

**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 Arts**

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

1. PAINTING
2. SCULPTURE
3. APPLIED ART

**CURRICULAM - DESIGN- ABSTRACT**

M G UNIVERSITY  
KOTTAYAM

# 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	
<b>DIVISION - A</b>					
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 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
<b>DIVISION - B</b>					
<b>THEORY :-</b>					
Paper VII History of Art For Painting Sculpture and applied Art	120	3 hrs	40	60	100
Paper VIII Fundamental of Visual Art For Painting Sculpture and applied Art	80	3hrs	40	60	100

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

*DIVISION - A*

**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.	Painting from life	200	15 hrs	80	120	200
Paper II	Drawing 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
<i>DIVISION - B</i>						
<b>Theory</b>						
( Common for painting & Sculpture						
Paper I	(a) History of Art, Indian Art (b) History of Art, European Art	50 100	2½ hrs 2½ hrs	20 40	30 60	50 100
Paper II	Indian Aesthetics	50	2½ hrs	20	30	50

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

*DIVISION - A*  
**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	300hrs	5hrs	120	180	300
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 (100+100)	15hrs	40	60	100
<i>DIVISION - B</i> 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
Paper II.	Advertising Art and Ideas	50hrs	2 1/2hrs	20	30	50

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

*DIVISION - A*  
**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.	Graphics Design (One of the following) a) Indoor Media b) Outdoor Media	400hrs	25hrs	160	240	400
Paper II.	Elective (A) (One of the following) a) Illustration b) Lettering and Typography c) Packaging d) Art work for Reproduction	300hrs	20hrs	120	180	300
Paper III.	Elective (B) (One of the following Groups  Group I a) Letter Press Printing b) Process engraving	200hrs (100+100)				
	Group II a) Photography b) Serigraphy		10hrs	40	60	100
			10hrs	40	60	100
<i>DIVISION - B</i> THEORY Paper I.	History of Advertising	50	2 1/2hrs	20	30	50
	Paper II. Advertising Art & Ideas (Syllabus covers III & IV year)	150	2 1/2hrs	60	90	150

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

*DIVISION - A*

**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.	Clay Modelling (including moulding and casting)	200 hrs.	20 hrs	80	120	200
Paper III.	Composition	300 hrs	20 hrs	120	180	300
Paper IV	Elective (any one of the following) Metal/ wood	200hrs	15hrs	80	120	200
<b><i>DIVISION - B</i></b>						
<b>THEORY</b>						
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)**

*DIVISION - A*

**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	15hrs	140	210	350
Paer II.	Composition	300hrs	20hrs	140	210	350
Paper III.	Piece moulding & Bronze casting)	100hrs	20hrs	40	60	100
Paper IV.	Elective Crafts (any one of the following Wood, Stone, Metal)	200hrs	15 hrs	80	120	200
<b><i>DIVISION - B</i></b>						
<b>THEORY</b>						
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)

*DIVISION - A*  
**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 casting) or relief work.	200hrs	35hrs	80	120	200
Paper IV.	Elective (any one of the following) Wood, Metal, Stone	200hrs	20hrs	80	120	200
<i>DIVISION - B</i> <b>THEORY</b> (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 (II Year)**  
(Examination to be conducted by College)

*DIVISION - A*  
**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
<i>DIVISION - B</i> <b>THEORY</b>						
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 Painting) - III Year**  
**(Examination to be conducted by College )**

**DIVISION - A**

**STUDIO COURSES ( Pratical )**

Subject	Allotment of hours for Studies	Duration of Examination	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	210	350
Paper III.	Composition	300 hrs	20 hrs	140	210	350
Paper IV.	Elective Graphic ( One of the following ) a Etching b. Serigraphy c Lithograp	200 hrs	15 hrs	80	120	200
<b>DIVISION - B</b>						
<b>THEORY</b>						
<b>(Common for painting , sculputre</b>						
Paper 1	(a)History of Art European Art (b)History of Art Indian Art	150	2½ hrs	40	60	100
		50	2½ hrs	20	30	50
Paper II	Introduction to Western Aesthetics	50	2½ hrs	20	30	50

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

**DIVISION - A**

**STUDIO COURSE ( Practical )**

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	20	80	120	200
Paper IV	Elective Graphics Etching Serigraphy Lithography	200 hrs	20 hrs	80	120	200
<b>DIVISION - B</b>						
<b>THEORY</b>						
<b>(Common for painting and Sculpture )</b>						
Paper 1 .	(a) Hlstory of Arts Modern Western Art 20 th C. (b) History of Art Modern Indian Art	100	2½ hrs	40	60	100
		50	2½ hrs	20	30	50
Paper II	Aesthetics ( A&B )	50	2½ hrs	20	30	50



## 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.

SYLLABUS FOR 1 YEAR (INTEGRATED) OF B.F.A. 4 YEAR DEGREE COURSE:

DRAWING

(a) Study of Nature

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

(b) Study from 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 use and technique of colours in different media.

III TWO DIMENSIONAL DESIGN.-Methods of application and covering the surface with blob, patches, strikes, dabs, splot and accidental throwings.

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 direct

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 revetting.

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 intergrate various visual data training in the ability to 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 articulate them.

1 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 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) Linocut 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

I. 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 all 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.

(c) Gestalt theory and implication for the concept of design.

(d) 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

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

I. 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:-

- (c) Aesthetic attitude
- (L) 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 multi 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 knowledges 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 development at times appropriate to his development in sculpture.
- Understanding the methods and materials of sculpture-clay, plaster, cement, fibreglass, wood, stone, bronze. Enlarging and finishing devices and welding.

## 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 head 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 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.

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 of 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 all stages of Bronze casting-preparing sand mould and mould for lost wax process. Making of composition directly in wax and 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 textures. 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

1. 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 use 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 application for free aesthetic expression. Introduction of drawing as illustration and advertising indoor and outdoor study to explore 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 in 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.

## I YEAR

### PART-STUDIO COURSE

#### 1. Drawing

Portions to be covered:

1. Free 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 on one theme 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 colour 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 Brus script)
2. Principles of letter forms, Basic principles of typography, study of type families, assignments in expressive use of letter forms.

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

#### 5. Graphic Design:

Functions 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, 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 (Silkcreen) (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:

(a) Block Making:- Knowing the processes cameras, and its mechanism. Understanding the process screens, preparing lenient and negative, wet plate process printing the image on the zinc plate and etching the chemical required for etching, mounting, 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 duplication 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 paste, transfer to cylinder, etching in stages, printing methods, Doctors Blade, Sheet fed and photogravure machines. Type in to engrave 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

Welfare economy-post industrial revolution economy-Advertising. Mass-production and Transportation-Advertising affects everyday-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 Drothy Cechen, Advertising procedure by Otto Klepner, Advertising procedure and practice by sandag 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

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 illustration, 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 printing, 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 scale, 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, signature, headline, Title 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 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.

### 1. Letter Press

### 2. Process Engraving

Study of process making, Typesetting Profing, methods of locking, imposing, mixing and controlling of inks, taking out art oulfs, 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, préparing line and half tone negative wet plate process printing the image as to the zincplate and etching, chemical required oretching routing 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 camers. Taking table tops copying art work by various 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 formes, 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 Mugal Art jain, Mughal and Rajput Miniature, Modern Indian period.

### 2. Advertising Art and Idecs

#### 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 Drothy Cochen

Advertising procedure by Otto Klepner

Advertising by Mandel

Advertising Procedure and practice by Sandage

Advertising Art and Idecs 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 - III 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 one 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, 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 calender Design, illustration for outdoor media like posters, Hoardings, Fashion illustration, story board.

(b) Lettering and Typo graphy-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 kinds of taping and dye cutting, Artificial and Functional point of view. Making Model cartons, Bortles and Wrappers for different product like solid, liquid and cost estimating.

Preparing models, mobiles simple mechanised display, window display, use of thermocole and paper scripture to bring life to 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

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

Effective (3) One of the following groups.

Group 1

1. LETTER PRESS

Printing.

PROCESS

Printing.

Printing of letter heads, visiting cards and other stationeries directly from types in two colours, Distribution of types and setting, 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, taking 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 telephoto lens and other modern equipments.

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

*M.B. Computer Graphics - Second and Third year - Applied Art syllabus approved*

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-Cinematography or Screen Advertisements- Radio and Television Advertising-Defamation-Slander of Goods-Passing Off-copyright-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 dynamics 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-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 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- Didyributed 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 and its functions-How the Agency Works-the Account Executive Securing the Client Selling Agency Service-Collection of Relevant Information-The Marketing and advertising plan-Marketing and Market Research Media planning-Advertising Plan-The Creative Department's 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 Organisations.

#### 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 secondary war and after Rapid industrialization: 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 Cochran.
2. Advertising Procedure by Otto Kfeoner.
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-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.

##### PROFESSIONAL WORK

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

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 assignment or 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

## I YEAR

## Study from life

- (1) Armature 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. Selective 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. Pictive I (One of the following) : 20 hours
  - (a) Illustration
  - (b) Lettering and Typography
  - (c) Art work for reproduction
3. Pictive II (One of the following groups)

## GROUP I

- (a) Letter press printing : 20 hours (5hrs per day)
- (b) Process Engraving : (10+10)

- (c) Photography
- (d) 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 restated. Present syllabus is accordingly 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

#### I. 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, Sumie, Ukiwoe, 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. Mamiyan period Sculpture and Architecture contact with Achaemenian Art.
3. Development of Buddhist Stupa Architecture and Sculpture: Sunga, Andhra and later period of Bharhut, Sanchi, Bodhdagaya, 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 Bhaia, Kerla, Bedsa, Nasli Udaigiri, Gupta/Vakataka period, Mathura, Sarnath Deograh 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 Rajasthani 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, Badami, Ellora.
7. Pala Manuscript Paintings
8. Western Indian Paintings.
9. Origin of Rajasthani 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, Polykleitos, Canons of ideal proportions, Phidias and Parthenon, Sculptures with movement and balance.
4. Praxiteles, Lyssipus, Scopas.
5. Realism and grandeur, Pergamon, Laocoon, 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 and war columns.
12. Rise of Christianity; life of Christ, Early Christian symbols, Art of Catacombs.
13. Basilica and the first church.
14. Shifting of empire of Constantinople, the contact with the East, Mosaics in the churches of Hagia Sophia, San Vitale, San Apollinare in Classe, and in San Apollinare Nuovo.
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 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; Humanism, reformists.
23. Renaissance paint and sculpture in Florence and Venice, Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo, Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi.
24. Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranach, Durer, Holbein, Claus Sluter.

## II. INDIAN AESTHETICS

1. Introduction to Aesthetics and its scope

- Brief introduction to the basic principles of Indian Philosophy as related to Arts.
- 3. Evolution of aesthetics concepts.
  - (a) Theories of Rasa Dhevani, Alankara, Auchitya.
  - (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: rococco-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: Odilen Rendon, 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: Rococco and Neoclassicism: Canova, Houdon, Clodian 19th Century: Daumier, Degas, Gauguin, Rude, Carpeaux, Rodin.

(b) Indian Art (From Mughal to Modern)

Origin of Mughal painting, Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shah Johan, provincial Mughal Schools and Deccani painting, Mughal architecture principal to was and buildings, Pahari painting, various schools, literary and religious themes. Painting during company period, Patna, 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 work 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, Miro, Dali etc.

Sculptures:

Bourdelle, Maillol, Barlach, Lembruck ancusi, Archipenko, Lipchitz, Picasso, Gabo, Moore, Gonzalez laurens, Giacometti etc.

AMERICA:

Painters:

Marnden Hartley, Edward Hopper Sturat Davis, Jackson, Pollock, Willem De Kooning, Levis Nevelson David Smith, George

Sal, Sequeiros, Crozco, Romko, Victor, Vassarey, Franz Kline.

Sculptors:

George Sngal, David Smith, Donald Judd, Dune Hanson etc.

11. MODERN INDIAN ART (Painting and Sculpture from 1925)

Effect of technology and changing values in European Society, Modernism in Art, Rabindranath Tagore and Amrita Sher-Gil: Critical study of their important works,

Paintings, and sculptors 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,

Clive Bell, Croe, John Dewey, Santayana, C.J. Jung, Monroe

Berzastewy, Susannel 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) Riti (Style in art), Guna and Dosh (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. Shodanga, 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 Rajasthan 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 specialisation Painting)

III. III year (Specialisation-Sculpture)

I. History of 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).

## IV YEAR-(SPECIALISATION-SCULPTURE)

## 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)

## 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 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.

### III 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-Lunching 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 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-Import us 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 Scree Advertisements-Defination-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-sliders-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-Axiety-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 Actual 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

#### HISTORY OF ART

1. Indian History of Art - Benjamin Rowland
2. Introduction to Indian Art - Annand Coomara Swamy  
(Edited by Muk Raj Annand)
3. Contemporary Indian Artist - Geeta Kapur
4. The Art of Indian Asia (vol.I&II) - Heinrich Zimmer

- |                                                           |   |                         |
|-----------------------------------------------------------|---|-------------------------|
| 5. Moving Focus                                           | - | prof. K.G. Subrahmanian |
| 6. History of Far Eastern Art                             | - | Sherman E. Lee          |
| 7. The story of Modern Art                                | - | Robert Lynton           |
| 8. Contemporary Series                                    | - | Lalit Kala publications |
| 9. The story of Art.                                      | - | E.H. Gombrich           |
| 10. Art (History of Planning<br>Sculpture & Architecture) | - | Frederick Hartt         |
| 11. History of Modern Art.                                | : | H.H. Arnason            |
| 12. Contemporary Painting                                 | : | Paul Vogt               |
| 13. Splendour of Kerala                                   | : | Marg Publication        |
| 14. Art & Craft of Kerala                                 | : | Stella Kramschish       |

### II. AESTHETICS.

1. Problems in Aesthetics. : Morris Weitz  
(Latest 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. : Vonree Beardslev
5. Indian Aesthetics Vol. I : Prof. Kanti Chandra pande
6. Natyasatra - Ascribed to Bharat  
Muni Vol. I (chapter to X X VII deals  
with Art) : Manmohan Ghosh
7. Art Experience : Harianna, 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. : kaolla Valsyavana

### III. ADVERTISING IDEAS AND HISTORY OF ADVERTISING

- |                                        |   |                |
|----------------------------------------|---|----------------|
| 1. Advertising                         | : | Dorothy cochen |
| 2. Advertising Procedure               | : | Ottoklebner    |
| 3. Advertising                         | : | Mende!         |
| 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	Allotment 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	Allotment 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
2. Introduction to Western Aesthetics	50	2 1/2	20	30	50

**IV Year Specialisation - Painting & Sculpture (Combined)**

(Examination to be conducted by the University)

1. History of Art					
(a) Art-20 <sup>th</sup> 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
History of Art					
(a) European Art	100	2 1/2	40	60	100
(b) Indian Art	50	2 1/2	20	30	50
Advertising Art and ideas	50	2 1/2	20	30	50

## IV Year (Specialisation - Applied Art)

(Examination to be conducted by the University)

1. History of Advertising	50	2 1/2	20	30	50
2. Advertising Art & Ideas (Syllabus covers III and IV Years)	150	2 1/2	60	90	150

I YEAR

R.L.V. COLLEGE OF MUSIC AND INSTITUTE OF FINE ARTS TRIPUNITHURA.

Maximum marks

Subjects	Duration of Examination	Internal Assessment	Annual Exams	Total marks
(1)	(2)	(3)	(4)	(5)
Part I 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. Relating study of objects	5hrs.	40	60	100
3. Drawing-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 (Line 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

## Part II

1. (a) History of Art, Indian Art	2 1/2	20	30	50
(b) History of Art, European Art	2 1/2	40	60	100
2. Indian Aesthetics	2 1/2 hrs.	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	2 1/2	40	60	100
(b) History of Art-Indian Art	2 1/2	20	30	50
5. Introduction to Western Aesthetics	2 1/2	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.	2 1/2	40	60	100
(b) History of Art- Modern-Indian Art	2 1/2	20	30	50
6. Aesthetics (A&B)	2 1/2	20	30	50

## B.F.A. Specialisation in Sculpture (II year)

Examination to be conducted by College

## Part I

1. Drawing	5hrs.	80	120	200
2. Clay modelling (including moulding and casting)	20hrs.	80	120	200
3. Composition	20hrs.	120	180	300

5. Elective-Metal/Wood	15hrs.	80	120	200
<b>Part II</b>				
5. (a) History of Art-Indian Art	2 1/2hrs.	20	30	50
5. (b) History of Art, European Art	2 1/2hrs.	40	60	100
6. Indian Aesthetics	2 1/2	20	30	50

**B.F.A. Specialisation in Sculpture (III year)**

Examination to be conducted by College

<b>Part I</b>				
1. Study from life (full figure)	15hrs.	140	210	350
2. Composition	20hrs.	140	210	350
3. Free Moulding	20hrs.	40	60	100
4. Bronze Casting				
5. Elective (Metal/Wood)	15hrs.	80	120	200

**Part II**

5. (a) History of Art- European Art	2 1/2hrs.	40	60	100
5. (b) History of Art-Indian Art	2 1/2hrs.	20	30	50
6. Introduction to Western Aesthetics	2 1/2hrs.	20	30	50

**B.F.A.- Specialisation in Sculpture (IV year)**

Final year Examination to be conducted by University

	(1)	(2)	(3)	(4)	(5)
<b>Part I</b>					
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	
<b>Part II</b>					
5. (a) History of Art-Modern Western Art-20th C.	2 1/2hrs.	40	60	100	
5. (b) History of Art-Modern- Indian Art	2 1/2hrs.	20	30	50	
6. Aesthetics (A&B)	2 1/2hrs.	20	30	50	

**B.F.A.-Specialisation in Applied Art (II year)**

Examination to be conducted by College

<b>Part I</b>				
1. Drawing	5hrs.	80	120	200
2. Outdoor 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 and writing (written test)	3hrs.	40	60	100
<b>Part II</b>				
7. (a) History of Art-Indian Art	2 1/2	20	30	50
7. (b) History of Art-European Art	2 1/2	40	60	100
8. Fundamental of advertising	2 1/2	20	30	50

## B.F.A.-Specialisation in Applied Art (III year)

Examination to be conducted by College

	(2)	(3)	(4)	(5)
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 (a) Letter press printing				
(b) Process Engraving	15hrs.	40	60	100
Group II (c) Photography				
(a) Serigraphy				
<b>Part II</b>				
5. (a) History of Art, European Art	2 1/2Hrs.	40	60	100
(b) History of Art, Indian Art	2 1/2hrs.	20	30	50
6. Advertising Art and Ideas	2 1/2hrs.	20	30	50

## B. F. A- Specialisation in Applied Art (IV year) (Final year)

Examination to be conducted by University

## Part I

Graphics Design-any one of the following:

(a) Indoor Media 25hrs. 160 240 400

(b) Outdoor Media

1. 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)

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

Group I

(a) Letter press printing

(b) Process engraving

Group II (20hrs.)

(c) Photography 10hrs. 40 60 100

(d) Serigraphy 10hrs. 40 60 100

## Part II

a. History of Advertising 2 1/2hrs. 20 30 50

b. Advertising Art &amp; Ideas

(c) Syllabus covers III &amp; IV year) 2 1/2hrs. 60 90 150

R.L.V. COLLEGE OF MUSIC AND INSTITUTE OF FINE ARTS TRIPUNITHURA.

## 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.

- 1.2.1.1. Difference of exam and marks will depend on the subject's priority.
- (a) Class 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 form should be submitted in the time according to the nature of the concerned department.
- (b) The details of the number of works will be decided by the concerned teachers according to the time/grades 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.)
- (c) Works like press etc. will be more appreciated to the works done in the class for the evaluation and students may submit home works also for evaluation.
- (d) 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.
- (e) 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.

3. Time schedule for internal assessment

(a) submission of internal works

Year/class	Terms	Last date
Final Year and Third Year BFA	1st term	September 15
	2nd term	December 15
	3rd term	March 15
1st and 2nd Year BFA	1st term	November 20
	2nd term	January 20
	3rd term	March 20

- (b) For University Exam, 1st 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 of 2nd 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  
2019

  
PRINCIPAL

R.L.V. COLLEGE OF MUSIC AND  
INSTITUTE OF FINE ARTS TRIPUNITHURA

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 directed by the concerned teachers, in the prescribed term should be submitted in the time according to the notice in 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) Class works/progress etc. will be more appreciated to the works done in the class for the evaluation and students may submit their own 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.

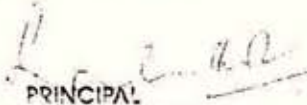
### 3. Time schedule for internal assessment

#### (a) Submission of internal works

Year/class	Terms	Last date
Final Year and Third Year BFA	Ist term	September 15
"	IInd term	December 15
"	IIIRD term	March 15
I and II Year B.F.A	Ist term	November 20
"	IIterm	January 20
"	IIIRD term	March 20

- (b) For University Exam, 1st 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 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) The 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  
19, 1999

  
PRINCIPAL

R.L.V. COLLEGE OF MUSIC AND  
INSTITUTE OF FINE ARTS TRIPUNITHURA

BFA

## 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.

P.D. Hills,  
Dated, 2nd Dec. 2003.

From

Shri. T. Sukumaran Nair  
Head of the Dept. of Fine Arts  
RLV College of Music & F.A  
Tripunithura.

To

The Registrar  
Mahatma Gandhi University  
Kottayam

Sir,

Sub: Clarifications on Pass requirements for  
BFA course - regarding.

Ref: Letter No.Ac.AIII/1/RLV/03 dated 26.11.2003.

....

In response to the letter cited above, I came to the University on 2nd Dec. 2003 to offer clarifications on the pass requirements for BFA course. The following facts may be noted in this behalf.

A) The pass minimum prescribed for BFA course is clearly specified in the scheme.

The following percentage of marks is fixed as pass minimum.

- |                   |       |
|-------------------|-------|
| i) Studio Papers  | - 40% |
| ii) Theory Papers | - 35% |

B) The ratio of marks for internal and external marks in Practical Papers (studio) is 40 : 60.

No separate <sup>pass</sup> minimum is prescribed for internal/external examinations in both studio and theory papers.

C) No aggregate minimum is prescribed, combining Studio Part & Theory Part.

I hope the above explanations to the already approved scheme will be sufficient.

Thanking you,

Yours faithfully,



Shri. Sukumaran Nair.T.

copy to : Controller of Examinations.