advertising Procedure and practice by Sandage

Advertising Art and Ideas by Dr. G. M. Rege.

History of visual communication-Part I

Introduction:- What is communication? Its evolution. Its rightful place in society verbal and non communication. Audio and Visual Communication. The communication media The Purpose of communications an adjunct to the study of Applied Art. A historical and Chronological survey of the evolution of the following media of visual communication till present day.

1. Gestures and sign languages, Mudras
2. Pictures-cave paintings till today
3. Objects-Art effects-Iconography

- 4: Sign and symbols
5. Script Evolution, Calligraphy, MS Books.
6. Out door poster (Albums) till non signs.

Sessional Work

The students will have to execute the minimum assignments or tutorials in each subject as shown below of Internal Assessment.

Drawing / Illustration	-	12
Lettering and Typography	-	10
Graphic Design	-	15
Subsidiary	-	4 in each group
History of Art	-	4 tutorials
Advertising art and ideas	-	4 tutorials
Visual communication	-	2 tutorials
Sketch book	-	200 pages

Each assignment or tutorial will carry 40 marks. Time for each assignment would be given as per requirement of assignment and tutorial as homework.

BFA - SPECIALISATION - APPLIED ART - III YEAR

PART I

STUDIO COURSES

- 1. Graphic design.** (Any one of the following.)

1. Indoor Media - Advance assignments in Indoor Media, Students to do project work and submit the campaign on one client of their choice and submit a campaign a least 3 in Black and White and one in colour layout as the project.
2. Outdoor Media- Advance assignments in poster design, preparing designs for outdoor media such as posters, Hoardings as applicable to advertising, public Welfare, publishing and education.

II.Elective (A) (One of the following)

(a) Illustration-Advanced exercises in illustration for news papers and magazines. Use of new techniques Fashion illustration, stylized illustrationists. All in Black and white. Advance exercises in illustrations in colour/preparing calendar Design, illustration for outdoor media like posters, Hoardings, Fashion illustration, story board.

(b) Lettering and Typo graphy-Lettering for longer massage; A small paragraph using direct family of type faces-English and Malayalam, use of scrolls and other decorative methods to create atmosphere writing the message in brush script and calligraphic style. typography for supplements, preparing a project work for designing a supplement. Designing of Booklets, Brochures, Souveneirs, using and understanding latest type face.

(c) Packing and Advertising display—Carton or Box design designing the Carton according to the product. Different kinds of folding and dye cutting. Artificial and Functional point of view. Making Model cartons, Bottles and Wrappers for different products like solid, liquied and cost estimating.

Preparing models, mobiles simple mechanised disply>window display, use of thermocole and paper scripture to bringlife in the display, working out display and cost estimating.

- (e) Art work for reproduction-Airbrush finishing for sophisticated consumer and industrial goods to be worked on the basis of photograph supplied or this could be the range of products and the client. Retouching for quarter tone, retouching a quarter tone print. Scraper board technique rendering the subjects glove selected in colour.

III. Elective (B) one of the following groups.

Group I

1. LETTER PRESS

Printing:

2. PROCESS

Engraving

Printing of letter heads, visiting cards and other stationeries directly from types in two colors, Distribution of types and cleaning, composing for a folder with half tone blocks. Printing the same with two colours. Registration techniques-deciding on - the economic size, cost estimating.

Preparing negatives for 2 colour jobs and multi-colour jobs, colour separation, making Blocksfor above jobs, selecting and specifying right inks-Taking out progressive proofs, correcting the proofs, marking carrying out the corrections, in the zinc plate or the copper plate at the case may be. Proofing the plates, mounting.

Preparing matrix from black and white jobs. Casting a stereo from matrix

1. Photography

2. Serigraph

Taking photograph for press layouts situations; lighting techniques. Arrangement of basic lighting for protraiture and still life, out door pictures in good light, use of flash gun with discretion. Advance exercise in professional

photography. Photographing various product situations, Industrial photography, Fundamentals of colour photography making large size blow-ups for poster etc. Other experiments like solarization, double exposure, use of fish eye lens, telephoto lens and other modern equipments.

To prepare own designs, stencils and to do the printing with experimental approach. Preparing transfers, stickers posters with multi colours, Printing on products and surfaces, preparing cost estimates.

PART II

THEORY COURSE

1. Advertising Art and ideas:

The legal Aspects of Advertising. Status of Advertising Agents-Outdoor Advertising-Advertisements in News-Paper and Magazines-Cinematography or Screen Advertisements-radio and Television Advertising-defamation-Slander of Goods-Passing Off copy right -Trade Marks-Miscellaneous-Other laws affecting Advertising - Puffery and guaranteed Advertisements-competitions and Crosswords-Indecent advertisement.

SELECTION OF ADVERTISING MEDIA

Selection of appropriate Media-Media plan- part of the total ;Marketing and Advertising plan-How selection of Media is made:- The product-The Market-The Market-The campaign Objectives-the atmosphere-The Appropriation-The period-The competitive Spending-Evaluation of Media: The Character of the Medium The atmosphere of the Medium-The dynamisms Media Major Media Analysis: Newspapers-

Magazines-Trade Journals Outdoor Advertizing-Posters-Films-cinema-Slides-Radio-Television-Exhibitions and Demonstrations-Window display-

Merchandising Midpoint-of-self Material-direct Mail Miscellaneous Print Media-Special Media-Mix for rural Advertising.

Creative Advertising

Creative Advertising-Planning and Execution-Ideas-soul of Advertising-Unique Selling Points of a Product: How product analyses are made-Application of USPs-Basic Human motives that make People Act: Desire and Hope--Basic Human desires that relate to advertised products-Humor-sympathy-empathy-Anxiety-Fear-Excentising the theme creatively: What is copy platform? copy writing-functions of Advertising copy Basic Ingredients of Copy-Approach to writing copy-The Headline-text copy-visualisation: Invention of Advertising Ideas-Advertising must be such that it is capable of easy perception--Advertising must be interesting-Advertising must use the best presentation techniques-Principles of Design:

The law of Balance-The law of simplicity-The Law of Proportion - Balance-Rhythm - Eye Direction - Emphasis- White Space-Unity-Simplicity Preparation - Layout- - Picture vs. Words-communication: Non –verbal verbal-symbolology-The importance of Pictures in Advertising: Functions of Pictures-Analysis picture Subject: Most interesting to both sexes-Interest factors governing pictures-Content-Form-Taupes of Advertisements: The Hard-Self-The Reminder The Prestige-The Humorous-Consumer Advertising Educational Advertising-Distributor Advertising-Retail Advertising-Industrial Advertising Mail Order Advertising-Direct Mail Advertising Financial Advertising Travel and Entertainment Advertisement- co operative Advertising-Advertising by Government and Public Bodies.

ADVERTISING IN OPERATION

The Advertising Department - The Market - The Marketing Policy - Public Relations Department Advertising Agency and Operations - How the Agency works - the Account Executive Securing the Client Selling Agency Service - Collection of

Relevant Data -The Marketing and advertising Plan - Marketing and Market Research Media Planning - Advertising Plan - The Creative Department - Creative Advertising Plan - The Creative Department - Creative Advertising - the studio - The Production Department - Media and Scheduling - Why Advertising Agency Service?

ADVERTISING AS A VOCATION

List of Positions in Advertising :

Advertising Agencies – Manufactures-Printing Market Research Organizations.

HISTORY OF INDIAN ADVERTISING

Advertising for Religion Village Economy in India Import of goods - the Introduction of the Printing Press Birth of Newspapers and Advertising - Commercial Advertising comes into being - Birth of Advertising Agencies. The coming of-foreign Advertising Agencies– The growth of 'Indian Advertising Agencies - I.E.N. S. is founded - Period of consolidation The secondarily War and after Rapid Industrialisation impetus to Advertising - India becomes independent - growth of commercial. Art and Printing - Commercial Art influenced the West - scope for creativity in Advertising - Various Organizations connected with Advertising - Research - Advertising and the Law-Future of Advertising in India.

BOOKS RECOMMENDED

1. Advertising by Dorothy Cochen.
2. Advertising procedure by Otto Klepner.
3. Advertising by Mandel.
4. Advertising procedure and practice by Sandage.
5. Advertising Art and Ideas by Dr.G.M.Rege.

History of Visual Communication and Media Part II

Historical and chronological survey of the evolution of the following media of visual communication till present day.

1. Exhibitions.
2. Dramas, Dances, Cultural Programmes.
3. Newspapers.
4. Leaflets - till direct mail
5. Magazines and Journals.
6. Books till comics.
7. Window display - Point of sale.
8. Films.
9. Cinema Slides.

CONCLUSION

Other media of communication, telegraph Radio, telecommunication, Satellites – evolution of New Media dynamics of Media - A prognosis for the future tutorials in year.

SESSIONAL WORK

The students will have to execute the minimum assignments or tutorials in each subjects as shown below for internal assessment.

Graphic Design Elective	-	10 in each group
Elective	-	10 in each group
Subsidiary	-	6 in each group
Advertising Art and Ideas	-	4 tutorials
Visual Communication	-	2 tutorials

Each assignment or tutorial will carry 40 marks. Time for each assignment would be given as per requirement of assignment and tutorial as homework.

MODULES FOR TEACHING

Maximum Marks

Course		Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks (In Hrs.)
1.	Drawing	200	20	5
a.	Nature.Study			
b.	study from life			
II.	Painting	200	20	5
III.	Two Dimensional Design	150	15	3-5
IV	Three Dimensional Design	150	15	3-5
V	Calligraphy and Lettering	150	15	3-5
VI.	Elective Subject (to choose one of the following)	100	10	2-5
(a)	Line Cut			
(b)	Wood Cut			
(c)	Wood Craft			
(d)	Metal Craft			
VII.	History of Art			
	(a)Story of Art	150	15	3-5
	(b) Fundamentals of Visual Art	150	5	3-5

B. F. A. (Specialisation In Painting–I Year)

Course		Total Allotment of hours for studies	Module Of teaching hours Per month	Module of teaching hours distributed in maximum 4 weeks
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	(In Hrs.)	(In Hrs.)	(In Hrs.)
Painting from file	200	20	5
Drawing from life	200	20	5
Composition	300	30	7-8
Graphics Elective (one of the following) (a) Lino cut and Wood cut (b) Etching (c) Serigraphy (d) lithography	200	20	5

1. History of Western Art	75	8hrs	2
2. History of Indian Art	75	8 hrs	2
4. Aesthetics	50	5	1-2 hrs

B.F.A .(Specialisation In Painting–II Year)

PART I

STUDIO COURSE

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks (In Hrs.)
1. Study from life	350	35	8-9 hrs
Composition	350 hrs	35	8-9 hrs
Graphics Elective (one of the following) a. Etching b. Serigraphy c. Lithography	200 hrs.	20 hrs.	5 hrs.

1. History of Western Art	75	7-8 hrs	2 hrs
2. History of Indian Art	75	3 hrs	2 hrs
5. Aesthetics	50	5hrs	1-2hrs

B.F.A (Specialisation Painting)III Year

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks(In Hrs.)
1. Study from life	200 hrs	20	5
2. Composition	300 hrs	30	7-8
3. Project Work	200 hrs	20	5
4. Graphics Elective (one of the following) a. Etching b. Serigraphy c. Lithography	200 hrs	20	5

1. History of Western Art	75	7-8	1-2
2. History of Indian Art	75	7-8	1-2
3. Aesthetics	50	5	1-2

B. E A. (Specialisation in Sculpture) I Year

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks (In Hrs.)
1. Drawing	200hrs	20	5
2. Clay Modeling (including moulding and casting Composition)	200hrs	20	5
3. Composition	300hrs	30	7-8
4. Elective craft (any one of the following) a. Wood craft b. Metal craft	200hrs	20	5

1. History of Western Art	75	7-8	2
2. History of Indian Art	75	7-8	2
4. Aesthetics	50	5	1-2

II Year BFA Specialisation In Sculpture

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks(In Hrs.)
1. Study from life (full figure)	300hrs	30	7-8
Composition	300 hrs	30	7-8
3. Ceramics, Piece moulding & Bronze casting	100 hrs	10	2-3
4. Elective Crafts (any one of the following) a. Creative	200hrs	20	5

Modeling b.stone carving c.Metal craft d. Crafting objects and concepts in New Media (short video / animated forms / digital modeling of various spaces)			
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1.History of Western Art	75	7-8	1-2
2. History of Indian Art	75	7-8	1-2
4. Aesthetics	50	5	1-2

III Year BFA Specialisation In Sculpture

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month	Module of teaching hours distributed in maximum 4 weeks(In Hrs.)
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		(In Hrs.)	
1.Study from life (Examination will include Modeling & Casting)	200hrs	20	5
2.Composition	300hrs	30	7-8
3.Portrait Study or Relief Work	200 hrs	20	5
4.Elective Craft (any one of the following) a. Creative Modelling b.Wood craft b.Metal craft c.Stone carving	200hrs	20	5

1.History of Western Art	75	7-8	2
2. History of Indian Art	75	7-8	2
6. Aesthetics	50	5	1-2

I year B.F.A Specialisation -Applied arts)

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks (In Hrs.)
3. Drawing	200hrs	20	5
4. Outdoor study	150 hrs	15	3-4
3.Design & Colour	150hrs	15	3-4
4.Lettering	150 hrs	15	3-4
5.Graphic Design	150 hrs	15	3-4
6.Introductio to the technique of photo grahy, printing, process Engraving (Written Test)	100hrs	10	2-3
1.History of Western Art	75	7-8	1-2
2. History of Indian Art	75	7-8	1-2
Fundamentals of Advertising	50	5	1-2

II year B.F.A Specialisation -Applied arts)

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks (In Hrs.)

1.Drawing	300hrs	30	7-8
2.Lettering and Typography	100 hrs	10	2-3
3. Graphics Design	300 hrs	30	7-8
4. Subsidiary (One of the following groups) Group I (a) Letter Press Printing (b) Process Engraving Group II (a) Photography (b) Serigraphy	200 hrs	20	5
1.History of Western Art	75	7-8	1-2
2. History of Indian Art	75	7-8	1-2
3.History of visual communication part I	50 hrs	5	1-2

III year B.F.A Specialisation -Applied arts)

Subject	Total Allotment of hours for studies (In Hrs.)	Module Of teaching hours Per month (In Hrs.)	Module of teaching hours distributed in maximum 4 weeks (In Hrs.)
1.Graphic Designing (One of the	400hrs	40	10

following) (a)Indoor Media (b)Outdoor Media			
2.Elective (A) (One of the following) (e) illustration (f) Lettering and Typography (g) Packing (h) Artwork for Reproduction 3.Elective (B) (one of the following Groups Group I (a)Letter Press Printing (b) Process engraving Group 3 (c) Photography (d) Serigraphy (The student will be expected to continue his elective of the fourth year)			
.Advertising Art and ideas-part II	150 hrs	15	3-4
2.History of Advertising-part II	50 hrs	5	1-2

B. F. A. PART II : THEORETICAL STUDIES

Syllabus and Scheme of examination of B. F. A. Part II Theoretical Studies are to be elaborately restated. Present syllabus is so broadly mentioned that the Teacher and Examiners cannot specifically deal with the subject and students cannot specifically prepare their lessons. Hence the topics are to be mentioned in each division and accordingly the Scheme of Examinations is also to be revised.

Hence the following modified syllabus and scheme of Examinations.

THEORETICAL STUDIES : I YEAR INTEGRATED COURSE

1. Story of Art

An image-oriented exposure to the brief history of art from pre-historic times to the contemporary Art. Pre-historic art - Europe, India and the Asian regions. Rise of civilizations – Mesopotamia, Egypt and Indus Valley.

(a) Indian Art – Mauryan imperial art, Buddhist art, Vaishnava, Shaiva and Shakthi cultic iconographies, Manuscript Painting of Pala and the Jains, Indian temple architecture in terms of emperors and their stylistics (to be introduced in classrooms through images), Various Indian folk art traditions, Colonial modern art and its history, Swadeshi movement in modern Indian Art, the dialogue of the tradition and modern in 20th century, Progressive group, Individual contributors to Indian modernist art, the rise of modern art academic spaces and their contribution to Indian art in modern, post-modern and contemporary times.

(b) Western Art – an image-rich trip through Greek, Roman, Christian, Byzantine, Romanesque, Gothic, Renaissance, Mannerist, Baroque, Romantic, Realist, and Impressionist phases in European art and Modern Art movements in Europe and America. The concept of ‘contemporary’ in art today

(c) Artistic philosophy of Far eastern cultures. Calligraphic, print-making and scroll painting traditions

II.FUNDAMENTALS OF VISUAL ARTS

An image-rich Introduction to the elements of design – line, form, colour, shape, texture . Principles of harmony, balance, rhythm. Comparative analysis of composition in painting, Gestalt theory, characteristics of space, volume, dimensions

I. YEAR (specializations)

1. History of Art (SPECIALISATION-PAINTING, SCULPTURE & APPLIED ARTS)

A. INDIAN ART

1. Introduction to different types of architecture, Dravida, Nagara and Vesara.
2. Chalukya, Pallava and Rashtrakuta period-Rock cut architecture and sculpture at Ellora Mahabalipuram and Elephanta.
3. Early structural temples at AiholePattadakal, etc.
4. Temples and sculputre in Orissa, Khajuraho and Western India.
5. Pala-Sena period, Stone and Metal Sculpture.
6. Fusion Of Medieval Hindu and Sarcenic architecture
7. Architecture in South India: Halebid, Belur: Bronze images form Chola to Vijayanagara period.
8. Paintings at Bedani, Ellora
9. Pala Manuscript Paintings
10. Western Indian Paintings

11. Origin of Rajasthani painting. Painting in Mandhu, Malwa, Mewar and other centres in Rajasthan

B. EUROPEAN ART - (SPECIALISATION-PAINTING, SCULPTURE & APPLIED ARTS)

1. Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek Art. 1000 B.C. to 700 BC).
2. Archaic period, evolution of the, Male nude figure.
3. Classical period, Polyclitus, Canons) ideal proportions. Phidias and Parthenon, Sculptures with movement and balance.
4. Praxiteles, Lyssipus, Scopas,
5. Realism and grandeur, Pergamon, Laocoo, realistic portraiture.
6. Greek humanism, the development of various arts.
7. The military empire of Rome
8. Alexander and the expansion of the empire.
9. The Great builders of Rome: Markets, Courts, Temples, roads aqueducts. The use of arch in building.
10. Mosaics and paintings at Pompeii, etc. and their subjects.
11. Portrait sculpture antiwar columns.
12. Rise of Christianity; life of Christ, early Christian symbols, art of Catacombs.
13. Basilica and the first church.
14. Shifting of empire to Constantinople, the contact with the East, Mosaics in the churches of Hagia Sophia, San Vitale San Apollinare in Classe, and in San Apollinare Nuovo,¹⁶
15. Spread of Byzantine art to Russia, Manuscripts and icon paintings.
16. Scythian, Celtic, Viking and Carolingian ornament and Art.
17. Art of Western Europe; Romanesque churches at Autun, Mosaic, in France, Gislebertus.
18. Manuscripts and books covers, Tapestry and decorative objects.

19. Crusades.
20. The great Gothic cathedrals and stained glass, Chartres, Cologne, Salisbury, the pointed arch, ribbed ,vault etc.
21. Realism in Gothic sculpture and painting, in France, Italy and Germany.
22. Revival of Classical and ideal; Hinduism, reformists.
23. Renaissance paint and sculpture inflorence and Venice, Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo; Michelangelo, Raphael, Ghilberti, Denatello, Brune leschi.
24. Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranach, Durer, Holbein, Claus Sluter.

INDIAN AESTHETICS -(SPECIALISATION-PAINTING & SCULPTURE)

1. Introduction to Aesthetic and its scope.
2. Brief introduction to the basic principles of Indian Philosophy as related to Arts.
3. Evolution of aesthetic concepts.
4. (a) Theories of Rasa Dhawani, Alan cara, Auchitya.
(b) Inter-relationships the above concepts and their relevance to arts.
Inter- relationships of visual and performing art.
5. Shadanga

II. YEAR (SPECIALISATION)

I History of Art

(a) **Indian Art** Origin of Mughal painting, Background of Saracenian and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shah Jahan, provincial Mughal Schools and Deccani painting, Mughal architecture principal to was and buildings. Pahari painting, various schools, literary and religious themes. Painting dintcanitiany period, Patna, Murshidabad. Realistic-academic painting and Sculpture-Ravi Varma and his followers.

(b) **Western Art :**

Post-Renaissance scenario.

Mannerism –Parmigianino, Pontormo, Bronzino

Baroque-Caravaggio, Poussin, Claude Lorraine, Rembrandt, Vermeer, Franz Hals, Rubens, Velazquez.

Rococo -Watteau, Fragonard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds,

Neo-classicism and Romanticism - David, Ingres, Goya, Delacroix, Blake, German Nazarene; Realism, Naturalism, Impressionism: Courbet, Millet, Corot, Manet, Degas, Monet, Renoir Post-impressionism: Cezanne, Van Gogh

II. INTRODUCTION TO WESTERN AESTHETICS

Theory of imitation – Plato, Aristotle, Medieval Aesthetics- St. Augustine, Thomas Aquinas, Origins of western aesthetics- Francis Bacon and Rene Descartes, Significance of Baumgarten, Immanuel Kant's idea of beauty and aesthetic judgement, Hegel's phenomenology of spirit, Post-Kantian and post-Hegelian thoughts, Marxist Aesthetics.

III. YEAR – (SPECIALISATION-PAINTING)

I. **History of Art**

A. MODERN WESTERN ART: 20th Century

Features of Modernism in European Art – avant-garde, anti-representationalism, arguments in form & Content, Major movements – Fauvism, Cubism, Expressionism, Surrealism, Futurism, various Abstraction movements, Abstract expressionism, shifting focus to New York, American modernism, the British and American contexts of POP - Post-world war movements – minimalism, post-modern contexts – Land Art, installations, site-

specific works, Environmental concerns, Feminist Art, Black Art, Contemporary Art of the globalised world, Current age of Biennales.

B. MODERN INDIAN ART (Painting and Sculpture from 1850 till)

Colonial Modernity and the advent of colonial art languages in India , emergence of Art schools in India, Ravivarma, Nationalism in Indian art, Making of a new Indian Art in the Bengal School, The Shantiniketan language and the 'contextual modernity' – Bombay Art Socety – The Progressives – Post-independent scenario – arguments on tradition and modernism - Emergence of modern Indian art and the narrative school in the Baroda context – Madras School – the Chalamandal experiment for an artist village- Provocative modernism in Kerala initiated by Kanayi Kunjiraman – Women as modern artists in India with a specific focus on the context of Kerala – Art in 20th century Print modernism – Reclaiming traditions in the Kerala context - Emerging perspectives of 'the subaltern' in Indian Art scene

II. Aesthetics:0

A. Western Aesthetics

The ground breaking contribution of linguistic studies & psychoanalytic perspectives to modern western art. 20th century extensions of analytic philosophy – theories of artistic intention. Clement Greenberg and European modernism, Introduction to the Frankfurt School thinkers – Walter Benjamin and Theodor Adorno – and the ideas of 'culture industry'. Introduction to image analysis – works of Roland Barthes, John Berger – introduction to Post-modernism, the 'Contemporary' in art.

B. INDIAN AESTHETICS

Bharata's Natyasasthra, Alankarawada of Bhamah, Ritisiddhanta of Vamana, Dhvani Siddhanta of Anand Vardhana, Vakrokti of Kuntaka, Auchitya Vada of kshemindra

PART II

"THEORITICAL STUDIES"

I YEAR (SPECIALISATION-SCULPTURE)

I. History of Art - Indian

(The same topics prescribed to the corresponding year Specialisation Painting)

History of Art - Western

(The same topics prescribed to the corresponding year Specialisation Painting)

II. Indian Aesthetics

(The same topics prescribed to the corresponding year Specialisation Painting)

II YEAR (SPECIALISATION-SCULPTURE)

1. History of Art

(a) INDIAN ART (Form - Mughal to Modern)

(The same topics prescribed to II year specialisation painting).

(b) EUROPEAN ART

The same topics prescribed, to II year specialisation painting

II. Indian Aesthetics

(The same topics prescribed to the corresponding year Specialisation Painting)

III YEAR (SPECIALISATION - SCULPTURE)

I. History of Art

(a) Modern Indian Art . (The same topics prescribed to III year specialisation-Painting)

(b) Modern Western Art 20th Century. (The same topics prescribed to III year specialisation-Painting)

(The same topics prescribed to III year specialisation-Painting)

II. Aesthetics

(The same topics prescribed to III year specialisation-Painting)

PART II

THEORETICAL STUDIES

II YEAR (SPECIALISATION-APPLIED ART)

I. HISTORY ART

(a) Indian Art—(from the end of Gupta period to Rajasthan Painting)
(The same topics prescribed to II year specialisation-Painting)

(b) European Art—[From Greek to Renaissance] (The same topics prescribed to II year specialisation-Painting)

II. FUNDAMENTALS ADVERTISING

I. Basic principles. of Design -Formal balance Internal balance, History and Development of letter, Early Symbols and modern symbols. What is trade mark? how; it is created and Trade mark registration. What is stationery? Its size requirements.

2. Village economy - post - Industrial Revolution Economy - Advertising. Mass - production and Transportation - Advertising affects everybody -

Communication, Marketing; Advertising - Advertising a part of marketing
 - Direct and indirect Advertising Description of Advertising - Qualities of
 a modern Advertising and publicity - Definition of Advertising -
 Advertising Advertising and Publicity an art, science, a business and a - to
 sell ideas to a nation - Advertising for urban and rural communication.

III YEAR (SPECIALISATION-APPLIED ART)

European Art—(From mannerism to Modern)

(The same topics prescribed to III year specialisation - Painting)

'(b) Indian Art—(From Mughal to Modern)

(The same topics prescribed to III year Specialisation - painting)

II.ADVERTISING AND IDEAS

1. THE SOCIAL AND ECONOMIC ASPECTS OF ADVERTISING

Advertising business offers employment - Adverting promotes freedom of
 the Press - functions of Advertising - Information, Assurance,
 Convenience, Freedom of Choice, Buyer's Guide - Is the cost of
 Advertising justified -Advertising creates demand and consequently sales
 - Advertising creates employment - Advertising can reduce selling price -
 Advertising creates employment - Adverting establishes reputation and
 prestige - Truth in Advertising tries to raise the standard of living - Role
 of Advertising in society.

2. MARKETING AND MARKER RESEARCH

The nature and scope of marketing the nature and scope of market research Market
 and producr – Market Research – Market and product – Market Research and
 Market and Marketing policies and methods – Market Research and Channels of

Distribution market – Research and Competition – Market Research product Development Motivation research Brand image.

3. CAMPAIGN PLANNING

What is a campaign What is campaign planning – campaign objective – factors influencing the planning – campaign objective – factors influencing the planning of an advertising campaign. Three main decisions in Campaign planning – Three basic principles of Campaign planning – Importance of Unity and continuity – The advertising Appropriation – Percentage of last year's sales – Percentage of expected sales – Matching allocations – Requirements to fulfil the objective – Launching a new product.

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2. MARKETING AND MARKER RESEARCH

The nature and scope of marketing - The nature and scope of market research - Market and product - Market Research - Market and product - Market Research and Marketing policies and methods - Market Research and Channels of Distribution market - Research and Competition - Market Research product Development Motivation research Brand image. 3. CAMPAIGN PLANNING

What is a Campaign - What is campaign planning - campaign objective - factors influencing the planning of an advertising campaign. Three main decisions in Campaign planning - Three basic Principles of Campaign Planning - Importance of Unity and continuity - The advertising - Appropriation - Percentage of last year's sales - Percentage of expected sales Matching allocations - Requirements to fulfil the objective - Launching a new product.

IV YEAR (SPECIALISATION-APPLIED ART)

HISTORY OF ADVERTISING

(a) General : Pre-printing period prior to the 15th Century - Early printing period - from the 15 th century to about 1840 - period of expansion - from 1840 to 1900 -period of consolidation - from 1900 to 1925 - period of scientific development - from 1925 to 1945 - period of Business and social Integration - from 1945 to the present.

(b) In India : Introduction of Printing Press Birth of News Paper and Advertising - Commercial advertising comes into being - Birth of advertising agencies - The coming of foreign advertising agencies - I.E.N is founded - Second World War and industrialisation - Impetus to advertising - Independence of India - Growth of Commercial art and printing :- Western influence - various Organisations Connected with advertising - Advertising and the Law Further of advertising in India.

II. ADVERTISING ART AND IDEAS.

The legal Aspects of Advertising - Status of Advertising Agents - Outdoor Advertising - Advertisements in Newspapers and Magazines - cinematography or Screen Advertisements – Defamation - Standard of goods-passing of copy of copy right-trade marks- Miscellaneous-other laws affecting-Radio and television Advertising-Advertising puffery and Guaranteed Advertisements competitions and cross Indecent advertisements.

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SELECTION OF ADVERTISEMENT MEDIA :

Selection of appropriate Media - Media - Part of the total Marketing and Advertising plan - How selection of Media is made. The product - The Market - the Market -The campaign objectives - The atmosphere = The appropriation - The atmosphere-of the Medium The size and position of the Medium - The dynamism of Media Major Media Analysis : Newspaper - Magazines Trade Journals Outdoor Advertising - Posters - films - cinema - Slides - Radio - Television - Exhibition and

Demonstrations - window Display - Merchandising Media and Point - of - Sale Material -direct Mail Miscellaneous Print Media - special Media - mix for rural Advertising.

CREATIVE ADVERTISING :

Creative Advertising - Planning and Execution - Ideas - Soul of Advertising -Unique Selling Points of a Product : How Product analysis are made - Application of USPs - Basic Human Desires that relate to advertised products -Humour - Sympathy -Empathy - Anxiety - Fear etc., the theme creatively - What is copy platform? Copywriting - Functions of Advertising copy beside Ingredients of copy - Approach to writing copy - The Headline - Text Copy - Visualisation - Invention of Advertising • ideas - Advertising must be such that it is capable of easy perception - Advertising must be interesting - Advertising must be such that it easy perception - Advertising must use the best presentation techniques - Principles of Design. The law of balance - The Law simplicity - Riche Law of Proportion - Balance - Rhythm - Eye Direction -Picture Vs. Words - Communication, Non-verbal Symbolology. The importance of pictures in, Advertising - Functions of pictures - Analyst Picture Subjects, Most interesting to men, most interesting to women, interesting to both sexes - Interest factors governing pictures - The Humorous - Consumer Advertising - Educational Advertising Distributor Advertising - Retail Advertising - Industrial Advertising, Mail Order Advertising Travel and Entertainment Advertising - Co-operative Advertising - Advertising by Government and Public Bodies.

ADVERTISING IN OPERATION;

The Advertising Department - The Market - The. Marketing Policy - Public Relations Department - Advertising Agency and Operations - how the Agency works - The Account Executive Securing the Client - Selling Agency Service - Collection of Relevant Data - The Marketing and advertising plan - Marketing and Market Research media Planning - Advertising - The Studio - The Production Department -Media and Scheduling - Why-Advertising Agency Service?

ADVERTISING AS A VOCATION List of a positions in Advertising, Advertising Agencies, Manufacturers Printing Research Organisations.

REFERENCE-BOOKS FOR TIC SUBJECTS UNDER-PART-11-
THEORETICAL STUDIES

I. HISTORY OF ART

- | | | |
|--|---|--|
| 1. Pelican History of Art | - | Benjamin Rowland |
| 2. Introduction to Indian Art | - | Annand Coomara Swamy (Edited
by Mulk Raj Anand) |
| 3. Contemporary Indian Artist | - | Geeta Kapur |
| 4. The Art of Indian Asia (Vol. Mil) | - | Heinrich Zimmer |
| 5. Moving Focus " | - | Prof K.G Submhmanian |
| 6: History of Far Eastern Art | - | Sherman E. Lee |
| 7 The Story of Modern Art | - | Nobert Lynoton |
| 8. Contemporary Series | - | Lalit Kala Publications |
| 9. The Story of Art | - | E.H.Gombrich |
| 10. Art (History of Planning Sculpture-
& Architecture) | | Frederick Hartt |

- | | | |
|----------------------------|---|-------------------|
| 11. History of Modern Art. | - | H. H Arnasan |
| 12. Contemporary Painting | - | Paul Vogt |
| 13. Splendours of Kerala | - | Marg Publication |
| 14. Art & Craft of Kerala | - | Stella Kramschish |

II. AESTHETICS.

- | | | |
|--|---|---------------------------|
| 1. Problems in Aesthetics (Latewst Edition) | - | Morris Weity |
| 2. A Modern Book of Aesthetics | - | Melvin Rader |
| 3. A History..cl Aesthetics. (Revised and
enlarged edition. after 1956) | - | H. Orverve |
| 4. Aesthetics from classical Greek to Present | - | Monree Beardsley |
| 5. Indian Aesthetics Vol.1 | - | Prof. Kanti Chandra Pande |
| 6. Natyasatra - Ascribed to Bharat Muni
Vol. I (Chapter to XXVII deals with Art) | - | Manmohan Uhosh |
| 7. Art Experience | - | Harianna, M |
| 8. Hindu Views of Art. | - | Mulk Raj Anand |
| 9. Hand Book of Indian Art. | - | E.B. Havel |
| 10. Squares and Circles in Indian Art. | - | Kapila Valsyavana |

III. ADVERTISING IDEAS AND HISTORY OF ADVERTISING

- | | | |
|--|---|----------------|
| 1. Advertising | - | Dorothy cochen |
| 2. Advertising Procedure | - | Ottoklepner |
| 3. Advertising | - | Mendel |
| 4. Advertising Practice and Procedure. | - | Sandage |
| 5. Advertising Ail. and Ideas | - | Dr. G.M. Rege. |

An additional list of reading

1. The Pleasure in Drawing by Jean-Luc Nancy (Fordham University Press, NY, 2013)
2. A Text-Book of The History of Painting by John C Van Dyke (Echo Library (2010)
3. The History of Modern Painting, Richard Muther (Forgotten Books (2017)
4. Dance of Siva: Essays on Indian Art and Culture by Ananda Coomaraswamy
5. The Art of Art History, A critical Anthology, Donald Preziosi
6. Philosophical Investigations, Ludwig wittgenstein
7. Handbook of epistemology –Thierry Dugnotte
8. Art and its Objects, Richard Wollheim
9. Vision and Painting, Norman Bryson (Palgrave McMillan UK, 1983
10. Word and Image: French Painting of the Ancien Régime (Cambridge University Press; Revised edition (January 28, 1983)
11. Indian Painting, C ShivaramaMurthy
12. The Image Maker: Man and his art, Harold Spencer, Scribner, NY, 1975
13. The Uses of Images, E H Gombrich , Phaidon Press, 1999
14. New Light on Old Masters, E H Gombrich, Phaidon, 1994
15. Semiotics and the Philosophy of Language, Umberto Eco, Indiana University Press, 1986
16. Camera Lucida: Reflections on Photography by Roland Marthes, Farrar, Straus and Giroux, 1981
17. Image Music Text by Roland Barthes, Farrar, Straus and Giroux, 1978
18. Design as Art by Bruno Munari,
19. How to Write Art History, Anne D’Alleva,
20. Stories of Art, James Elkins
21. Visual Studies:A Skeptical Introduction, James Elkins
22. Indian kavitha: Prasakthiyum Prathirodhavum by K. Ayyappa paniker
23. Social History of Art – Arnold Hauser
24. Lives of Painters – Georgio Vasari
25. Modern and Contemporary Art of South Asia –Atreyee Gupta,



UNIVERSITY OF CALICUT

Abstract

General and Academic - Faculty of Fine Arts - Syllabus of Bachelor of Fine Arts in Art History and Visual Studies with effect from 2019 Admn. onwards - Approved - Implemented - Orders Issued.

G & A - IV - B

U.O.No. 4709/2019/Admn

Dated, Calicut University.P.O, 29.03.2019

- Read:-*1. Minutes of the meeting of the Board of Studies in Fine Arts held on 29/11/2018.
2. Minutes of the Faculty of Fine Arts held on 06/12/2018 (Item No. I)
3. Minutes of the meeting of the Academic Council held on 18-12-2018 (Item No. II.I)

ORDER

The meeting of the Board of Studies in Fine Arts held on 29/11/2018 has approved the syllabus of Bachelor of Fine Arts in Art History and Visual Studies , a new course which is to be started at Govt. College of Fine Arts , Thrissur with effect from 2019-20 Academic year onwards vide paper read first above.

The Faculty of Fine Arts at its meeting held on 06/12/2018 has approved of the minutes of the meeting of the Board of Studies in Fine Arts held on 29/11/2018 vide paper read second above. The Academic Council at its meeting held on 18/12/2018, vide paper read third above, resolved to approve the minutes of the meeting of the Faculty of Fine Arts held on 06/12/2018 and the minutes of the meeting of various Boards of Studies coming under the Faculty as approved by the Faculty.

The Vice Chancellor has accorded sanction on 29/12/2018 to implement the Academic Council resolution .

Sanction has therefore been accorded to implement the syllabus of the new degree course , Bachelor of Fine Arts (BFA) in Art History and Visual Studies with effect from 2019 Admission onwards.

Orders are issued accordingly (Syllabus appended).

Biju George K

Assistant Registrar

To

Principal, Govt. College of Fine Arts, Thrissur

Copy to: PS to VC /PA to PVC/PA to R/PA to CE/DR, CDC/JCE I/JCE II/JCE VII/EX IV/GA I F section/Library/SF/DF/FC

Forwarded / By Order

Section Officer

Syllabus for
Bachelor of Fine Arts (BFA) course
in
Art History & Visual Studies

Course Description

BFA in Art History & Visual Studies is a bachelor course in four-year scheme with its own regulations, giving a solid foundation for the student to understand Art History in such a way as to read, interpret and engage with visual culture in various capacities such as artist, critic, curator, art educator in academia and program co-coordinators in various institutions for exhibitions. All the classes will be based on prescribed texts, though teachers shall add further texts suitable to the changing times. There will be compulsory core subjects and elective subjects. There will also be compulsory studio hours and assignments need to be submitted for internal assessment. The 'practice-projects' in the final year are also part of the compulsory theory papers wherein students submission of the project is regarded as exam-work and that need to be displayed for external evaluation. So the teaching method is based on projects, assignments and studio-hours based exercises. This shall be based on the additional texts selected by the teacher so as to give an idea to the students about thinking and interpreting images.

Course Objectives

Objective of this course is to create an artistic individual flexible enough to experiment with ideas, medium and community. Nurturing discursive practices, this course expect the student to be able to work in any employable, entrepreneurial, institutional and community-oriented art environment.

Required Texts

See the suggested Course Materials at the end of this document.

Course Requirements

Students should pass the first year examination conducted by the university. Only those who pass, can enter into the second year of the course. Promotion from the second and third year of the course will be internal promotional examinations. The fourth year final examination will be conducted by the university. In order to appear for the examination, a satisfactory performance is necessary in a project work (which could be a curated exhibition / Written Thesis), the evaluation of which will be done by an external jury of teachers.

**COURSE STRUCTURE for 1 BFA of
4 year BFA Art History & Visual Studies Course**

No	Subject	Allotment of hours for studies	Duration of Examination	Marks in Internal Assessment	Marks in terminal Examination	Total
	course-1 History of Drawing	150 hrs	3hrs	50	100	200
	Studio Practice	50 hrs		50		
	course –II -History of Painting	150 Hrs	3hrs	50	100	200
	Studio Practice	50		50		
	course –III – Survey of Philosophical ideas	150	3hrs	50	100	150
	course -IV – Fundamentals of Art Writing & Literature	200 hrs.	3hrs	50	100	150
	course - V – Fundamentals of visual art	200 hrs	3hrs	40	60	100
	course – VI – Story of Art	150 hrs.	3hrs	40	60	100

COURSE STRUCTURE for 2 BFA of

4 year BFA Art History & Visual Studies Course

No	Subject	Allotment of hours for studies	Duration of Examination	Marks in Internal Assessment	Marks in terminal Examination	Total
	course -1 - History of Art History	200 hrs	3hrs	40	60	100
	course –II - Visual Communication theory	200 Hrs	3hrs	40	60	100
	course –III – History of Photography & Film	100 Hrs	3hrs	20	60	100
	Studio Practice- Photography	50 Hrs		20		
	course -IV – Art History of Europe	200 hrs.	3hrs	40	60	100
	course - V – Art History of India	200 hrs	3hrs	40	60	100
	course – VI – Art History of Kerala	150 hrs.	3hrs	40	60	100

COURSE STRUCTURE for 3 BFA of

4 year BFA Art History & Visual Studies Course

No	Subject	Allotment of hours for studies	Duration of Examination	Marks in Internal Assessment	Marks in terminal Examination	Total
	course -1 – Art History of Asia	150 hrs	3hrs	20	60	100
	Studio Practice- Print Making	50 Hrs		20		
	course –II – Art History of India	200 Hrs	3hrs	40	60	100
	course –III – Religious & Textual Sources of	150	3hrs	40	60	100

	Indian Art					
	course -IV – Research Methodologies of Art History	200 hrs.	3hrs	40	60	100
	course - V – Exhibition Practices	200 hrs	3hrs	40	60	100
	course – VI – Archival Practices	150 hrs.	3hrs	40	60	100

**COURSE STRUCTURE for 4 BFA of
4 year BFA Art History & Visual Studies Course**

No	Subject	Allotment of hours for studies	Duration of Examination	Marks in Internal Assessment	Marks in terminal Examination	Total
	course -1 – – Histories of Modern Art	200 hrs	3hrs	50	150	200
	course –II - History of Modern Indian Art	200 Hrs	3hrs	50	150	200
	course –III – Curatorial Studies	150	3hrs	50	150	200
	course -IV – Cultural Studies	200 hrs.	3hrs	40	60	100
	course - V – Project Work (Documentation -Thesis)	200 hrs	3hrs	50	150 (Viva)	200
	course – VI – Project Work (Exhibition)	150 hrs.	3hrs	50	150 (Display)	200

- (a) To appear for the examination: Candidates should have secured more than 35 % marks in internal evaluation so as to appear for the examinaion
- (b) Pass Minimum : Candidates who secure a minimum of 35% marks separately in the internal assignment and in the university examinations for each of the papers will be declared passed.
- (c) Re-Appearence : Candidates who fail in a paper can re appear for it in the next year.

MOLUDE FOR TEACHING

COURSE MODULE for 1 BFA of 4 year BFA Art History & Visual Studies Course

No	Subject	Allotment of hours for studies	Teaching hours for the corresponding course for each month	Teaching hours for the corresponding course, distributed for each week
	course-1 History of Drawing	150 hrs	15	3-4
	Studio Practice	50 hrs	5	1-2
	course –II -History of Painting	150 Hrs	15	3-4
	Studio Practice	50	5	1-2
	course –III – Survey of Philosophical ideas	150	15	3-4
	course -IV – Fundamentals of Art Writing & Literature	200 hrs.	20	5
	course - V – Fundamentals of visual art	200 hrs	20	5

	course – VI – Story of Art	150 hrs.	15	3-4
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COURSE MODULE for 2 BFA of

4 year BFA Art History & Visual Studies Course

No	Subject	Allotment of hours for studies	Teaching hours for the correspondin g course for each month	Teaching hours for the correspondin g course, distributed for each week
	course -1 – History of Art History	200 hrs	20	5
	course –II - Visual Communication theory	200 Hrs	20	5
	course –III – History of Photography & Film	100 Hrs	10	2-3
	Studio Practice- Photography	50 Hrs	5	1-2
	course -IV – Art History of Europe	200 hrs.	20	5
	course - V – Art History of India	200 hrs	20	5
	course – VI – Art History of Kerala	150 hrs.	15	3-4

COURSE MODULE for 3 BFA of

4 year BFA Art History & Visual Studies Course

No	Subject	Allotment of hours	Teaching hours for the	Teaching hours for the
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		<i>for studies</i>	<i>correspondin g course for each month</i>	<i>correspondin g course, distributed for each week</i>
	course -1 – Art History of Asia	150 hrs	15	3-4
	Studio Practice- Print Making	50 Hrs	5	1-2
	course –II – Art History of India	200 Hrs	20	5
	course –III – Religious & Textual Sources of Indian Art	150	15	3-4
	course -IV – Research Methodologies of of Art History	200 hrs.	20	5
	course - V – Exhibition Practices	200 hrs	20	5
	course – VI – Archival Practices	150 hrs.	15	3-4

COURSE MODULE for 4 BFA of

4 year BFA Art History & Visual Studies Course

<i>No</i>	<i>Subject</i>	<i>Allotment of hours for studies</i>	<i>Teaching hours for the correspondin g course for each month</i>	<i>Teaching hours for the corresponding course, distributed for each week</i>
	Course -1 – – Histories of Modern Art	200 hrs	20	5
	course –II - History of Modern Indian Art	200 Hrs	20	5
	course –III –	150	15	3-4

	Curatorial Studies			
	course -IV – Cultural Studies	200 hrs.	20	5
	course - V – Project Work (Documentation -Thesis)	200 hrs	20	5
	course – VI – Project Work (Exhibition)	150 hrs.	15	3-4

COURSE DESCRIPTION

1st year BFA Art History & Visual Studies

Course –I History of Drawing (There will be a compulsory attendance at selected practical classes of Part I Paper I - Drawing and there will be an internal assessment of practical capabilities of the student based on the submitted works)

This paper intends to help the students to make informed aesthetic analysis based on the select specimens of the following topics: Fundamental principles of drawing imparted through specimens of pre-historic sites (cave walls across the world), pottery, Steles, tombs and seals (in all Civilisational contexts) Drawing in Roman Villas. Overview of drawing in the interface of the visual and verbal in Calligraphic drawings (in the contexts of Asian and the Arab cultures) Drawings in Manuscript Paintings (Western, Indian & Asian) European Renaissance Drawing, Academic Drawing Traditions in Europe, Expanding definitions of drawing in 20th century, Use of drawing in draughtsman's art, illustrations and documentations. Tentativeness of drawings in artist's sketchbooks (study with specimens form history), drawing in Contemporary Art

Studio Practice (50Hrs)

Nature Study And/Or Life Study (Or the corresponding practical subject as offered in the Integrated 1 BFA course)

Course –II – History of Painting

This paper intends to help the students to make informed aesthetic analysis based on the select specimens of the following topics: Fundamental principles of Painting, Pre-historic paintings, Egyptian, Roman, Manuscript illuminations, Chinese landscapes, Aboriginal Bark paintings, Russian Icon Paintings, Italian Frescoes, Indian Wall murals and Miniatures

Studio Practice (50Hrs)

Still life (Or the corresponding practical subject as offered in the Integrated 1 BFA course)

Course - III – Survey of Philosophical ideas

Western Philosophy - Introduction to the Greek origins. Mimetic Theories – Plato, Aristotle. Medieval scholasticism. Renaissance Humanism. Kantian metaphysics and the concept of beauty, aesthetic judgement, aesthetic universals, theories of intention, New criticism and Intentional fallacy – Analytical Philosophy and its methods- epistemology, cognitive sciences connected with aesthetics – Continental Philosophy and its methods – Marxian and Hegelian idealism, Phenomenology, existentialism, Hermeneutics – Frankfurt school

Indian Philosophy – Introduction to Bharatha's Natyasasthra, rasa theory, Introduction to the concept of beauty based on Indian literary texts like Ramayana, Raghuvansha, Kumarasambhava. Theory of Shadanga using Ajanta paintings as specimen. basic principles of Indian philosophy and religious thought – Vedic, Upanishadic, Budhist, Jain, Shaivite, Vaishnavite, Bhakti & Sufi cult – mythology and art in India.

Course – IV – Fundamentals of Art Writing & Literature

This paper intends to impart the basic skills of writing and literature. Writing for a variety of purposes (fiction, reviews, Interviews, writer's /artist's statement, project proposal writing) – Adding inputs to a conversation – Revising and copy-editing a draft. Art Writing – introduction to historiography – history of art writing – Modern writing on art – poets on painters – writing on art in newspaper – Project work as assignment

Course - V Fundamentals of Visual art (common for 1 year (Integrated) BFA and the 1 BFA (AH & VS))

Introduction to the elements of design – line, form, colour, shape, texture . Principles of harmony, balance, rhythm. Comparative analysis of composition in painting, Gestalt theory, characteristics of space, volume, dimensions

Course –VI - Story of Art (common for 1 year (Integrated) BFA and the 1 BFA (AH & VS))

An image-oriented exposure to the brief history of art from pre-historic times to the contemporary Art. Pre-historic art - Europe, India and the Asian regions. Rise of civilizations – Mesopotamea, Egypt and Indus Valley. (a) Indian Art – Mouryan imperial art, Budhist art, Vaishnava, Shaiva and Shakthi cultic iconographies, Manuscript Painting of Pala and the Jains, Indian temple architecture in terms of emperors and their stylistics (to be introduced in classrooms through images), Indian folk art traditions, Colonial modernism and its art history, Swadeshi movement in modern Indian Art, the dialogue of the tradition and modern in 20th century, Progressive group, Individual contributors to Indian modernist art, the rise of modern art

academic spaces and their contribution to Indian art languages in modern, post-modern and contemporary times. (b) Western Art – an image-rich trip through Greek, roman, Christian, Byzantine, Romanesque, Gothic, renaissance, Mannerist, Baroque, Romantic, Realist, and Impressionist phases in European art and Modern Art movements in Europe and America.

2nd year BFA in Art History & Visual Studies

Course -1 – History of Art History

The development of Art History as a humanistic discipline. Analysis of significant masterpieces from different periods – stylistic conventions – themes – and their sources, Contribution in terms of connoisseurship and methodology, visual analysis. Symbolic meanings – iconography and iconology – studying the scholars like Vasari, Winckelmann. T J Clark, Arnold Hauser – Introduction to Indian Historiography – Ram Raz, Mekenzie, Fergusson, Foucher, E B Havell, Archer, Coomaraswamy, Hermen Goetz, Stella Kramrisch, H.Cousens, J Burgess Introduction to the research techniques - data collection, documentation, analysis, interpretation.

Course -II – Visual Communication Theory – Theories of visual perception, Introduction to semiotics, concepts of text and textuality. Connection of modern art & design schools in Europe, Introduction to urban landscape designs, trade fairs and exhibition designs. Bauhaus school – Theories of symbolic communication of visuals by Larry Gross, Sol Worth. Semiotics and Visual Interpretation – Basic concepts of Saussure - Visual literacy – Visual Vs Verbal – Psychology of Perception– Texts of visual thinking by Rudolf Arnheim, E H Gombrich and Ervin Panofsky's studies in iconography- Susanne Langer's *Feeling and Form* . Theory of Visual Communication –Introduction to the theories of interpreting and analyzing visual culture – Norman Bryson's ideas on *Painting and Interpretation* – Roland Barthes ideas on Image, Music Text – John Berger's work on the ways of seeing – visuals in mass communication — Spatial Imagination – History of Taste / value – Visual / Material culture – Student should submit a project work that produces an innovative method of visual communication and analysis.

Course III – History of Photography & Film – This paper basically intends to give an idea of discourses as developed due to development of these two modern technological mediums. History of camera and photographic materials –Discourses of truth and representational art around photography. Photo as a text. Photography in India. Early history of cinema- world & Indian contexts. Archival practices and photography. Visual anthropology and representational tools – Photographic realism in Contemporary art

Studio Practice (50Hrs)

Design and Colour & Graphic design (Or the corresponding practical subject as offered in the Integrated 2 BFA Applied Art course)

Course IV– Art History of Europe – Early civilization Crete, Mycenaean Architecture and Minoan frescoes – Greek Period –Roman period –Early Christian art –early Basilicas –Mosaic works- Manuscripts – Monasteries of 9th to 11th centuries.Byzantine Paintings – Early Medieval art – Charlemagne’s Celtic-Germanic Art - Carolingian Art - Ottonian Art –Romanesque Art Age of Cathedrals – Early Gothic examples – High Gothic – Flamboyant Gothic – Regional variations in architecture – English, German and Italian Gothic – Sculptures and Paintings – International style artist – Early Renaissance – Duccio, Pisano, Giotto, Masaccio, Piero della Francesca, Fra Angelico, Donatello, Ghiberti, Luca Della Robbia. Pisanello, Verrochio and maturity in proportion and anatomy. Bellini, Mantegna, Georgione and mature Venetian school. Techniques of Italian Fresco. Northern Renaissance – High Renaissance- Mannerism –Baroque- Rococco- Neoclassicism – Romanticism –realism – impressionism and post-impressionism –

Course V– Art History of India – Sculpture and architecture of South Indian Temple Architecture, sculpture and Painting. Chalukyan Period – Pallava Dynasties- Chola- Hoysala – Kakatiya – Nayakas – Vijayanagara - Development of temple architecture in various regions – Ellora caves chronology – North Indian architecture – Paramara, Solanki, Chandela, Kalinga – North Indian Temple Architecture Sculpture & Painting

Course VI – Art History of Kerala - Edakkal Caves – ancient epigraphic traces – ancient material culture in Kerala – woodcarving traditions – royal and religious materials and cultures of medieval kerala – Buddhist and Jain art in Kerala – face masks and body painting in performance art of the region – Church Murals – Islamic and Christian architecture in Kerala – Hindu Temple architecture – Murals in temples – art in royal courts and feudatories – colonial art schools in Kerala – Raja Ravi Varma – portrait painters, watercolourists, and professional theatre curtain painters –K C S Paniker – Madras school – dialogue of region with the discourse of Modern Indian Art’ - regional modern arguments – Art student activism - making of ‘Malayali Artists’ in globalization – contemporary art and the ‘biennale region’.

3rd Year BFA in Art History & Visual Studies

Course I – Art History of Asia – traditional and contemporary art of Japan China and Korea – The history of artistic practices in South Asian cultures.

Course II – Art History of India – (Painting) Minitature traditions –Jain, Mughal, Mewari – Mughal architecture –folk & Tribal painting, terracotta, textile, weaving traditions and cult objects in India

Course III – Religious & Textual Sources of Indian Art – oriental aesthetics and its scope — introduction to religious and textual sources - introduction to selected texts from Shilpasastras concerning techniques of painting, sculpture and iconology. Modern Indian literary criticism focusing on the studies of G N Devy, A K Ramanujan, K.Ayyappapanikkar and Wendy Doniger - Dravidian aesthetics – introduction to the Sangham Literature, landscape and aesthetics. Concept of Thina

Course IV – Research methodologies of Art History - The Canon and its Authors – Giorgio Vasari (Chronicles of artists in time) – Joachim Winckelmann (History of art in antiquity) – Michael Baxandall (on artistic intention)- Immanuel Kant (critique of judgement) Wolfflin (Principles of Art History) – Ernst Gombrich (Art & Illusion) Erwin Panofsky (Iconography & Iconology) - David Summers (Problems of art historical description) Alois Riegl (Late Roman Kunstwollen) Norman Bryson (Vision and Painting) Martin Heidegger (Origin of the work of art), Meyer Schapiro, Jacques Derrida's ideas on deconstruction of meaning - Michael Foucault on archeology of knowledge – Judith Butler's writings and gender as a category in art history – Jennifer Doyle's 'Queer wallpaper' – Pierre Bordieu's ideas on social distinctions and cultural taste – Development of Indian Art History writing in the colonial & post-colonial contexts – Carol Duncan (on the art museum) Walter Benjamin (work of art in the age of mechanical reproduction)

Course V – Exhibition Practices - Introduction to the museums of the world – history and theory of museum - Art galleries in Europe and India – Case studies of exhibition designs – Large scale exhibitions from Art Fairs of 19th century to Biennial Culture of late 20st century - experimental exhibitions and fringe practices in world art.

Course VI – Archival Practices – systems of Documenting – preserving – Introduction to Archiving – Theory, techniques, and practice in the development and administration of archives and archival materials - an understanding of the purposes, functions, and activities that lead to the creation and maintenance of recorded information. Review of the nature of information, records, historical documentation, archival administration and the role of archives in modern society - development of archival institutions in the western world, terminology, differences between library and archival techniques, the arrangement and description of archival materials, security, acquisitions, outreach, reference, and appraisal - Project work submission that generates a mini-archive of any kind of document that is newly investigated.

4th Year BFA in Art History & Visual Studies

Course I – – Histories of Modern Art -Europe : Cubism – Futurism –Fauvism –Dadaism – surrealism – German Expressionism – Abstract expressionism- supermatism – Constructivism – De Stijl – Bauhaus – Minimalism -Conceptual art - post-modern turn- feminists – Italian Trans avant-garde – British Neorealism - Neo-conceptual Artists- video art –subversive practices

Asia : Emergence of the discourse of 'modern' in the art of 20th century China, Japan and Korea. Contemporary art practices.

Middle East: Emergence of the discourse of 'modern' in the art of 20th century Emirates and other Arab cultures. Contemporary art practices developed there.

Africa: Art in the apartheid and post apartheid phases of 20th century Africa. The black diaspora. Black aesthetics.

Course II – History of Modern Indian Art

Art schools –Company Painting - Ravi Varma – Revivalism – Tagore- Shantiniketan school – progressive group – Baroda school –Narratives – Radical art – Indian art in the age of Globalisation – Contemporary Indian Art

Course III – Curatorial Studies – theory of curation – case studies of major curatorial projects across the world

Course IV – Cultural Studies – Introduction to the theories of cultural studies

Course V – Project work – Archival Documentation / thesis -

Course VI – Project work – Curated Exhibition – Along with Catalogue

Assignments

For all the papers students should submit three assignments each, in the form of written papers. In the case of Project work in the final year (4 BFA paper V & VI), a minimum of three seminar presentations should be conducted in the class which is considered for internal evaluation.

Model Question papers

(sample)

I BFA in Art History & Visual Studies

Course –I History of Drawing

Duration: 3 Hrs

Max Mark: 150

Answer Any THREE of the following. All carry equal marks

10X 3 = 30

1. Reflect on the basic elements of Egyptian drawing
2. What are the fundamental principles of drawing imparted through Greek Vase Painting?
3. Discuss drawings in Steles and tombs found in civilisational histories of human kind.
4. Discuss a few drawings in ancient Roman Villas.
5. Give an overview of drawing in the interface of the visual and verbal in Calligraphic drawings

Answer Any FIVE of the following. All carry equal marks

5 X 10 = 50

1. What is the name of earliest known forms of written expression created by the Sumerians in the late 4th millennium BC ? Make a note on them
2. Which is the oldest form of Devanagari script? Explain briefly on it
3. What is calligraphy? Explain world's best calligraphic traditions
4. Which is a modern art movement wherein artists working in North Africa and the Middle East transformed Arabic calligraphy into?
5. Which is the Indian manuscript drawing tradition where 'protruding eye' is a feature found in?
6. Which is the book of war, a Persian translation of Mahabharata done in Akbar's Atelier? Briefly explain
7. Which is the drawing by Leonardo da Vinci, also known as canon of proportions?

Answer Any FIVE of the following. All carry equal marks

5 X 14 = 70

1. 'Drawing is the opening of form' : Discuss this idea
2. Create a comparative discourse of drawing based on the use of lines in Egyptian drawings and the Jain manuscripts
3. "Drawing is thus not a secondary art: preliminary or remnant of another art." Discuss this idea put forward by Kandinsky
4. "drawing [dessein], which signifies the goal, objective, end, and aim of action. But it also signifies a project, plan, or portrait of a few figures, the outline of a flat painting

surface or relief that one wants to create: a common word amongst Painters, Statue makers, and other such artisans who draw or sketch.’’ Says Antoine de Laval (Drawings of Noble and Public Professions). Discuss how drawing has a wider connotation than simply an artwork.

5. Discuss the theory of perspective developed during Italian Renaissance
6. Write an essay on the difference between literature and painting with regard to the effect that can be produced by the rough sketch of a thought
7. Discuss ‘the pleasure of relation’ in drawing

Suggested Course Materials

1. The Pleasure in Drawing by Jean-Luc Nancy (Fordham University Press, NY, 2013)
2. A Text-Book of The History of Painting by John C Van Dyke (Echo Library (2010)
3. The History of Modern Painting, Richard Muther (Forgotten Books (2017)
4. Dance of Siva: Essays on Indian Art and Culture by Ananda Coomaraswamy
5. The Art of Art History, A critical Anthology, Donald Preziosi
6. Philosophical Investigations, Ludwig wittgenstein
7. A History of Philosophy –
8. Handbook of epistemology –Thierry Dugnonle
9. Art and its Objects, Richard Wollheim
10. Vision and Painting, Norman Bryson (Palgrave McMillan UK, 1983
11. Word and Image: French Painting of the Ancien Régime (Cambridge University Press; Revised edition (January 28, 1983)
12. Indian Painting, C ShivaramaMurthy
13. The Image Maker: Man and his art, Harold Spencer, Scribner, NY, 1975
14. The Uses of Images, E H Gombrich , Phaidon Press, 1999
15. New Light on Old Masters, E H Gombrich, Phaidon, 1994
16. Semiotics and the Philosophy of Language, Umberto Eco, Indiana University Press, 1986

17. Camera Lucida: Reflections on Photography by Roland Barthes, Farrar, Straus and Giroux, 1981
18. Image Music Text by Roland Barthes, Farrar, Straus and Giroux, 1978
19. Design as Art by Bruno Munari,
20. How to Write Art History, Anne D'Alleva,
21. Stories of Art, James Elkins
22. Visual Studies: A Skeptical Introduction, James Elkins
23. Indian kavitha: Prasakthiyum Prathirodhavum by K. Ayyappa paniker
24. Social History of Art – Arnold Hauser
25. Lives of Painters – Giorgio Vasari
26. Modern and Contemporary Art of South Asia –Atreyee Gupta,

MAHATMA GANDHI UNIVERSITY
PRIYADARSINI HILLS, KOTTAYAM - 686 560



**GOVT. R.L.V. COLLEGE OF MUSIC
AND FINE ARTS
TRIPUNITHURA**

Affiliated to Mahatma Gandhi University, Kottayam
FACULTY OF FINE ARTS

SYLLABUS
for
4 year B.F.A. COURSES
Details of Courses and Scheme of Examinations

- 1. Painting**
- 2. Sculpture**
- 3. Applied Art**

**BACHELOR OF FINE ARTS
4 YEARS DEGREE COURSES**

1. PAINTING
2. SCULPTURE
3. APPLIED ART

CURRICULAM - DESIGN - ABSTRACT



CURRICULAM- DESIGN- ABSTRACT

SCHEME OF EXAMINATION FOR I YEAR (INTEGRATED) OF 4 YEAR B.F.A. DEGREE COURSE

(Examination to be conducted by University)

STRUCTURE

Studio Courses (Practical)

Subject	Allotment of hours for Studies	Duration of examination assessment	Maximum Marks		Total
			Marks in internal examinations	Marks in terminal	
PART I					
Paper I Drawing	200				
a) Nature Study		5 hrs	40	60	100
b) Study From life		5 hrs	40	60	100
Paper II Painting Study of Object	200	5 hrs	40	60	100
Paper III Painting Two Dimensional Design	150	5 hrs	40	60	100
Paper IV ^{SCULPTURE} Three Dimensional Design	150	5 hrs	40	60	100
Paper V Calligraphy and Lettering	150	5 hrs	40	60	100
Paper VI Elective Subject (to choose one of the following Lino Cut / Wood Cut / Wood craft or Metal Craft	100	5 hrs	40	60	100
PART II THEORY :-					
Paper VII History of Art For Painting Sculpture and applied Art	120	3 hrs	40	60	100
Paper VII Fundamental of Visual Art For Painting Sculpture and applied Art	80	3hrs	40	60	100

900
1100

1100
900

B.F.A. (Specialisation in Painting) - II Year
(Examination to be conducted by the College)

PART-I

STUDIO COURSES (Practical)

Subject		Allotment of hours for Studios	Duration of Examination	Maximum Marks in Internal Assessment	Marks Marks in Internal Examinations	Total
Paper I.	Painting from life	200	15 hrs	80	120	200
Paper II	Drawing r from life	200	5hrs	80	120	200
Paper III	Composition	300	20 hrs	120	180	300
Paper IV.	Elective Graphics (one of the following) a. lino cut and wood cut b. Etching c. Serigraphy d. Lithography	200	15 hrs	80	120	200
PART II						
Theory						
(Common for painting & Sculpture						
Paper I	(a) History of Art, Indian Art (b) History of Art, European Art	50 100	2 1/2 hrs 2 1/2 hrs	20 40	30 60	50 100
Paper II	Indian Aesthetics	50	2 1/2 hrs	20	30	50

(1100)

(1100)

B.F.A. (Specialisation in Painting) - III Year
(Examination to be conducted by College)

PART I
STUDIO COURSES (Pratical)

Subject		Allotment of hours for Studies	Duration of Examl nation	Maximum Marks		Total
				Marks in Internal Assessment	Marks in terminal Examinations	
Paper I	Painting from life	200	15 hrs	80	120	200
Paper II.	Study from life	200 hrs	15 hrs	140 80	120 120	350 200
Paper III.	Composition	300 hrs	20 hrs	140	210	350
Paper IV.	Elective Graphic (One of the following) a Etching b Serigraphy c Lithography	200 hrs	15 hrs	80	120	200
PART II THEORY (Common for painting , sculputre)						
Paper 1	(a)History of Art European Art (b)History of Art Indian Art	150 50	2 1/2 hrs 2 1/2 hrs	40 20	60 30	100 50
Paper II	Introduction to Western Aesthetics	50	2 1/2 hrs	20	30	50

B.F.A Specialisation In Painting (IV year) Final Year
(Examination to be conducted by University)

PART I
STUDIO COURSE (Pratical)

Subject		Allotment of hours for Studies	Duration of examination	Maximum Marks		Total
				Marks in internal assessment	Marks in terminal examinations	
Paper 1 .	Study from life	200 hrs	25 hrs -	80	120	200
Paper II	Composition	300 hrs	25 hrs	120	180	300
Paper III	Portrait or mural design	200 hrs	<u>20</u>	80	<u>120</u>	200
Paper IV	Elective Graphic a. Etching b. Serigraphy c. Lithography	200 hrs	20 hrs	80	120	200
PART II THEORY (Common for painting and Sculpture)						
Paper 1.	(a) History of Arts Modern Western Art 20 th C (b) History of Art Modern Indian Art	100 50	2 1/2 hrs 2 1/2	40 20	60 30	100 50
Paper II	Aesthetics (A & B)	50	2 1/2 hrs	20	30	50

1100

1100

B.F.A Specialisation in Sculpture II Year
(Examination to be conducted by College)

PART I
STUDIO COURSES (Practical)

	Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total
				Marks in internal assessment	Marks in terminal examinations	
Paper I.	Drawing	200hrs 100	5hrs.	80	120	200
Paper II.	Clay Modelling (including moulding and casting)	(200 hrs.) 100	20 hrs	80	120	(200) 100
Paper III.	Composition	300 hrs	20 hrs	120	180	300
Paper IV	Elective (any one of the following) Metal/ wood	(200hrs) 100	15hrs	80	120	(200) 100
PART II THEORY						
Common for Painting & Sculpture						
Paper I	(a) History of Art- Indian Art	50	2 1/2 hrs	20	30	50
	(b) History of Art, European Art	100	2 1/2 hrs	40	60	100
Paper II	Indian Aesthetics	50	2 1/2hrs	20	30	50

B.F.A. Specialisation in Sculpture (III Year)
(Examination to be conducted by College)

PART I
STUDIO COURSES (Practical)

	Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total
				Marks in internal assessment	Marks in terminal examinations	
Paper I.	Study from life (full figure)	(300hrs) 250	15hrs	140	210	(350) 250
Paper II.	Composition	300hrs	20hrs	140	210	300 (350)
Paper III.	Plaster moulding & Bronze casting)	100hrs	20hrs	40	60	100
Paper IV.	Elective Crafts (any one of the following Wood, Stone, Metal)	(200hrs) 150	15 hrs	80	120	(200) 150
PART II THEORY						
Common for Painting & Sculpture						
Paper I	(a) History of Art European Art	100	2 1/2 hrs	40	60	100
	(b) History of Art Indian Art.	50	2 1/2 hrs	20	30	50
Paper II	Introduction to Western Aesthetics	50	2 1/2 hrs	20	30	50

B.F.A. Specialisation In Sculpture (IV year) Final year
(Examination to be conducted by University)

PART I
STUDIO COURSES (Practical)

	Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		
				Marks in Internal assessment	Marks in terminal examinations	Total
Paper I.	Study from life (Full figure)	200hrs	25hrs.	80	120	200
Paper II.	Composition	300hrs	25hrs	120	180	300
Paper III.	Portrait (Including moulding and costing) or relief work	200hrs	35hrs	80	120	200
Paper IV.	Elective (any one of the following Wood Metal Stone)	200hrs	20hrs	80	120	200
PART - II THEORY (Common for Painting & Sculpture)						
Paper I.	(a) History of Art Modern Western Art 20th C	100	2 1/2 hrs	40	60	100
	(b) History of Art. Modern Indian Art	50	2 1/2hrs	20	30	50
Paper II.	Aesthetics (A & B)	50	2-1/2hrs	20	30	50

B.F.A. Specialisation In Applied Arts (IV year)
(Examination to be conducted by College)

PART I
STUDIO COURSES (Practical)

	Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total
				Marks in Internal assessment	Marks in terminal examinations	
Paper I.	Drawing	200hrs	5hrs	80	120	200
Paper II.	Outdoor Study	150hrs	5hrs	60	90	150
Paper III.	Design & Colour	150hrs	5hrs	60	90	150
Paper IV.	Lettering	150hrs	5hrs	60	90	150
Paper V.	Graphic Design	150hrs	5hrs	60	90	150
Paper VI.	Introduction to the techniques of Photography, printing and Processing Engraving (Written Test)	100hrs	3hrs	40	60	100
PART II THEORY						
Paper I	(a) History of Art. Indian Art	50	2 1/2 hrs	20	30	50
	(b) History of Art. European Art	100	2 1/2 hrs	40	60	100
Paper II	Fundamentals of Advertising	50	2 1/2 hrs	20	30	50

B.F.A. Specialisation in Applied Art (III year)
(Examination to be conducted by College)

PART I
STUDIO COURSES (Practical)

	Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total
				Marks in internal assessment	Marks in terminal examinations	
				120	180	300
Paper I.	Drawing	300hrs 200	5hrs			
Paper II.	Lettering and Typography	100 hrs	10hrs	40	60	100
Paper III.	Graphics Design	300hrs	15 hrs	120	180	300
Paper IV.	Subsidiary (any one group) Group I a) Letter Press Printing b) Process Engraving Group II a) Photography b) Serigraphy	200hrs (100x100)	15hrs	40	60	100
PART II THEORY Paper I.	(a) History of Art European Art	100hrs	2 1/2hrs	40	60	100
	(b) History of Art, Indian Art	50hrs	2 1/2 hrs	20	30	50
				20	30	50
Paper II.	Advertising Art and Ideas	50hrs	2 1/2hrs			

B.F.A. Specialisation in Applied Art (IV Year) Final Year
(Examination to be conducted by University)

PART I
STUDIO COURSES (Practical)

	Subject	Allotment of hours for studies	Duration of Examination	Maximum Marks		Total
				Marks in internal assessment	Marks in terminal examinations	
				100	240	400
Paper I.	Graphics Design (One of the following) a) Indoor Media b) Outdoor Media	400hrs 350	25hrs			350
Paper II.	Elective (A) (One of the following) a) Illustration b) Lettering and Typography c) Packaging d) Art work for Reproduction	300hrs 250	20hrs	120	180	300 250
Paper III.	Elective (B) (One of the following Groups) Group I a) Letter Press Printing b) Process engraving	200hrs (100x100)				
	Group II a) Photography b) Serigraphy		10hrs 10hrs	40 40	60 60	100 100
PART II THEORY Paper I.	History of Advertising	50	2 1/2hrs	20	30	50
Paper II.	Advertising Art & Ideas (Syllabus common III & IV year)	150	2 1/2hrs	60	90	150

SYLLABUS FOR I YEAR (INTEGRATED) OF B.F.A. 4 YEAR DEGREE COURSE:

I. DRAWING

(a) Study of Nature

Study of forms in nature, simple objects in line, tone and texture.

(b) Study form Life.

Study of human head from various angles. Study of animals and birds (understanding of basic forms and shapes surface quality, angles and preparations and elements of perspective).

II. PAINTING.-Study of objects and object groups in media like water colors gouache crayon, Pastel etc. Introduction to the use and technique of colours in different media.

III. TWO DIMENSIONAL DESIGN.-Methods of application and covering the surface with blob, patches, strokes, dots, splatters and accidental throwings.

The use of such colours and such methods in design with meaning and purpose.

Compositional exercises with the knowledge of space, form line, colour, texture etc.

IV. THREE DIMENSIONAL DESIGN.-Introduction to three dimensional forms observation of natural and man made objects.

Various manipulative methods of collecting forms and studying normal organisations. Compositional exercises with various materials and its combinations so as to make the students familiar with structures masses and valuation of the objects.

V. CALLIGRAPHY AND LETTERING.-Calligraphy: Calligraphy as aesthetic and symbolic expression recognised and directive.

Lettering: Serif, Sanskrit, Malayalam, English and Devanagari types and their application in simple designs.

VI. ELECTIVE SUBJECTS (to opt one of the following):-

(a) Wood Cut: Print making by wood cut in Black and White.

(b) Lino Cut: Print making by lino cut in black and white.

(c) Wood Craft: Carving the wood to produce useful simple objects.

(d) Metal Craft: Levelling, embossing, chasing, simple welding and reworking.

The above techniques should be used for making useful objects.

VII. THEORY HISTORY OF ART.- Broad outline of world History of Art from primitive, to modern period.

BFA (SPECIALISATION)

PAINTING

Objective

PART I - STUDIO COURSE

Development of student's individual vision. Training in the ability to integrate various visual data training in the ability to use various media with professional competence. Development of individual expression.

PART II - THEORY COURSE

To enable the student of art to obtain critical awareness of what he is doing and what was done in the past and to articulate them.

I Year

PART I

STUDIO COURSE

1. Painting from Life.-

Study of human head in various media.

Study of human figure in groups.

Study of animals

2. Drawing From Life.-

Study of human figure in full-length and groups in various actions, study of animals.

3. Composition.-

Compositional exercises based on studies of natural and man-made objects, on the studies of human figures and animals and on local scenes. Exercises in the use of colour, texture and forms.

4. Elective Graphics.-To opt any one of the following:

- (a) Uno cut and Wood cut
- (b) Etching
- (c) Serigraphy
- (d) Lithography

Methods and materials of print making, Initial processes and development of Image and printing.

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

1. HISTORY OF ART.- (a) Indian History of art from Earliest times to Gupta period- Buddhism and its Impact on the Far East countries such as China, Japan, Indonesia etc.

(b) Western History of Art from Pre-historic to the end of the Middle ages, giving emphasis to various primitive period over the world.

II. Aesthetics.-

Fundamentals of Art.-

(a) Basic concept, Line Form, Colour, Texture, Space, Light and Shade.

(b) Visual perception and concepts of perspective.

(Gestalt theory and Implication for the concept of design)

(c) European concepts as related to (perfect imitation of) nature, Imitation with visual transformation of the object prevalent in nature.

BFA-SPECIALISATION-PAINTING

II YEAR

STUDIO COURSE

PART I

~~STUDY FROM LIFE~~-Study of the structure of the human body and its articulation in various media of painting and drawing. Studies of full figure-draped and nude.

Studies of figures in action from the local scenes.

II. COMPOSITION.-Composition based on still life, interior and landscape subjects. Compositional exercises to understand the use of space. Compositions from preparatory studies.

III. ELECTIVE CRAFT.-To opt one of the following:-

- (a) Etching
- (b) Serigraphy
- (c) Lithography

Knowledge of possibility and suitability of techniques, individual use of these to make prints.

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

1. HISTORY OF ART.-

(a) Indian History of Art from Post Gupta period to the end of 18th century

(b) Western History of Art from Renaissance to Impressionism.

II. AESTHETICS.-

Conceptual background of the arts of East and West.

1. Aesthetic- Terms and Meaning:-

- (a) Aesthetic attitude
- (b) Aesthetic emotion
- (c) Aesthetic expression

2. The above to be studied in relation to period and place.

BFA-SPECIALISATION-PAINTING

III YEAR

STUDIO COURSE

PART I

I. STUDY FROM LIFE.-

- ✓ Study of human figure in back grounds, in motion and in various poses, single and group. Studies from animals.
(Finished studies in colour or mixed media)

II. COMPOSITION.-

Painting on the basis of the student's individual vision. Identification of the compositional problems of each type of paintings.

III. PORTRAIT OR MURAL.-

Portrait: Study of head, drapery, objects, Full and half length studies of figure- male and female in different age groups.
OR

Mural: Studies of different mural techniques and their presentational limitations. Preparation of studies for mural sketches, visualisation and enlargement.

IV. ELECTIVE GRAPHICS,-to opt any one of the following:-

- (a) Etching
- (b) Serigraphy
- (c) Lithography

Individual experiments in continuation of the previous year's course.

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

I. HISTORY OF ART.- (1) Indian History of art from 18th century to present day. (2) Western history of art from post Impressionism to contemporary art-up to date.

II. AESTHETICS.- Introduction to aesthetic concepts in the modern day.- Contemporary concept and interpretation of "Aesthetic Terms and Meaning" and "Their Period and Place".

BFA-SPECIALISATION-SCULPTURE

Objective:-

The course in Sculpture has been designed to permit the student maximum involvement in developing his creative work.

To equip the student with all types of technical knowledge skills and knowledge of materials, essential for sculptor's profession.

Basic to the student's growth in close relation with artist, teachers who impart to the student the knowledge of traditional and contemporary art forms.

To provide the student with information on contemporary art trends and concepts in sculpture and to intensify their demand at times appropriate to his development in sculpture.

Understanding the methods and materials of sculpture-clay, plaster, cement, fibreglass, wood, stone, bronze. Enlarging and reducing devices and welding.

1
I Year

PART I

STUDIO COURSE

1. DRAWING.-Drawing from life models, nature and man-made objects. Observation and rendering of proportion of human body, study of space, mass, volume and structure.

Study of human anatomy in relation to structure and construction, out-door sketching and museum visits.

2. CLAY MODELLING.- (Including moulding and casting) Understanding the principles of modelling methods in round and relief; study of human form with reference to anatomy; Study of simplification and round block construction of heads in clay.

Moulding and casting in plaster and cement.

3. COMPOSITION.-Construction and manipulation of varied materials into coherent 3-D organisations. Construction of compositions and designs in clay, plaster, stone, wood, metal, cardboards and found materials etc.

Exercise in relief and round. Exposure to greater variety of 3-D forms through observation of nature and man-made objects.

4. ELECTIVE CRAFTS.-to opt one of the following:-

(a) Wood Craft.-Introduction to wood craft and its technique understanding the nature of wood making clay models and carving in wood.

(b) Metal Craft.-Knowledge and proper use of materials and tools. Introduction to technique of metal craft. Study of traditional Indian designs.

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

I. HISTORY OF ART.

II. AESTHETICS

(As in specification-painting, with emphasis on sculpture).

BFA - SPECIALISATION - SCULPTURE

II YEAR

PART I

STUDIO COURSE

1. STUDY FROM LIFE (FULL FIGURE).-Construction of human body with structural analysis. Studies of human figure (male and female) draped and nude. Different characteristics and proportions of male, female and child. Studies in clay from Oriental sculptures. Animals and Bird studies.

2. COMPOSITION.-Compositions suitable for bronze, stone, concrete, welded sculpture base on studies from the environment. Studies from Indian, Egyptian, Indonesian and Cambodian relief. Construction of relief or stone, wood, metal and cement given subjects. Creating sculptural forms through various mixed media.

3. PIECE MOULDING AND BRONZE CASTING.-Making piece mould in Plaster and clay from natural objects. Exercises in stages of Bronze casting-preparing sand mould and mould for lost wax process. Making of composition directly in wax casting this in Bronze and finishing with patination.

4. ELECTIVE CRAFTS.-to opt any one of the following:-

(a) Wood Craft.-evolving forms and their functional organisations. Direct carving and assemblage. Visualization of design concept for objects of aesthetic interest and utility.

(b) Stone Carving.-Introduction of methods, materials and tools nature of stone and its possibilities in sculpture in round and relief. Modelling in clay of simple functional forms for stone carving. Exercises with plaster and clay block.

(c) Metalcraft and Welding.-Technique embossing and welding with application of enamelling. Study of organic forms and functions. Visualization of design concept for objects, aesthetic interest and functional values.

PART II.

THEORY COURSES

HISTORY OF ART AND AESTHETICS

I. HISTORY OF ART

II. AESTHETICS

(As in specialisation-painting, with emphasis on sculpture).

BFA - SPECIALISATION - SCULPTURE

III YEAR

PART I

STUDIO COURSE

✓ **STUDY FROM LIFE.**-(Examination will include modelling and Casting). Study of human figures-(single and group in detail, in different poses, actions and movement in clay with surface finishing suitable for different materials. Attempt to achieve monumental quality. Study from western and Oriental sculpture.

2. **COMPOSITION.**- Out door sculpture to be installed in public parks and as part of architectural composition or in any suitable surrounding based on the study of environment.

Drawing from contemporary western and Indian Sculptures. Conceiving and preparing models in clay and wire suitable for transforming them into medium such as stone, concrete, wood, Bronze and welding and fibre glass.

✓ **3. PORTRAIT STUDY OR RELIEF WORKS.**

Portrait: Study from head of different age groups showing characteristics and expressive rendering. Studies from Egyptian, Roman and Indian Sculptures and contemporary western Sculpture.

OR

Relief: Designing relief sculpture for architectural structure, for wall, pillars, entrance facade, direct work in concrete and plaster.

4. **ELECTIVE CRAFTS.**-to opt one of the following:-

(a) **wood Craft:**-Exercise in relief and round with textural effects. Studies of functional sculptures and traditional wood carvings of Kerala and primitive wood carving of other countries.

(b) **Metal Craft:**-Study of design concept with their functional implications. Exercise in sheet metal and welding with sculptural expressions. Models for executing Murals.

(c) **Stone Carving:**-Direct carving in stone. Stone assemblage and their use as relief decoration with various textural qualities. Method of finishing in stone. Functional sculptures to be used in public place and inside building.

PART II

THEORY COURSE

HISTORY OF ART AND AESTHETICS

I. HISTORY OF ART

II. AESTHETICS

(As in specialisation-painting, with emphasis on sculpture.)

BFA - SPECIALISATION - APPLIED ART

Objective

This three years specialisation degree course in applied Art, after the basic qualification of S.S.L.C. or equivalent and two years preparatory course, is concerned with preparing the students to be practising designers in Graphic design areas, by taking into consideration the state's growing industrial, public welfare, advertising, publishing and other institutional developments where an Applied Artist would contribute to promote, inform and establish proper mass communication among the people with the help of modern communication techniques; training in observation and expression both theoretical and practical. To know the artist's tools and materials and understand the basic relationship between seeing and feeling. Development of individual vision of design for applied Art and execution. To gain the ability to integrate all the elements of technical and expressive studies in graphic design areas.

Drawing

To train the students in basic rendering particularly figure, to develop the practical approach towards drawing and its practice for free aesthetic expression. Introduction of drawing as illustration and advertising indoor and outdoor study to expose natural and man-made environment. The minute observation of the animate and inanimate things and study of its developmental processes.

Graphic Design

To develop the sense of space division, conceptual and nonconceptual understanding of basic forms and fundamentals of drawing, design, colour, calligraphy, lettering and typography etc. Detailed study of visual art and its implementation. Advertising to perform powerful communication.

Re-Production Techniques

General knowledge of different printing processes make comparison in the different processes from economical and suitability point of view. To expose the students to advanced production requirements.

Advertising Art and Ideas

Knowledge of principles and practice of Advertising would enable the student to have a more practical and result oriented approach in his work. To develop analytical and critical faculties to ask the right questions before actual work on paper. To know all aspects of advertising human psychology to human status, social, economic and legal aspect to market research and creative advertising and agency working.

Visual communication

To understand what is communication verbal and non-verbal and its evaluation, rightfulness in society, purpose of communication both audio and visual as study of Applied Art.

II YEAR APPLIED ART

PART-STUDIO COURSE

1. Drawing

Portions to be covered:

1. Time sketching in pencil, ink and charcoal
2. Drawing from full figure in pencil and charcoal
3. Observation of proportions of human body similarly various forms in nature animate and inanimate in pencil, ink and charcoal. Emphasis on structure and form of human figure, study of basic anatomy.
4. Still life-rendering of objects and consumer products in pencil, ink and colour. Use of various techniques.
5. Perspective:-

Visual perception and the laws governing it, meaning and use of terminology use in perspective concepts. Parallel and angular perspective. Application of principles of perspective in Advertising. Exercises and working out perspective drawing of letters, words, build; etc.

2. Outdoor study:

Portions to be covered:

1. Outdoor sketching with specific purpose natural and man-made.
2. Series of detailed drawing by sketching any subject from outdoor like birds or trees from different angles.
3. Series of drawing to be done on one theme with help of outdoor assignments, maximum use of colour in different medium and also in Black and White. Animals, trees, flowers, architectural features, sculptures, textiles, furniture, study and one throughout a year)
4. Memory drawing-recall and retention of memory of simple events and situations.

3. Design and Colour:

Portions to be covered:

1. The application of basic design and colour in graphic design.
2. Study of 3 dimensional constructions from mobile, counter display, presentation article etc.
3. Use of calligraphy and introduction of simple typographic forms.
4. Understanding of colour, symbolic representations, psychological impact of colour in day to day life.
5. Principles of collage and use in different materials with textural qualities.

4. Lettering.

Portions to be covered:

1. History and development of early writing, calligraphy, (Indian, European Script, Gothic, Humanistic, Round hand and Brush point).
2. Principles of letter forms, Basic principles of typography, study of type families, assignments in expressive use of letter forms.

3. Detailed study of any one of the above schools. Rendering the given message in suitable types. Free hand Brush script, writing copy matter in 8, 10, 12pt. caps. lower case.

5. Graphic Design:

Portions to be covered:

Basic principles of layout, purpose behind the lay out appropriateness and categories of layout. Eg. Symmetry-asymmetry dominance isolation, repetition and radiation, n balance, continuity, arrestfulness and harmony etc.

Designing-logo, signs symbols, stationary, tag, Book-test, Folders, cinema slide, simple educational visual aids and charts, stickers gift articles etc.

6. Introduction to the Techniques of: (Written test):

1. Photography.

2. Printing (a) Letter Press (relief) (b) Offset (Planography) (c) Serigraphs (Silkscreen) (d) Photogravure (Intaglio).

✓(1) Photography:-

History and Development of Photography, practical use of photography in the professional field of advertising. Camera and its parts and their functions, Terminology used in photography, knowledge about handling the camera. The precautions, rules and regulations regarding photographic composition. Dark room and the equipments. Various chemicals used in Developing and printing. Time factors and modern requirements needed for an ideal dark room. Knowledge of photographic papers and their respective utility.

(2) Printing and (3) Process Engraving.-

(a) Letter press (Relief printing) History and Development of printing Terminology of printing. Type and Type sizes, composing and composing room material. Hand proofing and corrections, papers, printing inks, make ready Techniques. Mono, Lino and photosetting.

Process Engraving:

Block Making:- Knowing the processes cameras, and its mechanism. Understanding the process screens, preparing latent half tone negative, wet plate process printing the image on the zinc plate and etching the chemical required for etching, routing bevelling mounting and nailing the block. Understanding the nature and quality of Art work required for Block making. One or two simple practical to be included along with theory.

(b) Off set (litho) (Planography) History and Development of lithography, materials and chemicals used, Lithographic inks and their relative effects on paper. Methods of duplicating and proofing. Development of Lithographic machinery. Modern Offset Machines, plate making and plate graving chemicals used in plate making. The final offset of the image, Printing and plate making for line half tone jobs in single colour Printing two colors one or two practical.

(c) Photogravure printing (Intaglio) Principles Intaglio printing. Early printing of textiles from rollers. Screen process use of photography, continues tone, positive, retouching layer Planning. The transfer of photogravure screen and image on carbon tissue, transfer to cylinder, etching in stages, printing methods, Doctors Blade, Sheet fed and photogravure machines, Type in To gravure Photogravure in colour one or two practical lithograph.

✓(d) Serigraphy (silk screen printing) general knowledge of the process equipment and advantages, preparing hand and cut stencils, shellac stencil Tusche stencils, glue stencils, photographic stencils, preparing positives, exposing, developing and printing single colour and two colour jobs of the nature of letter heads, greetings cards, etc. One or two practicals.

PART II

THEORY COURSE

(1) History of Art Forms- Part I

Should be taught in story form. Broad outline of History of Art depicting the development of visual Art, The Renaissance in Italy and Flandres. The Renaissance in other countries, general characteristics of Baroque, Rococo, Neo-classicism, Impressionism, Neo Impressionism, Fauvism, Cubism, Surrealism, Abstractionism, Expressionism, Pop Art, Happenings.

(2) Fundamentals of Advertising

1st Term

Basic principles of design-Formal balance, Internal balance. History and Development of letter, Early symbols and modern symbols. What is Trade mark? How It is created and Trade mark registration. What is stationery? Its size requirements.

Introduction to advertising

Village economy-post-industrial revolution economy-Advertising. Mass-production and Transportation-Advertising affects everybody-Communication, Marketing, Advertising-Advertising-a part of marketing-Direct and Indirect Advertising-Description Advertising and Publicity-Definition of Advertising-Advertising-and art, a science, a business and as Description-Advertising-to sell ideas to a nation-Advertising for urban and rural communication.

History of Advertising.-

Pre-printing period-prior to the 15th century Early printing period from the 15th Century at about 18-40-period of Expansion from 1840 to 1900-period of Consolidation from 1900 to 1925. Period of Scientific development from 1925 to 1945-period of Business and social integration from 1945 to the present.

Books recommended.-

Advertising by Dorothy Cochran, Advertising procedure by Otto Kiepner, Advertising procedure and practice by Sandage, Advertising Art and Ideas by Dr.G.M.Rege.

Sessional Work.-

The students will have to execute the minimum assignments or tutorials in each subject as shown below for internal assessment.

Drawing	18
Out door study	11
Design and colour	13
Calligraphy/Lettering	13
Graphic Design	13
Reproduction Techniques	4
History of Art-Part I	4
Fundamental of Advertising	4
Sketch Book	4
Sketch Book	200 pages

Each assignment or tutorial will carry 40 marks. Time for each assignment would be about 11 hours and tutorial as home-work.

BFA-SPECIALIZATION-APPLIED ART

III YEAR

PART I-STUDIO COURSES

1. Drawing:

Drawing from life and nature, figure in action group of two or more. Drawing required for illustration Rendering of illustrations as applied to specific purpose (DRG+Design) study of human anatomy.

Illustrating the theme for press layout and Magazine story. Illustration in Black and white. Use of various Techniques of print making, scraper board. Intensive sketching is a must.

2. Lettering Typography:

Rendering a message with more matter with emphasis on type selections and suitability and arrangements. Free hand brush script and its application. Advance exercise in Typography, for effective communication. Lettering and typography for various media, press advg., poster, directional point of sale, exhibition display, leaflets, blotters.

3. Graphic Design:

(a) Poster-The purpose of poster, its special characteristics, Elements of poster, Role of colour in poster, its relative advantage over other media, various mediums that could be used, subjects Chosen must be consumer products. Size-15x10

(b) Press lay out-Importance of relative elements of press layout, Head line, Copy, Product, Sub-Illustration, logotype, sign-off, Institutional Advg. Horizontal half page and also magazine Advg. in colour.

(c) Cinema Slide-Preparing Black and White and colour art work for cinema slide, Requirements of good cinema slide. Various processes of slide making including colours. Size 20cmX20cm.

(d) Packaging-Elementary knowledge of packing and its basic requirements and principles, preparing label design for consumer products, carbon designing. Methods of making and various types of Carbon Function of label design shape of label, components of label design, layout and colour of a label.

Designing Booklets, folders, Outdoorsigns, Stationary forms, Simple Educational Visual aids, Cards, etc.

SUBSIDIARY

1. Letter Press

2. Process Engraving

Study of process making, Typesetting Profiling, methods of locking, Imposing, mixing and controlling of inks, taking out art pulls, setting with a block line and half tone and second colour registration. Print criticism selection of paper, size screen.

Knowing the process camera and its mechanism, Understanding the process screens, preparing line and half tone negative, wet plate process printing the image as to the zincplate and etching, chemical required etching roughing bevelling, mounting and nailing the block.

GROUP II

1. Photography

2. Serigraphy

Practice of using any camera. To study the modification in the parts of a camera. Taking table tops copying art work by reflex method plate cameras or by using proxars and hand cameras, by enlarger. Developing the negative made from original art works in line and half tone, by time and temperature methods. Making prints of required size from negatives. Control by dodging or burning in. Glazing spotting and finishing the prints.

General knowledge of the process, equipments and advantages, preparation of frames, hand cut stencils, shellac stencils, Tusche stencils, glue stencils, photographic stencils and understanding process camera preparing negatives and positives, exposing developing and pigment paper and sensitising paper. Printing single and two colour jobs of the nature letter heads, greeting cards etc.

PART II

THEORY COURSE

1. History of Art Forms, Part III

Should be taught in story form. An emphasis should be not on chronology but on evolution of Art forms, and development of Visual Art and crafts. Art of India-The Gupta 400 A.D. to 700 A.D. Early Medieval period from 700 A.D. to 1000 A.D. Later Medieval period. Hindu-Islamic Art-Pre Mughal and Mughal Art Jain, Mughal and Rajput Miniature, Modern Indian period.

2. Advertising Art and Ideas

The social and Economic Aspects of Advertising

Advertising business offers employment-Advertising promotes freedom of the Press-Functions of Advertising: Information, Assurance, Convenience, Freedom of Choice, Buyer's Guide-Is the cost of advertising justified-Advertising creates demand and consequently sales-Advertising creates demand and consequently sales-Advertising price-Advertising creates employment-Advertising establishes reputation and prestige-Truth in Advertising-Advertising tries to raise the standard of living Role of Advertising in society.

Marketing and Market Research.-

The nature and scope of marketing-The nature and scope of Market Research-Market Research and product-Market Research and production-Market Research and Market-Market Research and Marketing Policies and Methods-Market Research and Channels of Distribution- Market Research and selling performance-Market Research and Advertising-Market Research and Competition-Market Research and Product Development Motivation Research Brand Image.

Campaign Planning.-

What is Campaign- What is Campaign Planning-Campaign objective-Factors Influencing the Planning of an Advertising Campaign- Three main decisions in Campaign Planning- Three basic principles of campaign planning-Importance of Unity and Continuity-The Advertising Appropriation-Percentage of last year's sales-Percentage of expected sales-Matching Competitor's allocations-Requirements to fulfill the objectives-Launching a new product.

Books Recommended.-

Advertising by Dorothy Cochen

Advertising procedure by Otto Klepner ✓

Advertising by Mandel

Advertising Procedure and practice by Sandage

Advertising Art and Ideas by Dr. G.M.Rege. ✓

3. History of visual communication-Part I

Introduction:- What is communication? Its Evolution. Its rightful place in society verbal and non communication. Audio and Visual Communication, the communicate Formula, The purpose of communication an adjunct to the study of Applied Art, A

historical and Chronological survey of the evolution of the following media of visual communication till present day.

1. Gestures and sign languages, Mudras
2. Pictures-cave paintings till today
3. Objects-Art effects-Iconography
4. Sign and symbols
5. Script Evolution, calligraphy, MS Books.
6. Out door poster (Albums) till non signs.

Sessional Work.-

The Students will have to execute the minimum assignments or tutorials in each subject as shown below of internal Assessment.

Drawing/Illustration	- 12
Lettering and Typography	- 10
Graphic Design	- 15
Subsidiary	- 4 in each group
History of Art	- 4 tutorials
Advertising art and Ideas	- 4 tutorials
Visual communication	- 2 tutorials
Sketch book	- 200 pages

Each assignment or tutorial will carry 40 marks. Time for each assignment would be given as per requirement of assignment and tutorial as home work.

BFA - SPECIALISATION - APPLIED - IV YEAR

PART I

STUDIO COURSES

I. Graphic Design. (any one of the following)

1. Indoor Media-Advance assignments in Indoor Media, Students to do project work and submit the campaign on a client of their choice and submit a campaign at least 3 in Black and White and one in colour layout as the project.

2. Outdoor Media-Advance assignments in poster design, preparing designs for outdoor media such as posters, Hoarding as applicable to advertising public, Welfare, Publishing and education.

II. Elective (A) (One of the following)

(a) Illustration-Advanced exercises in illustration for news papers and magazines. Use of new techniques Fashion illustration, Stylized illustrationists. All in Black and white.

Advance exercises in illustrations in colour/preparing calendar Design, illustration for outdoor media like posters, Hoarding, Fashion illustration, story board.

(b) Lettering and Typography-Lettering for longer message: A small paragraph using direct family of type faces-English and Malayalam, use of scrolls and other decorative methods to create atmosphere Writing the message in brush script and calligraphic style, typography for supplements, preparing a project work for designing a supplement. Designing of Booklets, Brochures, Souvenirs, using and understanding latest type face.

(c) Packing and Advertising display-Carton or Box design. Designing the Carton according to the product. Different kind of folding and dye cutting. Artificial and Functional point of view. Making Model cartons, Bottles and Wrappers for different product like solid, liquid and cost estimating.

Preparing models, mobiles simple mechanised display, window display, use of thermocole and paper sculpture to bring life in the display, working out display and cost estimating.

(d) Art work for reproduction-Airbrush finishing for sophisticated consumer and industrial goods to be worked on the basis of photograph supplied or this could be the range of products and the client, retouching for quarter tone, retouching a quarter

tone print. Scraper board technique rendering the subjects above selected in colour.

II. Elective (B) One of the following groups.

Group I

1. LETTER PRESS

Printing.

PROCESS

Engraving.

Printing of letter heads, visiting cards and other stationeries directly from types in two colours. Distribution of types and cleaning, composing for a folder with half tone blocks, printing the same with two colours. Registration techniques-deciding on the economic size, cost estimating.

Preparing negatives for 2 colour jobs and multi-colour jobs, colour separation, making blocks for above jobs, selecting and specifying right inks-Taking out progressive proofs, marking carrying out the corrections, in the zinc plate or the copper plate as the case may be. Proofing the plates, mounting.

Preparing matrix from black and white jobs, casting a stereo from the matrix.

1. Photography

2. Serigraph

Taking photograph for press layouts situations; lighting techniques. Arrangement of basic lighting for portraiture and still life, out door pictures in good light, use of flash gun with discretion, advance exercise in professional photography, Fundamentals for colour photography making large size blow-ups for poster etc. Other experiments like solarization, double exposure, use of fish eye lens, telephoto lens and other modern equipments.

To prepare own designs, stencils and to do the printing with experimental approach. Preparing transfers, slickers posters with multi colours, Printing on products and surface, preparing cost estimates.

PART II

THEORY COURSE

1. Advertising Art Ideas:

The legal Aspects of Advertising. Status of advertising Agents-Outdoor Advertising-Advertisements in News-Paper and Magazines-Cinemagraphy or Screen Advertisements- Radio and Television Advertising-Defamation-Slander of Goods-Passing Off copy right-Trade marks-Miscellaneous-Other laws affecting Advertising Puffery and guaranteed Advertisements-Competitions and Crosswords-Indecent advertisement.

SELECTION OF ADVERTISING MEDIA

Selection of appropriate Media-Media plan-part of the total Marketing and Advertising plan-How selection of Media is made:- The product-The Market-The competitive Spending-Evaluation of Media: The Character of the Medium-The atmosphere of the Medium-The dynamisms Media Major Media Analysis: Newspapers-Magazines-Trade Journals Outdoor Advertising-Posters: Films-cinema-Slides-Radio-Television-Exhibitions and Demonstrations-Window display-Merchandising Midpoint of self Material-direct Mail Miscellaneous Print Media-Special Media-Mix for rural Advertising.

Creative Advertising

Creative Advertising-Planning and Execution-Ideas-soul of Advertising-Unique Selling Points of a Product. How product analyses are made-Application of USPs- Basic Human motives the make People Act: Desire and Hope-Basic Human desires that relate the advertised products-Humor-Sympathy-Empathy-Anxiety-Fear-Excensising the theme creatively; What is copy platform? copy writing-functions of Advertising copy Basic Ingredients of Copy-Approach to writing copy-The Headline Text copy-Visualisation:Invention of Advertising Ideas-Advertising must be such that it is capable of easy preception-Advertising must be interesting-Advertising must use the best presentation techniques-Principles of Design:

The law Balance-The law of simplicity-The law of Proportion Balance- Rhythm-Eye Direction-Emphasis-White Space-Unity-Simplicity Preparation-Layout-Picture vs. Words-communication: Non-verbal-verbal-symbology-The Importance of Pictures in Advertising: Functions of Pictures-Analysis picture Subject: Most interesting to both sexes-Interest factors governing pictures-Content-Form-Taupes of Advertisements: The Hard-Self-The Reminder-The Prestige-The Humorous-Consumer Advertising-Educational Advertising- Didyubuted Advertising - Retail Advertising - Industrial Advertising Mail Order Advertising-Direct Mail Advertising-Financial Advertising-Travel and Entertainment Advertisement-Co-operative Advertising-Advertising by Government and Public Bodies.

The Advertising Department-The Market-The Marketing policy-Public Relations Department Advertising Agency
Operations-How the Agency Works-the Account Executive Securing the Client Selling Agency Service-Collection of Re-
Data- The Marketing and advertising plan-Marketing and Market Research Media planning-Advertising Plan-The Cr-
Department- Creative Advertising plan-The Creative Department-Creative Advertising-the studio-The Prode-
Department-Media and Scheduling-Why Advertising Agency Service?

ADVERTISING AS A VOCATION

List of Positions In Advertising:

ADvertising Agencies-Manufactures-Printing Market Research Organisations.

HISTORY OF INDIAN ADVERTISING

Advertising for Religion Village Economy in India Import of goods-the Introduction of the Printing Press Birth of News-
and Advertising-Commercial Advertising comes into being-Birth of Advertising Agencies. The coming of foreign Adve-
Agencies -The growth of Indian Advertising Agencies-I.E.N.S. is founded-Period of consolidation. The secondary war and
Rapid industrialization: Impetus to Advertising-India becomes Independent-growth of commercial Art and Printing-Co-
cial Art influenced the West-scope for creativity in Advertising-Various Organizations connected with Advertising-Rese-
Advertising and the Law-Future of Advertising in India

BOOKS RECOMMENDED

1. Advertising by Dorothy Cochen.
2. Advertising Procedure by Otto Klepner.
3. Advertising by Mandal.
4. Advertising procedure and practice by Sandage.
5. Advertising Art and Ideas by Dr. G.M.Rege.

History of Visual Communication and Media Part II

Historical and chronological survey of the evolution of the following media of visual communication till present day.

1. Exhibitions.
2. Dramas, Dances, Cultural Programmes.
3. Newspapers.
4. Leaflets-till direct mail.
5. Magazines and Journals.
6. Books-till comics.
7. Window display-Paint of sale.
8. Films.
9. Cinema Slides.

CONCLUSION

Other media of communication, telegraph Radio, telecommunication, Satellites-evolution of New Media dynam-
Media-A prognosis for the future tutorials-In year.

SESSIONAL WORK

The students will have to execute the minimum assignments or tutorials in each subjects as shown below for internal a-
ment.

Graphic Design	- 10 in each group
Elective	- 10 in each group
Subsidiary	- 6 in each group
Advertising Art and Ideas	- 4 tutorials
Visual Communication	- 2 tutorials

Each assignment or tutorial will carry 40 marks. Time for each assignment would be given as per requirement of assign-
and tutorial as home work.

4 year B.F.A.DEGREE COURSE-ALLOTMENT OF TEACHING HOURS FOR THE SECOND, THIRD AND FORTH (FINAL YEAR)

B.F.A. PAINTING(SPECIALISATION) II YEAR

- 1. Painting from Life : 15 hours (5 hrs. per day)
- 2. Drawing from Life : 5 hours (5 hrs. per day)
- 3. Composition : 20 hours (5 hrs. per day)
- 4. Elective Graphics (one of the following) : 15 hours (5 hrs. per day)
 - 1. Etching
 - 2. Lithography
 - 3. Serigraphy

III YEAR

- 1. Study from Life : 15 hours (5 hrs. per day)
- 2. Composition : 20 hours (5 hrs. per day)
- 3. Elective Graphics (one of the following):
 - 1. Etching
 - 2. Lithography : 15 hours (5 hrs. per day)
 - 3. Serigraphy

IV YEAR

- 1. Study from Life : 25 hours (5 hrs. per day)
- 2. Composition : 25 hours (5 hrs. per day)
- 3. Portrait or Mural : 20 hours (5 hrs. per day)
- 4. Elective Graphics (one of the following) : 20 hours (5 hrs. per day)
 - 1. Etching
 - 2. Lithography
 - 3. Serigraphy

B.E.A SCULPTURE-SPECIALISATION

II YEAR

- 1. Drawing : 5 hours (5 hrs. per day)
- 2. Clay Modelling (including Moulding & Casting) : 20 hours (5 hrs. per day)
- 3. Composition : 20 hours (5 hrs. per day)
- 4. Elective Craft (one of the following) : 15 hours (5 hrs. per day)
 - 1. Wood craft
 - 2. Metal craft : 5 hours per day

III Year

- 1. Study from life (Full figure) : 15 hours (5 hrs. per day)
- 2. Composition : 20 hours (5 hrs. per day)
- 3. Piece moulding & Bronze casting : 20 hours (5 hrs. per day)
- 4. Elective craft (one of the following) : 15 hours (5 hrs. per day)
 - 1. Wood Craft
 - 2. Metal Craft

1. Study from Life

(Examination will include armature making moulding and casting) : 35 hours (5 hrs. per day)

2. Composition : 25 hours (5hrs. per day)

3. Portrait study or relief work : 20 hours (5hrs. per day)

4. Elective craft (One of the following) : 20 hours (5hrs. per day)

1. Wood craft

2. Metal craft

C. APPLIED ART-SPECIALISATION -II YEAR

1. Drawing ✓ : 5 hours (5hrs per day)

2. Outdoor study ✓ : 5 hours (5hrs per day)

3. Design and colour : 5 hours (5hrs per day)

4. Lettering : 5 hours (5hrs per day)

5. Graphic and design : 5 hours (5hrs per day)

6. Introduction to the techniques of : Written test

1. Photography : 3 hours

2. Printing

3. Process engraving

III YEAR

1. Drawing ✓ : 5 hours (5hrs per day)

2. Letter and Photography : 10 hours (5hrs per day)

3. Graphic design : 15 hours (5hrs per day)

4. Subsidiary : 15 hours (5hrs per day)

(One of the following groups)

Group I

(a) Letter press Printing

(b) Process engraving

Group II

(a) Photography

(b) Serigraphy ✓

IV YEAR

1. Graphic design (One of the following) : 25 hours (5hrs per day)

(a) Indoor Media

(b) Outdoor Media

2. Elective I (One of the following) : 20 hours

(a) Illustration

(b) Lettering and Typography

(c) Art work for reproduction

3. Elective II (One of the following groups)

GROUP I

(a) Letter press printing : 20 hours (5hrs per day)

(b) Process Engraving : (10+10)

- (a) Photography
- (b) Serigraphy

B.F.A. PART II: THEORETICAL STUDIES

Syllabus and Scheme of examination of B.F.A. Part II Theoretical Studies are to be elaborately stated. Present syllabus is so broadly mentioned that the Teachers and Examiners cannot specifically deal with the subject and students cannot specifically prepare their lessons. Hence the topics are to be mentioned in each division and accordingly the Scheme of Examinations is also to be revised.

Hence the following modified syllabus and scheme of Examinations.

THEORETICAL STUDIES: I YEAR INTEGRATED COURSE

1. History of Art

(a) Pre-historic Art

1. Paleolithic Art (Old Age)-Sculpture, Cave Art, Mesolithic Art.
2. Neolithic Art (New Stone Age)-Jerico, Catal Huyuk, Megalithic Architecture, Bronze Sculpture, etc.
3. African Art, Oceanic Art, American Indian Art.

b) Ancient Near Eastern Art

Art of Egyptian, Mesopotamian, Minoan, Assyrian, Achaemenid and Sassanian Cultures.

(c) Far Eastern art

1. China:-Elements of painting its origin and function, techniques and Tools, canons of painting, Magical writings to Calligraphy, Calligraphy and painting, Important painters, (these topics according to the activities of early religions, various dynasties, Buddhism etc.)
2. Japan:-Early forms of Japanese Art, Kekemene, Sumi, Ukiyo, Print making in Japan its principal Experiments and Japanese potters.

(d) Art of Ancient India

1. Sculpture and Architecture of Indus Valley culture: Relationship Sumerian Art.
2. Mauryan period Sculpture and Architecture contact with Achaemenian Art.
3. Development of Buddhist Stupa Architecture and Sculpture: Sunga, Andhra and later period of Bharhut, Sanchi, Bodhi Gaya, Amaravathi, Nagarjunakonda, etc.
4. Mathura Sculpture-Kushan period
5. Gandhara Sculpture during Kushan and later periods.
6. Rockcut architecture and sculpture (Buddhist, Jain, Brahmanical) at Bhoja, Kerala, Beda, Nasir Udalgi, Gupta/Vakataka period, Mathura, Sarnath Deogarh and other centres in Western, Central and Eastern India. Painting, Sculpture and architecture at Ajanta and Ellora.

II. FUNDAMENTALS OF VISUAL ARTS

(Common Lecture Course for all the 3 specialisations)

1. Visual elements and the elements of design, their characteristics and behaviour.
2. Aesthetic organisation of visual elements in art object.
3. Representation of space and volume in painting, the two dimensional and three dimensional types.
4. Comparative analysis of compositions in Paintings.
5. Visual arts visual perception and concept of perspective (Gestalt theory and implication for the concept of designs).
6. European concepts as related to (perfect imitation of) nature, in relation with visual transformation of the object prevalent in nature.
7. Visual and Tactile contact with and experience of objects, human figures, environment perception, Manipulation and Interpretation of these in sculpture.
8. Characteristics of space volume, Dimensions, geometric space, perceptual space, conceptual space, space volumes as medium of experience and expression in sculpture.
9. Comparative analysis of sculptures.
10. Basic principles of visual communication and their application. Various media of visual communication.

11. Print-making processes and how their characteristics show in the Council prints.
12. Various painting media, sculptural materials and processes.

II. YEAR (SPECIALISATION-PAINTING)

1. History of Art

A. INDIAN ART (From the end of Gupta period to Rajasthan Painting)

1. Chalukya, Pallava and Rashtrakuta period-Rock cut architecture and sculpture at Ellora Mahabalipuram and Elephanta.
2. Early structural temples at Aihole Pattadakal, etc.
3. Temples and sculpture in Orissa, Khajuraho and Western India.
4. Pala-Sena period, Stone and Metal Sculpture.
5. Art in South India: Hoysala, Belur: Bronze Images from Chola to Vijayanagara period.
6. Paintings Bedam, Ellora.
7. Pala Manuscript Paintings
8. Western Indian Paintings.
9. Origin of Rajasthan painting, Painting in Mandu, Malwa, Mewar and other centres in Rajasthan.
10. Fusion of Medieval Hindu and Saracenic architecture.

B. EUROPEAN ART (From Greek to Renaissance)

1. Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek Art. 1000 B.C. to 700 B.C.
2. Archaic period, evolution of the male nude figure.
3. Classical period, Polyclitus, Canons of Ideal proportions, Phidias and Parthenon, Sculptures with movement and grace.
4. Praxiteles, Lysippos, Scopas.
5. Realism and grandeur, Pergamon, Laocoon, Realistic portraiture.
6. Greek humanism, the development of various arts.
8. The military empire of Rome.
9. Alexander and the expansion of the empire.
10. The Great builders of Rome: Markets, Courts, Temples, Roads, aqueducts. The use of arch in building.
11. Mosaics and paintings at Pompeii, etc. and their subjects.
12. Portrait sculpture and war columns.
13. Rise of Christianity: life of Christ, Early Christian symbols, Art of Catacombs.
14. Basilica and the first church.
15. Shifting of empire of Constantinople, the contact with the East, Mosaics in the churches of Hagia Sophia, San Apollinare in Classe, and in San Apollinare Nuovo.
16. Spread of Byzantine art to Russia, Manuscripts and Icon paintings.
17. Scythian, Celtic, Viking and Carolingian ornament and Art.
18. Art of Western Europe; Romanesque churches at Autun, Mosaic in France, Gislebertus.
19. Manuscripts and book covers, Tapestry and decorative objects.
20. Crusades.
21. The great cathedrals and stained glass, Chartres, Cologne, Salisbury, the pointed arch, ribbed vault etc.
22. Realism in Gothic sculpture and painting. In France, Italy and Germany.
23. Revival of Classical and Ideal; Humanism, reformists.
24. Renaissance paint and sculpture in Florence and Venice, Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo, Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi.
25. Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranach, Durer, Holbein, Claus Sluter.

II. INDIAN AESTHETICS

1. Introduction to Aesthetics and its scope

2. Brief introduction to the basic principles of Indian Philosophy as related to Arts.
 3. Evolution of aesthetics concepts.
 - (a) Theories of Rasa Dhvani, Alankara, Auchiya.
 - (b) Inter-relationships of the above concepts and their relevance to arts.
 4. Inter-relationships of visual and performing art.
 5. Shadanga.
- (N.B.) This aesthetic portion will be repeated elaborately in IV year)

III YEAR (SPECIALISATION- PAINTING)

1. History of Art

(a) European Art (From Mannerism to Modern)

1. Mannerism-Rosso, Parmagianino, Correggio, Tintoretto, El Greco.
2. 17th Century: Baroque-Caravaggio, Poussin, Claude Lorraine, Rembrandt, Vermeer, Franz Hals, Rubens, Velazquez.
3. 18th Century: rococo-Watteau, Fragonard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds.
4. 19th Century: Neo-classicism and Romanticism-David, Ingres, Goya, Delacroix, Blake, German Nazarenes; Realism, Naturalism, Impressionism: Courbet, Millet, Corot, Manet, Degas, Monet, Renoir. Post-Impressionism: Cezanne, Van Gogh, Gauguin, Seurat, Symbolism and Fin de Siecle: Odilon Redon, Toulouse-Lautrec, Munch, Bonnard, England: Constable, Turner, Pre-Raphaelites, Whistler, Beardsley.
5. Sculpture: Mannerists- Giambologna, Cellini, Jean Coujon, 17th Century: Bernini, Puget, Girardon, 18th Century: Rococo and Neoclassicism: Canova, Houdon, Clodion 19th Century: Daumier, Degas, Gauguin, Rude, Carpeaux, Rodin.

(b) Indian Art (From Mughal to Modern)

Origin of Mughal painting, Background of Saracenian and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shah Jahan, provincial Mughal Schools and Deccan painting. Mughal architecture principal to was and buildings. Pahari painting, various schools, literary and religious themes. Painting during company period, Palna, Murshidabad. Realistic-academic painting and Sculpture- Ravi Varma and his followers.

II. INTRODUCTION TO WESTERN AESTHETICS

Comparison and inter relationship among the arts. (Visual, literary, performing.) Theories relating to the origin and a creation of art, communication, expression and release of emotions, imitation, play and intuition, inspiration, imagination and the role of the subconscious. Theories relating to the work of art: Organic structure, Content and Form, Expressiveness. Theories relating to aesthetic response and appreciation: Empathy, Psychic distance, pleasure, Art in relation to society. (N.B. This aesthetics portion will be repeated elaborately in IV year.)

IV. YEAR-(SPECIALISATION-PAINTING)

1. History of Art

A. MODERN WESTERN ART: 20th Century

Main movements in Painting and Sculpture from 20th Century to the present day with emphasis on the contribution of important masters in Europe and America, Visual analysis and Ideological sources.

1. Europe: Important movements-expressionism, Cubism, Abstraction, Futurism, Constructivism, DeStijl, Fantastic Dada and Surrealism.
2. America: Important movements-The Mexicans, Abstract Expressionism and its anti-reactions, such as Pop Art, Photo realism etc.
3. Critical study of the works of individual Artists as follows:

EUROPE:

Painters:

Picasso, Braque, Mondrian, Delaunay, Matisse, Kandinsky, Klee, Miró, Dalí etc.

Sculptures:

Bourdelle, Maillol, Barlach, Lehmbruck, Ancusi, Archipenko, Lipchitz, Picasso, Gabo, Moore, Gonzalez-Jones, Giacometti etc.

AMERICA:

Painters:

Marsden Hartley, Edward Hopper, Stuart Davis, Jackson Pollock, Willem De Kooning, Lewis Nevelson, David Smith, George

Segal, Sequeiros, Orozco, Rothko, Victor, Vassarey, Franz Kline.

Sculptors:

George Segal, David Smith, Donald Judd, Dune Hanson etc.

B. MODERN INDIAN ART (Painting and Sculpture from 1925)

Advent of technology and changing values in European Society, Modernism in Art, Rabindranath Tagore and Amrita Sher-Gil Analytical study of their important works.

paintings, and sculptures in the forties at Madras, Lahore,

Lucknow, Calcutta and Bombay. Important artists of post

and patronage of art in Modern India. A survey of architecture (colonial and modern) in the nineteenth and twentieth centuries. Major problems of contemporary Indian Art: Between tradition and modernity, contemporary Indian Art; in the context of International art scene.

II. Aesthetics:0

A. WESTERN: (Concepts of Art and Beauty)

With special reference to thinkers such as: Plato, Aristotle, Leonardo da Vinci, Baumgarten, Kant, Hegel, Roger Fry,

Cive Bell, Croe John Dewey, Santayana, C.J. Jung, Manroe

Beardsley, Susanne Langer.

Sartre, Merleau Ponty and various periods such as early Greek, Roman, Medieval, Renaissance, Classical Modern).

B. INDIAN AESTHETICS

1. Oriental aesthetic and its scope.

2. Sources and evolution of aesthetic concepts.

3. Concepts of the Rasa Sutra and its commentaries:

Rasa (Delineation of sentiment: Study in the growth of form); Sadharanikarana, Dhawani (Suggestiveness of works of art; richness of ambivalence and association), Alankara (Artistic embellishment); Auchitya; (Propriety in works of art) Rasa (Style in art), Guna and Dosha (Merit and demerit in a work of art).

4. Inter-relationships; of the various aesthetic concepts and their relevance to works of art.

5. Inter-relationships of literature, visual, and performing arts.

6. Nature and function of works of art as understood in Indian aesthetics.

7. Shadanga, Principles of iconography and painting.

PART II

THEORETICAL STUDIES

II YEAR (SPECIALIZATION-SCULPTURE)

I. History of Art

(A) Indian Art: (From the end of Gupta period to Rajasthani painting)

(The same topics prescribed to II year Specialization Painting)

(B) European Art: (From Greek to Renaissance)

II Indian Aesthetics

(The same topic prescribed to II year specialization Painting)

III. III year (Specialization-Sculpture)

I. History of Art

A. EUROPEAN ART (From Mannerism to Modern)

(The same topics prescribed, to III year specialization painting)

B. INDIAN ART (From Mughal to Modern)

(The same topics prescribed to III year specialization painting).

IV YEAR-(SPECIALISATION-SCULPTUR)

I. HISTORY ART

(a) Modern Western Art 20th Century.

(The same topics prescribed to IV year specialisation-painting)

(b) Modern Indian Art

(The same topics prescribed to IV year specialisation-painting)

II AESTHETICS

(a) Western Aesthetics (Concepts of art and beauty)

(The same topics prescribed to IV year specialisation-painting)

(b) Indian Aesthetics

(The same topics prescribed to IV year specialisation-painting)

PART II

THEORETICAL STUDIES

II YEAR (SPECIALISATION-APPLIED ART)

I. HISTORY ART

(a) Indian Art-(From the end of Gupta period to Rajasthani painting)

(The same topics prescribed to II year specialisation-Painting)

(b) European Art-(From Greek to Renaissance)

(The same topics prescribed to II year specialisation-Painting)

II FUNDAMENTAL ADVERTISING

1. Basic principles of Design-Formal balance Internal balance, History and Development of letter, Early Symbols and modern symbols. What is trade mark? how it is created and Trade mark registration. What is stationery? Its size requirements.

2. Village economy-post-Industrial Revolution Economy-Advertising. Mass-production and Transportation-Advertising affects everybody-communication, Marketing. Advertising-Advertising a part of marketing-Direct and Indirect Advertising Description of Advertising-Qualities of a modern advertising man-Advertising and publicity an art, science, a business and a profession-Advertising-to sell Ideas to a nation-

Advertising for urban and rural communication.

III YEAR (SPECIALISATION-APPLIED ART)

I HISTORY ART

(a) European Art-(From mannerism to modern)

(The same topics prescribed to III year specialisation-Painting)

(b) Indian Art-(From Mughal to Modern)

(The same topics prescribed to III year Specialisation -painting)

II ADVERTISING AND IDEAS

1. THE SOCIAL AND ECONOMIC ASPECTS OF ADVERTISING

Advertising business offers employment-Advertising promotes freedom of the press-functions of Advertising-Information, Assurance, Convenience, Freedom of Choice, Buyer's Guide-Is the cost of Advertising justified-Advertising creates demand and consequently sales-Advertising creates employment-Advertising can reduce selling price-Advertising creates employment-Advertising establishes reputation and prestige-Truth in Advertising tries to raise the standard of living-Role of Advertising in society.

2. MARKETING AND MARKET RESEARCH

The nature and scope of marketing-The nature and scope of market research-Market and product-Market Research-Market and product-Market Research and Market and Marketing policies and methods-Market Research and Channels of Distribution Market-Research and Competition-Market Research product Development Motivation research Brand Image.

3. CAMPAIGN PLANNING

What is a campaign-What is campaign planning-campaign objective-factors influencing the planning of an advertising campaign. Three main decisions in Campaign planning-Three basic Principles of Campaign Planning-Importance of Unity and continuity-The advertising-Appropriation-Percentage of last year's sales- percentage of expected sales. matching allocations Requirements to fulfil the objective-Launching a new product.

IV YEAR(SPECIALISATION-APPLIED ART)

I. HISTORY OF ADVERTISING

(a) General: Pre-printing period prior to the 15th Century-Early printing period-from the 15th century to about 1840-period of expansion-from 1840 to 1900-period of consolidation-from 1900 to 1925-period of scientific development-from 1925 to 1945. period of Business and social integration-from 1945 to the present.

(b) In India: Introduction of Printing Press Birth of News Paper and Advertising-Commercial advertising comes into being. Birth of Advertising agencies-The coming of foreign advertising agencies-I.E.N. is founded-Second World War and Industrialisation. Impetus to advertising-Independence of India-Growth of Commercial art and printing-Western influence-various Organisations Connected with advertising-Advertising and the Law Further of advertising in India.

II. ADVERTISING ART AND IDEAS

The legal Aspects of Advertising-Status of Advertising Agents-Outdoor Advertising-Advertisements in Newspapers and Magazines-cinematography or Screen Advertisements-Defamation-Stander of goods-passing of copy of copy right-trade marks. Miscellaneous-other laws affecting-Radio and Television Advertising-Advertising puffery and Guaranteed Advertisements. competitions and cross indecent advertisements.

SELECTION OF ADVERTISEMENTS MEDIA:

Selection of appropriate Media-Media-Part of the total Marketing and Advertising plan-How selection of Media is made. The product-The Market-the Market-The campaign objectives-The atmosphere=The appropriation-The atmosphere of the Medium-The size and position of the Medium-The dynamism of Media Major Media Analysis : Newspaper-Magazines-Trade Journals Outdoor Advertising-Posters-films-cinema-slides-Radio-Television-Exhibitions and Demonstrations-window Display. Merchandising Media and Point-of-Sale Material-direct Mail Miscellaneous Print Media-special Media-mix for rural Advertising.

CREATIVE ADVERTISING:

Creative Advertising-Planning and Execution-Ideas-Soul of Advertising-Unique Selling Points of a Product: How Product analysis are made-Application of USPs-Basic Human Desires that relate to advertised products-Humour-sympathy-Empathy-Anxiety-Fear etc., the theme creatively-What is copy platform? Copywriting-Functions of Advertising copy beside Ingredients of copy-Approach to writing copy-The Headline-Text copy-Visualisation-Invention of Advertising ideas-Advertising must be such that it is capable of easy perception-Advertising must be interesting-Advertising must be such that it easy perception-Advertising must use the best presentation techniques-Principles of Design. The law of balance-The Law simplicity-The Law of Proportion-Balance-Rhythm-Eye Direction-Picture Vs. Words-Communication, Non-Verbal Symbology. The importance of pictures in Advertising-Functions of pictures-Analysis Picture Subjects, Most interesting to men, most interesting women, interesting to both sexes-Interest factors governing pictures-The Humorous-Consumer Advertising-Educational Advertising Distributer advertising - Retail Advertising - Industrial Advertising , Mailorder Advertising Travel and Entertainment Advertisement-Co-operative Advertising-Advertising by Government and Public Bodies.

ADVERTISING IN OPERATION:

The Advertising Department-The Market-The Marketing Policy-Public Relations Department-Advertising Agency and Operations-how the Agency works-The Account Executive Securing the client-Selling Agency Service - Collection of Relevant Data - The Marketing and advertising - plan - Marketing and Market Research media planning - Advertising - The Studio - The production Department - Media and Scheduling - Why - Advertising Agency Service?

ADVERTISING AS A VOCATION

List of a positions in Advertising. Advertising Agencies. Manufacturers printing Research Organisations

REFERENCE BOOKS FOR THE SUBJECTS UNDER PART II THEORETICAL STUDIES

I. HISTORY OF ART

1. pelican History of Art - Benjamin Rowland
2. Introduction to Indian Art - Annand Coomara Swamy
(Edited by Mulk Raj Anand)
3. Contemporary Indian Artist - Geeta Kapur.
4. The Art of Indian Asia (Vol.I&II) - Heinrich Zimmer

5. Moving Focus - prof. K.G. Subrahmanlan
6. History of Far Eastern Art - Sherman E. Loo
7. The story of Modern Art - Nobert Lynolon
8. Contemporary Serios - Lallit Kala publicallons
9. The story of Art - E.H. Gombrich
10. Art (History of Planning - Frederick Harll
- Sculpture & Archillecture)
11. History of Modern Art. : H.H. Arnasan
12. Contemporary Painting : Paul Vogt
13. Splendoursof Kerala : Marg Publicallon
14. Art & Craft of Kerala : Stella Kramschlsh

II. AESTHETICS.

1. Problems In Aesthetics. : Morris Welty
(Latewst Edition)
2. A Modern Book of Aesthetics : Melvin Rader
3. A History of Aesthetics. (Revised
and enlarged edition after 1956) : H. Orverve
4. Aesthetics from classical Greek to
present. : Monree Beardsley
5. Indian Aesthetics Vol. I : Prof. Kanll Chandra pande
6. Natyasatra - Ascribed to Bharat
Muni Vol. I (chapter to X X VII deals
with Art) : Manmohan Ghosh
7. Art Experlence : Harlanna, Anand
8. Hindu Views of Art. : Mulk Raj Anand
9. Hand Book of Indian Art. : E.B. Havel
10. Squares and Circles In Indian Art. : kaplla Valsyavana

III. ADVERTISING IDEAS AND HISTORY OF ADVERTISING

1. Advertising : Dorothy cochen
2. Advertising Procedure : Ottoklepner
3. Advertising : Mendel
4. Advertising practice and Procedure. : Sandage
5. Advertising Art and Ideas : Dr. G.M. Rege.

ALLOTMENT OF HOURS FOR THE STUDIES OF THE COURSES AND EXAMINATIONS AND THE ALLOTMENT OF MARKS TO INTERNAL ASSESSMENT AND ANNUAL EXAMINATION TO BE CONDUCTED BY THE UNIVERSITY AS THE INSTITUTION ARE RECOMMENDED BELOW

Part II - Theoretical Studies - 1 years Integrated Course

(Examination to be conducted by the University)

Subjects	Alotment of hours study Hours	Duration of Examinations Hours	Internal assessment	Annual Exams	Total
(1)	(2)	(3)	(4)	(5)	(6)
1. History of Art	120	2 1/2	40	60	100
2. Fundamentals of Art	80	2 1/2	40	60	100

II Years Specialisation - painting & Sculpture (Combined)

(Examination to be Conducted by the Institution)

Subjects	Alotment of hours study Hours	Duration of Examinations Hours	Internal assessment	Annual Exams	Total
(1)	(2)	(3)	(4)	(5)	(6)
1. History of Art					
(a) Indian Art	50	2 1/2	20	30	50
(b) European Art	100	2 1/2	40	60	100
2. Indian Aesthetics	50	2 1/2	20	30	50

III Year Specialisation - Painting & Sculpture (Combined)

(Examination to be conducted by the Institution)

1. History of Art

(a) European Art 100 2 1/2 40 60 100

(b) Indian Art 50 2 1/2 20 30 50

II. Introduction to 50 2 1/2 20 30 50

Western Aesthetics

IV. Year Specialisation - Painting & Sculpture (Combined)

(Examination to be conducted by the University)

1. History of Art

(a) Art-20th Century 100 2 1/2 40 60 100

(b) Modern Indian Art 50 2 1/2 20 30 50

II Aesthetics(A&B) 50 2 1/2 20 30 50

II Year (Specialisation - Applied Art)

(Examination to be conducted by the Institution)

(1)	(2)	(3)	(4)	(5)	(6)
1. History of Art					
A. Indian Art	50	2 1/2	20	30	50
B. European Art	100	2 1/2	40	60	100
2. Fundamentals of Advertising	50	2 1/2	20	30	50

III Year (Specialisation - Applied Art)

(Examination to be conducted by the Institution)

Subjects	Allotment of hours study Hours	Duration of Examinations Hours	Internal assessment	Annual Exams	Total
1. History of Art					
(a) European Art	100	21/2	40	60	100
(b) Indian Art	50	21/2	20	30	50
2. Advertising Art and Ideas	50	21/2	20	30	50

IV Year (Specialisation - Applied Art)

(Examination to be conducted by the University)

I. History of Advertising	50	21/2	20	30	50
II. Advertising Art & Ideas	150	21/2	60	90	150
(Syllabus covers III and IV Years)					

R.L.V. COLLEGE OF MUSIC AND INSTITUTE OF FINE ARTS TRIPUNITHURA.

Maximum marks

Subjects	Duration of Examination	Internal Assessment	Annual Exams	Total marks
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(1)	(2)	(3)	(4)	(5)
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First Year Integrated-B. F. A.

Examination to be conducted by University

Part I

1. Drawing				
(a) Nature study	5hrs.	40	60	100
(b) Study from life	5hrs.	40	60	100
2. Painting study of objects	5hrs.	40	60	100
3. Painting-Two Dimensional Design	5hrs.	40	60	100
4. Three Dimensional Design	5hrs.	40	60	100
5. Calligraphy and lettering	5hrs.	40	60	100
6. Elective Subject (Lino cut, Wood cut, wood or metal)	5hrs.	40	60	100

Part II

7. Theory				
(a) History of Art	2hrs.	40	60	100
(b) Fundamentals of visual Art	2hrs.	40	60	100

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B. F. A. Specialisation In Painting (II year B.F.A.)
Examination to be conducted by College

Part I

1. Painting from life	15hrs.	80	120	200
2. Drawing from life	5hrs.	80	120	200
(1) (2)	(3)	(4)	(5)	
3. Composition	20hrs.	120	180	300
4. Elective Graphics	15hrs.	80	120	200

Part III

5. (a) History of Art, Indian Art	21/2	20	30	50
(b) History of Art, European Art	21/2	40	60	100
6. Indian Aesthetics	21/2hrs.	20	30	50

B.F.A. Specialisation In Painting (III year)
Examination to be conducted by college

Part I

1. Study from life	15hrs.	140	210	350
2. Composition	20hrs.	140	210	350
3. Elective Graphics	15hrs.	80	120	200

Part I

4. (a) History of Art- European Art	21/2	40	60	100
(b) History of Art-Indian Art	21/2	20	30	50
5. Introduction to Western Aesthetics	21/2	20	30	50

B.F.A. Specialisation In Painting (Final Year) (IV year)
Examination to be conducted by University

Part I

1. Study from life	25hrs.	80	120	200
2. Composition	25hrs.	120	180	300
3. Portrait	20hrs.	80	120	200
4. Elective Graphics	20hrs.	80	120	200

Part II

5. (a) History of Art- Modern- Western Art-20th C.	21/2	40	60	100
(b) History of Art- Modern-Indian Art	21/2	20	30	50
6. Aesthetics (A&B)	21/2	20	30	50

B.F.A. Specialisation In Sculpture (II year)
Examination to be conducted by College

Part II

1. Drawing	5hrs.	80	120	200
2. Clay modelling (including moulding and casting)	20hrs.	80	120	200
3. Composition	20hrs.	120	180	300

A. Elective-Metal/Wood	15hrs.	80	120	200
Part II				
(a) History of Art-Indian Art	21/2hrs.	20	30	50
(b) History of Art, European Art	21/2hrs.	40	60	100
6. Indian Aesthetics	21/2	20	30	50

B.F.A. Specialisation in Sculpture (III year)
Examination to be conducted by College

Part I				
1. Study from life (full figure)	15hrs.	140	210	350
2. Composition	20hrs.	140	210	350
3. Piece Moulding and Bronze Casting	20hrs.	40	60	100
4. Elective (Metal/Wood)	15hrs.	80	120	200
Part II				
5. (a) History of Art-European Art	21/2hrs.	40	60	100
(b) History of Art-Indian Art	21/2hrs.	20	30	50
6. Introduction to Western Aesthetics	21/2hrs.	20	30	50

B.F.A. Specialisation in Sculpture (IV year)

Final year Examination to be conducted by University

(1)	(2)	(3)	(4)	(5)
Part I				
1. Study from life (full figure)	20hrs.	80	120	200
2. Composition	25hrs.	120	180	300
3. Portrait (including moulding and casting)	35hrs.	80	120	200
4. Elective-Wood Metal	20hrs.	80	120	200
Part II				
5. (a) History of Art-Modern -Western Art-20th C.	21/2hrs.	40	60	100
(b) History of Art-Modern-Indian Art	21/2hrs.	20	30	50
6. Aesthetics (A&B)	21/2hrs.	20	30	50

B.F.A.-Specialisation in Applied Art (II year)

Examination to be conducted by College

Part I				
1. Drawing	5hrs.	80	120	200
2. Out door study	5hrs.	60	90	150
3. Design & Colour	5hrs.	60	90	150
4. Lettering	5hrs.	60	90	150
5. Graphic Design	5hrs.	60	90	150
6. Introduction to the techniques of Photography, Printing and processing engraving (written test)	3hrs.	40	60	100
Part II				
7. (a) History of Art-Indian Art	21/2	20	30	50
(b) History of Art-European Art	21/2	40	60	100
8. Fundamental of advertising	21/2	20	30	50

B.F.A.-Specialisation In Applied Art (III year)

Examination to be conducted by College

(1)	(2)	(3)	(4)	(5)
Part I		25% INT	60% EX	
1. Drawing	5hrs. 100	120	180	300
2. Lettering & Typography	10hrs. 200	40	60	100
3. Graphic Design	15hrs. 300	120	180	300
4. Subsidiary (any one group)				
Group I (a) Letter press printing				
(b) Process Engraving	15hrs. 300	40	60	100
Group II (a) Photography				
(b) Serigraphy				

Part II

5. (a) History of Art, European Art	21/2Hrs.	40	60	100
(b) History of Art, Indian Art	21/2hrs.	20	30	50
6. Advertising Art and Ideas	21/2hrs.	20	30	50

B. F. A- Specialisation In Applied Art (IV year) (Final year)

Examination to be conducted by University

Part I

1. Graphic Design-any one of the following:

(a) Indoor Media	25hrs.	160	240	400
(b) Outdoor Media		150	200	350

2. Elective (A) One of the following:

(a) Illustration				
(b) Lettering and typography				
(c) Packaging	20hrs.	120	180	300
(d) Art work for reproduction		100	150	250

(1) (2) (3) (4) (5)

3. Elective (B) (one of the following):

Group I

- (a) Letter press printing
(b) Process engraving

Group II

(a) Photography	10hrs.	40	60	100
(b) Serigraphy	10hrs.	40	60	100

Part III

4. History of Advertising	21/2hrs.	20	30	50
5. Advertising Art & Ideas				
(Syllabus covers III & IV year)	21/2hrs.	60	90	150

70 hrs R.L.V. COLLEGE OF MUSIC AND INSTITUTE OF FINE ARTS, TRIPUNITHURA.

Norms/Guide Lines for Internal evaluation of Internal/Class works of Students

- Internal/Class works submitted by students of various classes and departments for Internal assessment/evaluation to be carried out in the presence of all the teachers of the concerned department. Theory subjects will be valued by the concerned teacher/teachers.
- Evaluation will be done in three termly basis in every academic year. Soon after evaluation is completed, marklist should be submitted (one copy) to the office and another copy should be published in the concerned department by the concerned H. O. D., a copy should be kept in department for further references.

Details of the scheme of exam and marks is attached herewith in separate sheet.

Internal works: Class works/home works/Project works done by students of various classes as prescribed in the syllabus and directed by the concerned teachers, in the prescribed term should be submitted in the time according to the notice of the concerned department.

- (a) The details of the number of works will be decided by the concerned teachers according to the time/dates allotted to the concerned subjects in the prescribed term. Students may submit all their works done in the prescribed term (of class works/home works/project works etc.)
- (b) Works/progress etc. will be more appreciated to the works done in the class for the evaluation and students may submit home works also for evaluation.
- (c) Quality of the works will be evaluated and in the case of 1st year Integrated, if quantity of work is less or more according to the allotted time the same will be considered and minus as well as plus marks will be allotted as examined and decided by the teachers.
- (d) If Assignments/Exams, etc. are arranged for the valuation purpose, by the teachers of practicals as well as theory, the same should be carried out by the students and submit in the prescribed time itself.

5. Time shedule for Internal assessment

(a) Submission of Internal works

Year/class	Terms	Last date
Final Year and Third Year BFA	Ist term	September 15
	IInd term	December 15
	IIInd term	March 15
I and II Year B.F.A	Iterm	November 20
	IIterm	January 20
	IIInd term	March 20

- (b) For University Exam, 1st year Integrated students should submit six (6) selected works in each subject to the H.O.D.s of concerned departments before 27th March.
- (c) For University Exams of Final Year specialisation students should submit 4 selected works in each subjects to the H.O.D. of concerned department before 27th March.
- (d) Concerned H.O.D. will keep a list of the candidates who have submitted works properly for University Exam. and works will be kept safely under the custody of concerned H.O.D.

TRIPUNITHURA
17.9.1999

PRINCIPAL
R.L.V. COLLEGE OF MUSIC AND
INSTITUTE OF FINE ARTS TRIPUNITHURA

PASS MINIMUM

40% marks in each of the Studio papers under Part I and 35% in each of the Theory papers under Part II.

Successful candidates who obtain not less than 60% of the aggregate marks for Parts I and II will be placed in the 1st Class.

Successful candidates who secure 70% or more of the aggregate marks for Parts I and II will be declared to have passed the Examination with distinction.

Candidates who fail in the Examination, will have to reappear the respective part in which they failed i.e., part I or part II.



[Signature]
18/3/05

course started only in 2015

UNIVERSITY OF KERALA
(Abstract)

MFA Degree Course in Painting (Semester Pattern) Scheme and Syllabus- Approved -
Orders issued-

ACADEMIC A.IV SECTION

No.Ac.AIV/1/34413/2004

Dated, Thiruvannanthapuram, 18.06.2005

Read - Minutes of the meeting of the Faculty of Fine Arts held on 26th March 2005

ORDER

The Academic Council, at its meeting held on 26th and 27th May 2005 approved the Scheme and Syllabus of the MFA degree course in Painting as recommended by the Board of Studies in Applied Arts and endorsed by the Faculty of Fine Arts (copy appended)

Orders are issued accordingly.

(Sd/-)
R. Lalithamba
Deputy Registrar (Acad.I)
For Registrar

Copy to:-

1. Principals of All Colleges where the course is offered
2. Dean, Faculty of Fine Arts
3. Chairman, BOS in Applied Arts
4. PS to VC/PVC, PA to Registrar/CE
5. JR Exams/DR Exams/AR Exams/AR EB
6. MFA Tabulation Sn (EG I) / *Ac B Sn* / EB Section
7. PRO/Enquiry
8. Stock File/File Copy

Forwarded / By Order

Lila Thiraham
Section Officer

idex B.

University of Kerala
College of Fine Arts Kerala
MFA Painting (Master of Fine Arts)

Introduction

The course offers a specialisation in painting after the successful completion of graduation in painting. Though the specialisation intends to achieve exploration and mastery in the practice of painting (traditional and non-traditional) the student can develop personal programmes of work by extending the art of painting through associated practices in multi media. However the focus will be given to the art of painting in oil colour acrylic, water colour, and mural painting. (Traditional/Non traditional/folk/ rural/ tribal methods of art practices in Painting)

Eligibility for admission

A candidate who has passed the Bachelors degree in Fine Arts (Painting specialization) after having attended a regular course of five or four years of study at a recognised institution will be eligible for the admission to the Master of Fine Arts College. The duration of the course will be for two years, each year consisting of two semesters, each semester will have working days including the days of the examination

Part I

Studio

Creative Painting

Emphasis will be given to painting in traditional and non-traditional methods (Oil on canvas/acrylic on canvas). Analytical study of contemporary expressions in the country and abroad-presentation of works and seminar papers regarding the works done by students-curation of the exhibition of paintings.

Part II

Theory

Modern Western Art

Significant movements in painting and sculpture from mid 19th Century to the present day, with emphasis on the contribution of important Artists in Europe and America. Visual analysis and ideological source.

19th century-Romanticism-Realism, Impressionism – Post Impressionism

20th Century-Fauvism-Expressionism, Dadaism, surrealism Cubism, Futurism, Abstraction – Post War movements : Abstract Expressionism – Pop Art – Neo-realism and post modernism.

AESTHETICS

Western Aesthetics-

(i) Scope of Aesthetics: Its relation to Science-Philosophy and Art

(ii) Concepts of Art and Beauty from early Greek Period onwards, Roman, Medieval, Renaissance and thinkers such as Plato, Aristotle, Vitruvius, Longinus, Plotinus. St. Augustine, St. Aquinas, Ghiberti, Leonardo Davinci, Alberti.

(iii) Classical and Modern periods and thinkers such as Lessing, Diderot, Kant, Hegel,

Croce. Tolstoy, John Dewey, Santayana, Bulough, Worringer, L.A. Richards. C.J. Jung, Bredley, Roger Fry, Civil Bell, Susan Langer,, Sartre, Marlo Pondy, Herbert Reed, Clement Greenberg.

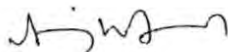
Indian Aesthetics

Introduction to the basic principles of Indian Philosophy and thought. Vedic, Upanishadic, Snakhyaik. Vedantic, Buddhist, Jain, Shaivite, Vaishnavite, Relationship of mythology and art in India-Concepts of the Rasa sutra and its commentaries-Sadharanikarana, Dhavani, Alamkara, Auchitya, Titi, Guna and Doshs-Inter relationship of literature, visual and performing arts-Shadanga and other canonical texts.

Theory

Modern Indian Art

Historical background, decline of patronage of traditional painting in the courts of Rajasthan and Punjab-Introduction of European art - mainly British in India. Impact of European Art In India. Indian art under the British Institutionalization of Art Education in India Ravi Varma and his followers-Nationalist movement and revival of Traditional Indian Art. Views of Anad Coomaraswamy, E.B.Havell, Abanindra Nath Tagore, Gagnendranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Jamini Roy, Ram Kinker Baij. Analysis of the works of artists from Bengal-Modernism in Indian Art - Amritashergil-The art in the 1940s at Bombay, Delhi, Calicutta, Madras, Lucknow, Post Independence India: Art and Artists at major centers in India in 1950 s 60s 70s such Bombay, Delhi, Madras and Calcutta-Major issues and problems of contemporary Indian Art.



Prof. Ajay Kumar

MFA PAINTING
SCHEME OF EXAMINATIONS

(a) The scheme of examinations will be as given below:-

	Minimum number of works to be submitted	Instructional Hours per week		Marks	Inter Assess- ment	Uty. Examin-	Total Marks
Semester I		Hrs. for Examin.					
Part I Creative Painting	3	25	25	160	240		400
Part II Modern Indian Art (Theory)	2	3	3	40	60		100
Semester II							
Creative Painting	3	25	25	160	240		400
Modern Western Art	2	3	3	40	60		100
Semester III							
New Media Art or Mural painting	3	25	25	160	240		400
Aesthetics	2	3	3	40	60		100
Semester IV							
Creative Painting/ New Media	2	25	160	24	24		
Part II Dissertation							
Degree Show, Viva OC	-	-	-	120	^{VIVA DIS.} 180 (Viva)		300
Degree Show							200
III Display of Works	-	-					2400

Degree Show: Each candidate shall display a selection of their works produced during their course of study for the assessment by the board of examiners.

1649/2019/CFA/IV

UNIVERSITY OF KERALA

SYLLABUS FOR M.F.A. (MASTER OF FINE ARTS)

COURSE IN SCULPTURE

(UNIVERSITY OF KERALA)

The course of study of M.F.A. (Master of Fine Arts) in Sculpture includes instructional classes, practicals in studio work and out door work. There will be two optional specialisations viz. (1) Portrait Sculpture (2) Creative Sculpture.

(1) Portrait Sculpture

Extensive studies in various sizes from life models and photographs of different age groups (male and female) in relief and round, in durable and appropriate materials. One of the assigned work to be submitted during each semester shall be a model of a monument for a public park, scale 1:4, and monumental sculpture in 1:3, in suitable medium. One sectional drawing of the site scale 1:8.

(2) Creative Sculpture

Compositions based on relevant themes and exploring potentialities of various materials. Emphasis is to be given to the qualitative use of materials as suited to the idea.

The course will be supported by inter-disciplinary discourses, seminars, assignments and activities for developing individuals creative expression:

Eligibility for Admission

A candidate who has passed the B.F.A. (Bachelor of Fine Arts) Degree examination after having attended a regular course of study at a recognised institution will be eligible for the Master of Fine Arts course.

Duration of the course

The duration of the course will be two years, each year consisting of two semesters. Each semester will have 90 days, including the days of the examinations.

Valuation

Practical works and the Dissertation will be evaluated jointly by the Internal and the external examiners. The candidates will have defend himself/herself in a Viva Voce.

Examinations

There shall be examinations towards the end of each semester.

A candidate who fails in any of the subjects may be permitted to appear in the respective subject(s) in the subsequent semester examinations.

Candidates will have to get registered for each semester examination. If a candidate lacks required percentage of attendance, he/she shall have to repeat the course in the next year.

A candidate who secure a minimum of 40% in the internal assessment only will be eligible to appear in the examination.

PERCENTAGE OF MARKS FOR A PASS, DISTINCTION, I CLASS, & II CLASS

Minimum percentage of marks for a pass is 40%, while for a Distinction is 70%, I Class is 60% and for a II Class 50%.

Eligibility for Rank Certificate

A candidate who passes the whole examination in I Class in the prescribed duration of the course in single appearance in all the papers and also secures the highest total marks will be eligible for Ranking.

THEORY SUBJECTS

1. Historical background, decline of patronage of traditional painting in the courts of Rajasthan and Punjab.

Introduction of European art - mainly British in India.
Impact of European Art in India. Indian art under the British
British Institution collection of Art Education in India

The art in the 1940s at Bombay, Delhi, Calcutta, Madras, Lucknow, Post Independence India: Art and Artists at major centres in India in 1950s, 60s, 70s such as Bombay, Delhi, Madras and Calcutta.

Major issues and problems of contemporary Indian Art.

Modern Western Art

Significant movements in painting and Sculpture from mid 19th Century to the present day, with emphasis on the contribution of important sculptors in Europe and America. Visual analysis and ideological source.

19th Century

1. Romanticism, Realism, Impressionism
2. Post Impressionism.

20th Century

Fauvism, Expressionism, Dadaism, Surrealism
Cubism, Futurism, Abstraction
Post war movements: Abstract Expressionism
Pop Art Neo-realism.

AESTHETICS

1. Western Aesthetics

- i) Scope of Aesthetics: Its relation to Science, Philosophy and Art.
- ii) Concepts of Art and Beauty from early Greek Period onwards, Roman, Medieval, Renaissance and Thinkers such as Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo Davinci, Alberti.
- iii) Classical and Modern periods and thinkers such as Lessing, Diderot, Kant, Hegel, Croce, Tolstoy, John Dewey, Santayana, Cullough, Worringer, I.A. Richards, C.J. Jung, Bradley, Roger Fry, Clive Bell, Susanna Langer, Sartre, Marlean Ponty, Herbert Reed, Clement Greenberg.

(contd.....)

Indian Aesthetics

- i) Introduction to the basic principles of Indian Philosophy and religious thought. Vedic, upanishadic, Sankhyaik, Vedantic, Buddhist, Jain, Shaivite, Vaishnavite, Relationship of mythology and art in India.
- ii) Concepts of the Rasa sutra and its commentaries.
- iii) Sadheranikarama, Dhvani, Alamkara, Guchitya, Riti, Guna and Dosha.
- iv) Inter relationship of literature, visual and performing arts.
- v) Shadanga and other canonical texts.

SCHEME OF EXAMINATIONS

(a) The scheme of examinations will be as given below:

		Minimum Instru- number of works to be submit- ted	ctional Hours per week	Marks		Total Marks
				Inter. Asses- ment	Uty. Exa- ms.	
<u>Semester I</u>						
	Portrait Sculpture					
PART I	or Creative Sculpture	Two	25 25	160	240	400
PART II	Modern Indian Art	2	3 3	40	60	100
<u>Semester II</u>						
	Portrait Sculpture					
PART I	or Creative Sculpture	2	25 25	160	240	400
PART II	Modern Western Art	2	3 3	40	60	100
<u>Semester III</u>						
	Portrait Sculpture					
Part I	or Creative Sculpture	2	25 25	160	240	400
Part II	Aesthetics	2	3 3	40	60	100
<u>Semester IV</u>						
	Portrait Sculpture					
Part I	or Creative Sculpture	2	25 25	160	240	400
Part II	Dissertation	120	180	300
Part III	Degree Show: Display of Works	..		(Vive)		200
						2400

Degree Show: Each candidate shall display a selection of their works produced during their course of study for the assessment by the board of examiners.

Dissertation

Each Candidate shall be required to take up a project work.

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കേരള സർക്കാർ
2011



Reg. No. രജി. നമ്പർ
KL/TV(N)/12/2009-2011

KERALA GAZETTE

കേരള ഗസറ്റ്

EXTRAORDINARY

അസാധാരണ

PUBLISHED BY AUTHORITY

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GOVERNMENT OF KERALA

Higher Education (C) Department

NOTIFICATION

G. O. (P) No. 59/2011/H.Edn. Dated, Thiruvananthapuram, 31st March, 2011.

S. R. O. No. 261/2011.—In exercise of the powers conferred by sub-section (1) of section 2 of the Kerala Public Service Act, 1968 (19 of 1968), the Government of Kerala hereby make the following Rules further to amend the Kerala Collegiate Education (Music Colleges) Subordinate Service Special Rules, 2008, issued under G. O. (P) No. 24/2008/H.Edn. dated the 19th March, 2008 and published as S. R. O. No. 310/2008 in the Kerala Gazette Extraordinary No. 586 dated 24th March, 2008, namely:—

RULES

1. *Short title, application and commencement.*—(1) These rules may be called the Kerala Collegiate Education (Music Colleges) Subordinate Service (Amendment) Special Rules, 2011.

(2) They shall apply to the Government Music Colleges coming under the Kerala Collegiate Education Department.

(3) They shall come into force with effect from the 24th day of March, 2008.

2. *Amendment of the Rules.*—In the Kerala Collegiate Education (Music Colleges) Subordinate Service, 2008,—(i) for Rule 2, the following Rule shall be substituted, namely:—

“2. *Constitution:*—The service shall consist of the following categories, namely:—

- Category 1 : Junior Lecturer in Bharathanatyam
- Category 2 : Junior Lecturer in Mohiniyattam
- Category 3 : Junior Lecturer in Dance (Kerala Natanam)
- Category 4 : Junior Lecturer in Kathakali Vesham
- Category 5 : Junior Lecturer in Kathakali Sangeetham
- Category 6 : Junior Lecturer in Kathakali Chenda
- Category 7 : Junior Lecturer in Kathakali Maddalam
- Category 8 : Junior Lecturer in Drawing and Painting
- Category 9 : Junior Lecturer in Sculpture
- Category 10 : Junior Lecturer in Applied Art
- Category 11 : Junior Lecturer in History of Arts and Aesthetics
- Category 12 : Supporting Artist in Vocal for Bharathanatyam

Category 13 : Supporting Artist in Vocal for Mohiniyattam

Category 14 : Supporting Artist in Vocal for Dance (Kerala Natanam)

Category 15 : Supporting Artist in Vocal for Kathakali

Category 16 : Supporting Artist in Mridangam for Bharathanatyam

Category 17 : Supporting Artist in Mridangam for Mohiniyattam

Category 18 : Supporting Artist in Mridangam for Dance (Kerala Natanam)

Category 19 : Supporting Artist in Chenda for Kathakali

Category 20 : Supporting Artist in Maddalam for Kathakali

Category 21 : Instrument Mechanic

Category 22 : Studio Assistant

Category 23 : Attender"

(ii) for rule 3, the following rule shall be substituted, namely:—

"3. *Method of appointment.*—Appointment to the various categories mentioned in column (1) of the Table below shall be made by the method of appointment specified against each in column (2) thereof, namely:—

TABLE

<i>Category</i>	<i>Method of appointment</i>
(1)	(2)
1. Junior Lecturer in Bharathanatyam	(i) By promotion from qualified Supporting Artists from Vocal/ Bharathanatyam and Mridangam for Bharthanatyam.
	(ii) In the absence of qualified hands under item (i) above by direct recruitment.

(1)	(2)
2. Junior Lecturer in Mohiniyattam	<p>(i) By promotion from qualified Supporting Artists from Vocal for Mohiniyattam and Mridangam for Mohiniyattam.</p> <p>(ii) In the absence of qualified hands under item (i) above by direct recruitment.</p>
3. Junior Lecturer in Dance (Kerala Natanam)	<p>(i) By promotion from qualified Supporting Artists from Vocal for dance (Kerala Natanam) and Mridangam for Dance (Kerala Natanam).</p> <p>(ii) In the absence of qualified hands under item (i) above by direct recruitment.</p>
4. Junior Lecturer in Kathakali Vesham	By direct recruitment.
5. Junior Lecturer in Kathakali Sangeetham	<p>(i) By promotion from qualified Supporting Artists from Vocal for Kathakali.</p> <p>(ii) In the absence of qualified hands under item (i) above by direct recruitment.</p>
6. Junior Lecturer in Kathakali Chenda	<p>(i) By promotion from qualified Supporting Artists from Kathakali Chenda.</p> <p>(ii) In the absence of qualified hands under item (i) above by direct recruitment.</p>
7. Junior Lecturer in Kathakali Maddalam	<p>(i) By promotion from qualified Supporting Artists in Maddalam for Kathakali.</p> <p>(ii) In the absence of qualified hands under item (i) above by direct recruitment.</p>

(1)	(2)
8. Junior Lecturer in Drawing and Painting	By direct recruitment.
9. Junior Lecturer in Sculpture	By direct recruitment.
10. Junior Lecturer in Applied Art	By direct recruitment.
11. Junior Lecturer in History of Arts and Aesthetics	By direct recruitment.
12. Supporting Artist in Vocal for Bharathanatyam	By direct recruitment.
13. Supporting Artist in Vocal for Mohiniyattam	By direct recruitment.
14. Supporting Artist in Vocal for Dance (Kerala Natanam)	By direct recruitment.
15. Supporting Artist in Vocal for Kathakali	By direct recruitment.
16. Supporting Artist in Mridangam for Bharathanatyam	By direct recruitment.
17. Supporting Artist in Mridangam Mohiniyattam	By direct recruitment.
18. Supporting Artist in Mridangam for Dance (Kerala Natanam)	By direct recruitment.
19. Supporting Artist in Chenda for Kathakali	By direct recruitment.
20. Supporting Artist in Maddalam for Kathakali	By direct recruitment.
21. Instrument Mechanic	By direct recruitment.
22. Studio Assistant	By direct recruitment.
23. Attender	(i) By transfer from the Last Grade Servants in the Collegiate Education Department. (ii) In the absence of qualified persons in the item (i) above, by direct recruitment.

Provided that Nothing contained in these Rules shall operate to invalidate the Selection process already initiated by the Kerala Public Service Commission based on a notification issued prior to the date of publication of these Rules.

(iii) for rule 4, the following rule shall be substituted, namely:—

"4. *Qualifications.*—No person shall be eligible for appointment to the category mentioned in column (1) in the Table below under methods specified in column (2) unless he possesses the qualifications prescribed in the corresponding entry in column (3) thereof, namely:—

TABLE

<i>Category</i>	<i>Method of appointment</i>	<i>Qualifications</i>
(1)	(2)	(3)
1. Junior Lecturer in Bharathanatyam	(i) By promotion from qualified Supporting Artists from Vocal/ Bharathanatyam and Mridangam for Bharathanatyam.	I or II class Masters Degree in Bharathanatyam or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
	(ii) In the absence of Qualified hands under item (i) above by direct recruitment.	
2. Junior Lecturer in Mohiniyattam	(i) By promotion from qualified Supporting Artists from Vocal for Mohiniyattam and Mridangam for Mohiniyattam.	I or II class Masters Degree in Mohiniyattam or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
	(ii) In the absence of Qualified hands under item (i) above by direct recruitment.	

(1)	(2)	(3)
3. Junior Lecturer in Dance (Kerala Natanam)	(i) By promotion from qualified Supporting Artists from Vocal for Dance (Kerala Natanam) and Mridangam for Dance (Kerala Natanam).	I or II class Masters Degree in Dance (Kerala Natanam) or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
	(ii) In the absence of qualified hands under item (i) above by direct recruitment.	
4. Junior Lecturer in Kathakali Vesham	(i) By direct recruitment	I or II class Masters Degree in Kathakali Vesham or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
5. Junior Lecturer in Kathakali Sangeetham	(i) By promotion from qualified Supporting Artists from Vocal for Kathakali.	I or II class Masters Degree in Kathakali Sangeetham or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
	(ii) In the absence of qualified hands under item (i) above by direct recruitment.	

(1)	(2)	(3)
6. Junior Lecturer in Kathakali Chenda	(i) By promotion from qualified Supporting Artists from Kathakali Chenda.	I or II class Masters Degree in Kathakali Chenda or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
	(ii) In the absence of qualified hands under item (i) above by direct recruitment.	
7. Junior Lecturer in Kathakali Maddalam	(i) By promotion from qualified Supporting Artists in Maddalam for Kathakali.	I or II class Masters Degree in Kathakali Maddalam or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
	(ii) In the absence of qualified hands under item (i) above by direct recruitment.	
8. Junior Lecturer in Drawing and Painting	(i) By direct recruitment	I or II class Masters Degree in Drawing and Painting or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
9. Junior Lecturer in Sculpture	(i) By direct recruitment	I or II class Masters Degree in Sculpture or its equivalent from any Statutory University/ or Deemed Universities recognized by the U.G.C.

(1)	(2)	(3)
10. Junior Lecturer in Applied Art.	By direct recruitment	I or II class Masters Degree in Applied Art or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
11. Junior Lecturer in Art and Aesthetics.	By direct recruitment	I or II class Masters Degree in Art and Aesthetics or its equivalent from any Statutory University/ University or Deemed Universities recognized by the U.G.C.
12. Supporting Artist in Vocal for Bharatanatyam.	By direct recruitment	I or II class in B. A. (Music)/Bachelor of Performing Arts (Vocal) by a recognized University/ Institution
13. Supporting Artist in Vocal for Mohiniyattam.	By direct recruitment	I or II class in Bachelor of Performing Arts (Vocal) or B. A. (Music) by a recognized University/ Institution
14. Supporting Artist in Vocal for Dance (Kerala Natanam).	By direct recruitment	I or II class in Bachelor of Performing Arts (Vocal) or B. A. (Music) by a recognized University/ Institution
15. Supporting Artist in Vocal for Kathakali.	By direct recruitment	I or II class in B.A./ Bachelor of Performing Arts in Kathakali Sangeetham by a recognized University/ Institution

OR

SSLC and Certificate of Kerala Kalamandalam for Kathakali Sangeetham.

(1)	(2)	(3)
16. Supporting Artist in Mridangam for Bharathanatyam	By direct recruitment	I or II class in B.A./ Bachelor of Performing Arts in Mridangam by a recognized University/ Institution OR SSLC and Diploma in Mridangam obtained after completion of a course of duration of four years from an Institution recognized by the Government.
17. Supporting Artist in Mridangam for Mohiniyattam	By direct recruitment	I or II class in B.A./ Bachelor of Performing Arts in Mridangam by recognized University/ Institution OR SSLC and Diploma in Mridangam obtained after completion of a course of duration of four years from an Institution recognized by the Government
18. Supporting Artist in Mridangam for Dance (Kerala Natanam)	By direct recruitment	I or II class in B.A./ Bachelor of Performing Arts in Mridangam by recognized University/ Institution OR SSLC and Diploma in Mridangam obtained after completion of a course of duration of four years from an Institution recognized by the Government

(1)	(2)	(3)
19. Supporting Artist in Chenda for Kathakali	By direct recruitment	I or II class in B.A./ Bachelor of Performing Arts in Kathakali Chenda by a recognized University/ Institution OR SSLC and Certificate of Kerala Kalamandalam for Chenda Player
20. Supporting Artist in Maddalam for Kathakali	By direct recruitment	I or II class in B.A./B.P.A. in Kathakali Maddalam by a recognized University/ Institution OR SSLC and Certificate of Kerala Kalamandalam as Drummer.
21. Instrument Mechanic	By direct recruitment	SSLC and three years experience in repairing of instruments (Veena, Violin, Mridangam, Maddalam, Chenda).
22. Studio Assistant	By direct recruitment	National Diploma or BFA in Painting, Sculpture or Applied Art from a recognized Institution/ University.
23. Attender	1. By transfer	1. Last Grade Servent in the Colligate Education Department. 2. A pass in the attenders test conducted by Kerala Public Service Commission and pass in VIIIth Standard".
	2. By direct recruitment (In the absence of 1 above)	Studied up to 10th Standard.

(iv) for rule 5, the following rule shall be substituted, namely:—

“5. *Qualification regarding age.*—No person shall be eligible for appointment by direct recruitment to any of the categories if he has not completed 22 years of age or if he has completed 35 years of age on the first day of January of the year in which the applications for appointment are invited subject to the usual relaxation in upper age limit admissible to candidates belonging to Scheduled Caste/Scheduled Tribes and other Backward Classes.”

(v) for rule 8, the following rule shall be substituted, namely:—

“8. *Probation.*—Every person appointed to any of the categories shall from the date on which he joins duty be on probation,—

(i) if appointed by direct recruitment or recruitment by transfer through Public Service Commission for a total period of two years on duty within a continuous period of three years.

(ii) if appointed in a post or category from another post or category in the same service or appointed by transfer from one service to another within the same Department or in another department where direct recruitment is not resorted to shall be one year on duty within a continuous period of two years”.

(vi) after rule 8, the following rule shall be substituted, namely:—

“9. *Savings.*—Nothing in rule 4 of this Rules shall adversely affect continuance or promotion of those who are in service on or before 24th March, 2008 for such period as the Government may from time to time order in that behalf.

Provided that they shall acquire the qualification or equivalent qualification as the case may be within the time/so ordered by the Government.”

By order of the Governor,

TOM JOSE,

Principal Secretary to Government

(Higher Education).

Explanatory Note

(This does not form part of the notification, but is intended to indicate its general purport.)

Government have as per G O. (P) No. 147/98/H.Edn. dated the 5-12-1998 and G O. (P) No. 177/2000/H.Edn. dated 17th November, 2000, accorded sanction for upgrading and affiliating the Sri Swathi Thirunal College of Music, Thiruvananthapuram, Radha Lakshmi Vilasam College of Music & Fine Arts, Thrippunithura and Chembai Memorial Government Music College, Palakkad to the respective Universities. Consequently all the three Government Music Colleges were affiliated to Universities and the existing Diploma and Post Diploma courses were restructured as Degree and P. G. courses, as in the pattern of course conducted in Government Arts and Science Colleges. Though the courses were re-structured as Degree and P. G. the scale of pay of posts remain State scale. The University Grants Commission Scheme has not been implemented in Government Music Colleges. In other institutions affiliated to Universities such as Government Arts & Science Colleges, Government Training Colleges, Government Sanskrit Colleges and Government Law Colleges, Special Rules have been framed separately. Government have also decided to incorporate certain provisions in the Special Rules for promoting Supporting Artists in various fields/categories to the post of Junior Lecturer in the respective fields/categories and to amend the Kerala Collegiate Education (Music Colleges) Subordinate Service, Special Rules, 2008 issued under G O. (P) No. 24/2008/H.Edn. dated the 19th March, 2008 and published as S.R.O. No. 310/2008 in the Kerala Gazette Extraordinary No. 586, dated the 24th March, 2008.

The notification is intended to achieve the above purpose.